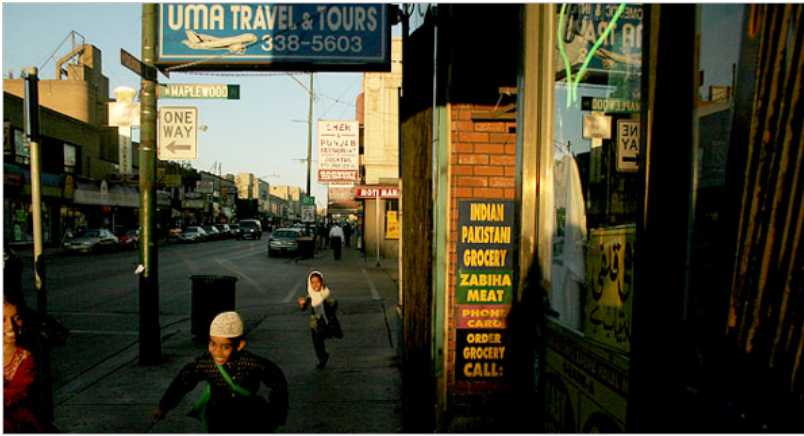


Arch 790: Practicum in Buildings-Landscapes-Cultures

Instructor: Arijit Sen, UWM Architecture
Time: Spring 2012, F 9:00 AM -11:40 AM



This course explores past and present approaches to the historical study of the built environment and cultural landscapes. Course work includes field application and learning from the analysis of local buildings, landscapes and cultures. Requires travel in/ around Madison and Milwaukee. Buildings-Landscapes-Cultures is an interdisciplinary research area concentrating on the examination of the physical, cultural, and social aspects of the built environment. The program serves students enrolled in the architecture and history of art doctoral programs at the UW

Milwaukee and Madison campuses respectively.

About this course

This course is about reading the quotidian built environment (that includes ordinary buildings, landscapes, material objects, and urban places). Students will examine a cross-section of disciplines and traditions exploring the material world as cultural artifact. Despite this rich tradition, Buildings-Landscapes-Cultures scholars continue to search for new methods of enquiry in the field to serve our rapidly transforming world. As a result this course challenges the students to expand available methods of historical inquiry beyond the analysis of buildings, landscapes, written records, texts, biographies, art, photography and folklore.

In order to expand the interdisciplinary boundaries of our inquiry the course readings will borrow from material culture studies, environmental history, performance studies, cultural as well as non-representational geography, urban/architectural history, landscape history and public history. Classwork includes intense reading, interpretations, and critical discussions of relevant scholarship, how-to workshops introducing students to methods and practices of scholarship, and practical application via a case study.

Field application and fieldwork is central to the way we conduct our studies. In this class students will use a method of field analysis that begins with a cross-section of a city as a site of inquiry. The cross sectional study is a heuristic device employed by scholars such as Grady Clay and Patrick Geddes in disciplines ranging from geography to biology. Students will have a choice of studying the entire cross section (a number of city blocks and topographical features), a part of the cross section (a single building, a cluster of buildings etc.) or a point in the cross section over a period of time in order to apply theories and methods discussed in class (see weekly schedule below for specific issues discussed in class). Therefore scales of analysis for class projects will vary from the near environment to the architectural, urban, regional, and transnational – producing very different results.

Building on the foundations presented in this class, students are encouraged to pursue their specific interests in art history, architecture and planning, landscape architecture, geography, anthropology, folklore, social and economic relations, and urban history in subsequent semesters.

The 2012 course structure

Reading and Discussions: Every week students will be required to produce three questions for discussion. These questions will emerge from the weekly readings (approx. 150 pages) and will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.

Workshops and Walks: A series of class-periods will be devoted to hands on activities such as a visit to the archives, a site walk and material culture analysis, workshop on oral histories, and workshop on *representation practices*.

Short Projects: These weekly projects are designed to build up to the final project. Assignments introduce students to various forms of evidence and interpretations.

Semester-long Project: Students are encouraged to interpret a cross section of Milwaukee's Layton Avenue. (see Course Assignment for details)

Learning objectives

This course is a doctoral and graduate level theory/methods/application course. As a result students are expected to demonstrate an expert level of comprehension and learning in the following ways:

1. Demonstrate an ability to employ and apply difficult theoretical concepts from multiple disciplinary domains.
2. Demonstrate an advanced ability to create new knowledge and re-interpret existing knowledge.
3. Demonstrate an ability to read, evaluate, and interpret the built environment as cultural artifact; uncover the ideological and symbolic underpinnings of the material world.
4. Take an informed critical position on the scholarship of the built environment ***while situating this work within students' respective disciplines***.

Required Text

Thomas Carter and Elizabeth C. Cromley, *Invitation to Vernacular Architecture: A Guide to the Study of Ordinary Buildings and Landscapes*, Knoxville: University of Tennessee Press, 2005.

Grades

30% In class participation, regular attendance, completing assigned readings, leading discussions and sharing ideas, intellectual curiosity, taking intellectual risks, suspending disbelief and trying out ideas that are different

20% Student presentations and book reviews, showing growth and regular progress during the semester, displaying motivation and intellectual curiosity

50% weekly and final projects, quality and standards

University policies

In this course, university policies and procedures will be followed for academic misconduct, accommodation for disability and religious observation, discriminatory conduct, sexual harassment, and other matters.

The university has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect of others' academic endeavors. Please familiarize yourself with University Plagiarism policy.

A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by the department and school. These procedures are available in writing from the department chair.

If you need special accommodations in order to meet any of the requirements of this course, please contact the instructor as soon as possible. Also, please see the instructor if you anticipate a conflict in attending a class because of a religious observation. Sexual harassment, bigotry towards race, class or sexual orientation will not be tolerated. It subverts the university's mission and threatens the

careers, educational experience, and well being of students, faculty and staff.

Schedule

Part I: **Disciplines, definitions and debates**

The first section introduces students to multiple approaches towards the study of material and cultural landscapes.

Workshops: During this period workshops will focus on basic requirements of scholarship: how to read scholarly articles and identify disciplinary texts; how to write scholarly papers; how to cite sources and how to evaluate sources.

Assignments: Short assignment will help students determine research possibilities and ways to frame their study of the cross section.

Every week students will be required to produce three questions for discussion. These questions will emerge from the weekly readings (approx. 150 pages) and will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.

Students will opt to sign up for weekly book reviews.

In addition students will compile a bibliography of seminal work in cultural landscapes from their own area of expertise or academic discipline.

Week 1. Why cultural landscape?

January 27, 2012

Readings to complete before first day of classes

Dell Upton, "Understanding New Orleans' Architectural Ecology," *Rebuilding Urban Places After Disaster: Lessons from Hurricane Katrina*, ed. Eugenie L. Birch and Susan M. Wachter (Philadelphia: University of Pennsylvania Press, 2006), p. 275-87.

Arthur Bernard Knapp & Wendy Ashmore, eds., "Archaeological Landscapes: Constructed, Conceptualized, Ideational," *Archaeologies of Landscape: Contemporary Perspectives* (Malden: Blackwell, 1999), p. 1-32.

Richard H. Schein. "A Conceptual Framework for Interpreting an American Scene," *Annals of the Association of American Geographers* 87: 4 (1997), p. 660-680.

J. B. Jackson, "By Way of Conclusion: How to Study Landscape:" *The Necessity for Ruins and Other Topics* (Amherst: University of Massachusetts Press, 1980), p. 113-126.

Additional references

Amos Rapoport, "Systems of Activities and Systems of Settings," in *Domestic Architecture and the Use of Space: An Interdisciplinary Cross-Cultural Study*, ed. Susan Kent (New York: Cambridge University Press, 1993), p. 9-20.

D. W. Meinig, "The Beholding Eye: Ten Versions of the Same Scene," *The Interpretation of Ordinary Landscapes: Geographical Essays*, eds. D. W. Meinig and John Brinckerhoff Jackson (New York: Oxford University Press, 1979).

David Lowenthal. "The American Scene," *Geographical Review* 58 (1968).

J. B. Jackson, *Discovering the Vernacular Landscape*, (New Haven: Yale University Press, 1986).

J. Ritchie Garrison, *Landscape and Material Life in Franklin County, Massachusetts* (Knoxville: Univ. of Tennessee Press, 1991).

James S. Duncan, *The City as Text: The Politics of Landscape Interpretation in the Kandyan Kingdom* (Cambridge: Cambridge University Press, 2005).

John Stilgoe, *Common Landscape of America, 1580-1845* (New Haven: Yale University Press, 1982).

Mechal Sobel, *The World They Made Together: Black and White Values in Eighteenth -Century Virginia* (Princeton: Princeton University Press. 1987).

Michael Shanks & Ian Hodder, "Interpretive Archaeologies: Some Themes, and Questions," *Interpretive Archaeology: Finding Meaning in the Past*, eds. Ian Hodder, Michael Shanks, Alexandra

Alexandri, Victor Buchli, John Carman, Jonathan Last, & Gavin Lucas, (New York: Routledge, 1997).
 Paul Groth, "Introduction," *Everyday America: Cultural Landscape Studies after J.B. Jackson*, eds. Chris Wilson and Paul Groth (Berkeley and London: Univ. of California Press, 2003).
 Peirce F. Lewis, "Learning from Looking: Geographic and Other Writing about the American Landscape," *Material Culture: A Research Guide*, ed. Thomas J. Schlereth (Lawrence: University of Kansas Press, 1985).
 Rebecca Yamin, and Karen Bescherer Metheny, eds. *Landscape Archaeology: Reading and Interpreting the American Historical Landscape* (Knoxville: University of Tennessee Press, 1996).
 Reynar Banham, *Los Angeles: The Architecture of Four Ecologies* (New York: Harper and Row, 1971).
 Richard H. Schein, *Landscape and Race in the United States* (London: Routledge, 2006).
 Richard H. Schein. "A Conceptual Framework for Interpreting an American Scene," in *Annals of the Association of American Geographers* 87: 4 (1997), p. 660-680.
 Richard Schein, "The Normative Dimensions of Landscape," *Everyday America: Cultural Landscape Studies after J.B. Jackson*, eds. Chris Wilson and Paul Groth (Berkeley and London: Univ. of California Press, 2003), p. 199-218.

Week 2. Material Culture Studies

February 3, 2012

Cary Carson, "Doing History with Material Culture," in Ian Quimby, ed., *Material Culture and the Study of American Life* (New York: Norton, 1978), p. 41-64
 Ian Hodder, "Introduction: A Review of Contemporary Theoretical Debate in Archaeology," in *Archaeological Theory Today*, ed. Ian Hodder (Malden: Polity Press/Blackwell Publishers, 2001), p. 1-13.
 Bernard L. Herman, "The Widow's Dower" from *Townhouse: Architecture and Material Life in the Early American City, 1780-1830* (Chapel Hill and London: Univ. of North Carolina, 2005).
 Thomas C. Hubka & Judith T. Kenny. "The Transformation of the Workers' Cottage in Milwaukee's Polish Community," *People, Power, Places: Perspectives in Vernacular Architecture VIII* (Knoxville: University of Tennessee Press, 2000).

Other Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.
2. Term Project take 1: One page case study suggestion for final term project. Identify 1) location, and 2) reasons for choice.

Additional references

Thomas C. Hubka, *Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England* (Lebanon: UPNE, 2004).
 "Introduction." In *The Transfer and Transformation of Ideas and Material Culture*, eds. Peter J. Hugill and D. Bruce Dickson (College Station: Texas A&M University Press, 1988).
 Andrea M. Heckman, "Textiles as Visual Metaphor and the Anthropology of Art" and "Metaphor and Myth in Weaving Symbols," *Woven Stories: Andean Textiles and Rituals* (Albuquerque: University of New Mexico Press, 2003).
 Ann Smart Martin, *Buying into the World of Goods: Early Consumers in Backcountry Virginia* (Baltimore: The Johns Hopkins University Press, 2008)
 Bernard L. Herman, *Townhouse: Architecture and Material Life in the Early American City, 1780-1830* (Chapel Hill and London: Univ. of North Carolina, 2005).
 Christopher Tilley, "Metaphor, Materiality and Interpretation," *The Material Culture Reader*, ed. Victor Buchli (New York: Berg, 2002), p. 23-55.
 Dell Upton, "Towards a Performance Theory of Vernacular Architecture in Tidewater Virginia," *Folklore Forum* 12: 2-3 (1979), p. 173-96.
 Dell Upton, *Another City: Urban Life and Urban Spaces in the New American Republic* (New Haven: Yale University Press, 2008).

Dell Upton, *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia* (New Haven: Yale University Press, 1997)

Fred B. Kniffen, "Folk Housing: Key to Diffusion," in *Readings in American Vernacular Architecture*, ed. Dell Upton and John M. Vlach (Athens: University of Georgia Press, 1986), p. 3-26

Henry Glassie, "Meaningful Things and Appropriate Myths: The Artifact's Place in American Studies," *Material Life in America*, ed. Robert Blair St. George (Boston: Northeastern University Press, 1988).

Henry Glassie, *Vernacular Architecture* (Bloomington: Indiana Univ. Press, 2000).

Henry H. Glassie, *Folk Housing in Middle Virginia: A Structural Analysis of Historic Artifacts* (Knoxville: University of Tennessee Press, 1975).

Ian Hodder and Scott Hutson, *Reading the Past: Current Approaches to Interpretation in Archaeology* (Cambridge: Cambridge University Press, 2004).

John M. Vlach, "The Shotgun House: An African Architectural Legacy," in *Readings in American Vernacular Architecture*, ed. Dell Upton and John M. Vlach (Athens: University of Georgia Press, 1986), p. 58-78.

Katherine C. Grier, *Culture and Comfort: Parlor Making and Middle-Class Identity, 1850-1930* (Washington, DC: Smithsonian, 1997).

Thomas Schlereth, "Material Culture or Material Life? Discipline or Field? Theory or Method?" in *Living in a Material World: Canadian and American Approaches to Material Culture*, ed. Gerald Pocius (St. Johns, Newfoundland: Institute of Social and Economic Research, 1991), p. 231-240.

Thomas Schlereth, *Artifacts and the American Past* (Lanham, MD: Altamira Press, 1980).

Timothy Yates, "Jacques Derrida: 'There is Nothing Outside of the Text'," in *Reading Material Culture: Structuralism, Hermeneutics, and Post-Structuralism*, ed. Christopher Tilley (New York: Wiley-Blackwell, 1991)

Week 3. Environmental History

February 10, 2012

William Cronon, "A Place for Stories: Nature, History, and Narrative," *Journal of American History* 78, no. 4 (March 1992), p. 1347-76;

Mart A. Stewart, "Environmental History: Profile of a Developing Field," *The History Teacher* 31, no. 5 (May 1998): 351-68.

James Scott, *The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia* (New Haven: Yale University Press, 2009).

Ramachandra Guha, "The Southern Challenge," *Environmentalism: A Global History* (New York: Longman, 1999): 98-124.

Other Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.
2. Term Project take 2: In one page describe 1) list of archival information available. Choose from the following: *manuscript census schedules (available up through 1930), *city directories, *maps (such as plat maps, city and neighborhood maps, Sanborn Fire Insurance maps), *probate records, *immigration and naturalization records, *vital records (birth, marriage, divorce, death), *building and occupancy permits, *deeds, *tax records, *photographs and other visual records, *oral history interviews, *material culture (artifacts), *newspapers, *diaries and written records.

Additional references

Sharon Zukin, "Market, Place, and Landscape," *Landscape of Power: From Detroit to Disney World* (Berkeley: University of California Press, 1991), p. 3-24.

Mark Fiege, "Private Property and the Ecological Commons in the American West," *Everyday America: Cultural Landscape Studies after J. B. Jackson*. Eds. Paul E. Groth and Chris Wilson (Berkeley: University of California Press, 2003), p.219-231.

William Cronon, "Moral Economy of City and Country," *Nature's Metropolis: Chicago and the Great West* (New York: W. W. Norton and Co., 1991), p. 357-370.

White, Richard. *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region, 1650-*

- 1815 (Cambridge: Cambridge University Press, 1991).
- Paul Carter, *The Road to Botany Bay: An Exploration of Landscape and History* (Chicago: University of Chicago Press, 1989).
- John B. Rehder. *Delta Sugar: Louisiana's Vanishing Plantation Landscape* (Johns Hopkins University Press, 1999).
- Ari Kelman, *River and Its City* (Berkeley: University of California Press, 2003).
- Raymond Williams, "Ideas of Nature," *Problems in Materialism and Culture* (London: Verso, 1980), p. 67-85.
- J.B. Jackson, "By Way of Conclusion: How to Study Landscape," in *The Necessity for Ruins* (Amherst: University of Massachusetts Press, 1980), p. 13-26.
- Carolyn Merchant, *Ecological Revolutions: Nature, Gender, and Science in New England* (Chapel Hill: University of North Carolina Press, 1989).
- Richard White, "American Environmental History: The Development of a New Historical Field," *Pacific Historical Review*, 54 (1985), p. 297-335.
- Richard White, "Afterword Environmental History: Watching a Historical Field Mature," *Pacific Historical Review*, 70: 1 (2001), p. 103-111.
- J. Donald Hughes, "Global Dimensions of Environmental History," *Pacific Historical Review*, 70: 1 (2001), p. 91-101.
- Samuel P. Hays, "Toward Integration in Environmental History," *Pacific Historical Review*, 70: 1 (2001), p. 59-67.
- Vera Norwood, "Disturbed Landscape/Disturbing Processes: Environmental History for the Twenty-First Century," *Pacific Historical Review*, 70: 1 (2001), p. 77-89.
- William Cronon, *Natures Metropolis: Chicago and the Great West* (New York: W. W. Norton and Co., 1992)
- Norman L. Christensen, "Landscape History and Ecological Change," *Journal of Forest History* 33 (July 1989), p. 116-125.
- Coll Thrush, *Native Seattle: Histories from the Crossing-over Place* (Seattle: University of Washington Press, 2008).
- Matthew Klinge, *Emerald City: An Environmental History of Seattle* (New Haven: Yale University Press, 2007).
- Bruce Braun, "Producing Vertical Territory: Geology and Governmentality in Late Victorian Cultural Geographies," 7: 1 (2000), p. 7-46.
- Wei Li, Christopher Airriess, Angela Chia-Chen Chen, Karen J. Leong, Verna M. Keith & Karen L. Adams, "Surviving Katrina and its Aftermath: Evacuation and Community Mobilization by Vietnamese Americans and African Americans," *Journal of Cultural Geography* 25:3 (2008), p. 263-286.

Week 4. Public History

February 17, 2012

- Jessica Sewell, "Space of Suffrage," *Women and the Everyday City: Public Space in San Francisco, 1890-1915* (Minneapolis: University of Minnesota Press, 2011), p. 127-168.
- Henry Glassie, "Folklore and History," *Minnesota History* 50:5 (1987), p.188-192.
- Dolores Hayden, "Urban Landscape History," In *Power of Place: Urban Landscapes as Public History* (Cambridge: MIT Press, 1997), p. 14-43.
- Gayatri C. Spivak, "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, eds. Cary Nelson and Lawrence Grossberg (Urbana & Chicago: Univ. of Illinois Press, 1988), p. 271-313.

Other Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.
2. Term Project take 3: In one page identify a series of other spaces that are related to your location and describe how your case study is part of a larger landscape or context.

Additional references

Carol Kammen, in *On Doing Local History: Reflections on What Local Historians Do, Why, and What It*

- Means (Nashville: American Association for State and Local History, 1986).
- Thomas Bender, *Community and Social Change in America* (Baltimore: Johns Hopkins University Press, 1978).
- Dipesh Chakrabarty, "Postcoloniality and the Artifice of History: Who Speaks for 'Indian' Pasts?" *Representations*, no. 37 (Winter 1992), p. 1-26.
- E P Thompson, "Time, Work Discipline, and Industrial Capitalism." *Past and Present* 38 (1967), p. 56-97
- Edward Said, *Orientalism* (New York: Vintage, 1978).
- Stuart Hall, "Cultural Identity and Diaspora," *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence and Wishart, 1990)
- Susan G. Davis, "The Setting in Time and Place," *Parades and Power: Street Theater in Nineteenth-Century Philadelphia* (Philadelphia: Temple Univ. Press, 1986), p. 23-48
- Victor Turner, "Introduction: Pilgrimage as a Liminoid Phenomenon," *Image and Pilgrimage in Christian Culture: Anthropological Perspectives*, eds. Victor Witter Turner and Edith L.B. Turner (New York: Columbia Univ. Press, 1978).
- Victor Witter Turner, *The Ritual Process: Structure and Anti-Structure* (London: Routledge and K. Paul, 1969).
- John Smolenski, "Hearing Voices: Microhistory, Dialogicality and the Recovery of Popular Culture on an Eighteenth-Century Virginia Plantation," *Slavery & Abolition* 24 (April 01, 2003), p. 1-23.
- Kathleen N Conzen, *Immigrant Milwaukee, 1836-1860* (Cambridge: Harvard University Press, 1976).
- John Brigham and Diana R. Gordon, "Law in Politics: Struggles over Property and Public Space on New York City's Lower East Side," *Law & Social Inquiry* 21 (Spring, 1996), p. 265-283.
- Jessica Sewell, "Sidewalks and Store Windows as Political Landscapes," *Building, Image, and Identity: Perspectives in Vernacular Architecture*, Volume IX., eds. Alison Hoagland and Ken Breisch (Knoxville: University of Tennessee Press, 2003), p. 85-98.
- Erwing Goffman, *Presentation of Self in Everyday Life* (Woodstock: Overlook Press, 1959).
- Frederick Jackson Turner, *The Significance of the Frontier in American History* (Madison: State Historical Society of Wisconsin, 1894).
- Gerald L. Pocius, *A Place to Belong, Community, Order and Everyday Space in Calvert, Newfoundland* (University of Georgia Press, 1991).
- Gyan Prakash, "Can the 'Subaltern' Ride? A Reply to O'Hanlon and Washbrook", *CSSH* 34, 1 (Jan. 1992), p. 168-85.
- James C. Scott, *Weapons of the Weak: Everyday Form of Peasant Resistance* (New Haven: Yale University Press, 1987).
- James Rojas, "The Enacted Environment: Examining the streets and Yards of East Los Angeles," *Everyday America: Cultural Landscape Studies after J.B. Jackson*, eds. Chris Wilson and Paul Groth (Berkeley: Univ. of California Press, 2003). p. 275-92.
- Mary Louise Pratt, "Arts of the Contact Zone," *Profession* 91 (New York: MLA, 1991), p. 33-40.
- Michel de Certeau, *The Practice of Everyday Life, Volume 1* (Berkeley: University of California Press, 1984)
- Geographies of Displacement:
- Nancy Raquel Mirabal, "Latina/os, Oral History, and The Politics of Gentrification in San Francisco's Mission District," *The Public Historian* 31: 2, (May 2009), p. 7-31.

Part II: Methods, evidence and evaluation

In this section we will examine how to evaluate and interpret evidence. Our research will take place at multiple venues such as the archives, field, depositories and library. Each site produces different kinds of information. The variety is overwhelming and hence requires a careful thought. Evidence includes measurements and material descriptions of objects and buildings, written texts and oral histories of people, and official documents and images. Short in-class workshops and assignments will ask students to interact with and evaluate various kinds of evidence. In class readings will include examples of scholarship that demonstrate the use of particular kinds of evidence.

Workshops: During this period the workshops will focus on how to use libraries, field, internet, archives, and document depositories. We will also discuss fieldwork and fieldwork ethics.

Assignment: Short assignments to determine research possibilities continue. Students will be required to choose, gather, and analyze two or more types of evidence to clarify their object of analysis.

Week 5. Buildings

February 24, 2011

Conference Week. February 24-25 2012, The University of Wisconsin-Milwaukee, Curtin Hall 175
The Midwest Interdisciplinary Graduate Conference:

On February 24-25 2012, graduate students from across academic disciplines will gather at the University of Wisconsin-Milwaukee to query, "What happens now?" This conference invites contemporary, cutting-edge interdisciplinary work in the humanities, arts, and sciences. We seek to raise new questions, extend disciplinary and interdisciplinary boundaries, and reflect upon the current state of knowledge production in relation to our 21st century future. Beyond encouraging interdisciplinary methodologies, we hope to spark lively critique and debate about temporality and the concept of futurity itself. New technologies create concerns about freedom and privacy, environmental issues loom large, and disparities of equity based on social class, race, and sexual identity mean the future may offer more anxiety than promise. The MIGC will provide a forum in which to question our roles as emerging academics in the context of current and impending global crises.

Skills

Edward A. Chappell, "Architectural Recording and the Open-Air Museum: A View from the Field," *Perspectives in Vernacular Architecture, II*, ed. Camille Wells (Knoxville: Univ. of Tennessee Press, 1986), 24-36.

Thomas Carter, "Taking Measure: The Need for Standards in Vernacular Architecture Field Documentation," *Vernacular Architecture Newsletter* 109 (Fall 2006): 1, 3-6.

Examples

Chris Wilson, "When a Room is the Hall," *MASS: Journal of the School of Architecture and Planning, UNM*, 2 (Summer 1984), p. 17-23

Robin Evans, "Figures, Doors, and Passages," In *Translations from Drawing to Building and Other Essays* (Cambridge: MIT Press, 1997), p. 56.

Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.
2. Term Project take 4: Produce measured drawing of your building. Hand in a site plan, plan and a section

Additional references

Arijit Sen, "From Curry Mahals to Chaat Cafes: Spatialities of the South Asian Culinary Landscape" *Curried Cultures*, eds. Tulasi Srinivasan and Krishnendu Ray (Berkeley: University of California Press, In Press, 2012)

Sarah Lynn Lopez, "The Remittance House: Architecture of Migration in Rural Mexico," *Buildings & Landscapes* 17 (Fall 2010), p. 33-52

Chris Wilson. *The Myth of Santa Fe: Creating a Modern Regional Tradition* (University of New Mexico Press, 1997).

Rebecca Ginsburg, "'Come in the Dark': Domestic Workers and Their Rooms in Apartheid Era Johannesburg, South Africa," in *People, Power, Places: Perspectives in Vernacular Architecture, VIII* (Knoxville: University of Tennessee Press, 2000), p. 83-100.

Swati Chattopadhyay, "Goods, Chattles, and Sundry Items: Constructing Nineteenth-century Anglo-Indian Domestic Life," *Journal of Material Culture* 7 (3) (Nov 2002), p. 243-271

Thomas C. Hubka & Judith T. Kenny, "The Transformation of the Workers' Cottage in Milwaukee's Polish Community," *People, Power, Places: Perspectives in Vernacular Architecture VIII* (Knoxville:

University of Tennessee Press, 2000).

Arjun Appadurai, "Introduction: Commodities and the Politics of Value," in *The Social Life of Things: Commodities in Cultural Perspective* (New York: Cambridge University Press, 1988)

Week 6. Archives and libraries

March 2, 2012

Skills

Judith Simonsen, "Your House History: A Guide For Research," *Milwaukee History* 8 (Summer/Autumn 1985), p. 38-55

Examples

Rhys Isaac, "Discourse on Method," In *The Transformation of Virginia, 1740- 1790* (Chapel Hill: University of North Carolina Press, 1982).

Rose Marie San Juan, *Rome: City out of Print* (Minneapolis: University of Minnesota Press, 2001).

William Littmann, "The Production of Goodwill: The Origin and Development of the Factory Tour in America," *Constructing Image, Identity and Place: Perspectives in Vernacular Architecture, IX* (2003), 71-84.

Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.

2. Term Project take 5: Identify two archival sources and collect information about your case study. Sources include, *manuscript census schedules (available up through 1930), *city directories, *maps (such as plat maps, city and neighborhood maps, Sanborn Fire Insurance maps), *probate records, *immigration and naturalization records, *vital records (birth, marriage, divorce, death), *building and occupancy permits, *deeds, *tax records, *photographs and other visual records, *oral history interviews, *material culture (artifacts), *newspapers, *diaries and written records.

What can evidence found in the archives help us frame/focus our point of view? For this assignment we will consider the following sites:

Golda Meir Library Archives, Collection and online archives, Historical images, Golda Meir Library AGS Library Map Collections, Milwaukee County Historical Society

See also online genealogy searches available at UWM libraries and Milwaukee Public Libraries County records, genealogical records, Manuscript Census, oral histories, Golda Meir Library, Milwaukee, County Historical Society and Milwaukee Public Library

Also, Newspapers and news articles, City of Milwaukee County Building permits and records

Also refer to the following resources on D2L under the methods resources section:

1. Your House Has a History Research Handout
2. Your House History by Judith Simonsen
3. Milwaukee Public Library Searches
4. Milwaukee Public Library Searches
5. Researching Individual Buildings By Address
6. Map Milwaukee
7. Milwaukee Neighborhood, Historic Photos
8. Milwaukee Historical Society Genealogical and Historical Records
9. Milwaukee Neighborhoods History
10. Historical research handout

Additional references

David Henkin, "Print in Public, Public in Print: The Rise of the Daily Paper" *City Reading* (New York: Columbia University Press, 1999), p. 101-136.

Brenda Yeoh, Chapter 7, "The Control of Public Space: Conflicts over the Definition and Use of the Verandah," *Contesting Space: Power Relations and the Urban Built Environment in Colonial Singapore* (Kuala Lumpur: Oxford University Press, 1996), p.243-280.

Patricia Nelson Limerick, "The Adventures of the Frontier in the Twentieth Century," *The Frontier in American Culture: An Exhibition at the Newberry Library, August 26, 1994- January 7, 1995*, ed. James

R. Grossman (Berkeley: University of California Press, 1994).

Zeynep Celik, *Empire, Architecture, and the City: French-Ottoman Encounters, 1830-1914* (Seattle: University of Washington Press, 2008).

Swati Chattopadhyay, *Representing Calcutta: Modernity, Nationalism and the Colonial Uncanny* (New York: Routledge, 2005).

Mona Domosh, "Those 'Georgous Incongruities': Polite Politics and Public Space on the Streets of Nineteenth-Century New York," *Nineteenth-Century Geographies: The Transformation of Space from the Victorian Age to the American Century*, eds. Helena Michie and Ronald R. Thomas (New Brunswick: Rutgers University Press, 2003), p. 209-224.

Daniel E. Weinberg, "Viewing the Immigrant Experience in America through Fiction and Autobiography: With a Select Bibliography," *The History Teacher* 9, No. 3, (May, 1976), pp. 409-432.

Week 7. Visual culture, images

March 9, 2012

Skills

Gillian Rose, "Psychoanalysis: Visual Culture, Visual Pleasure, Visual Disruption," *Visual Methodologies* (Thousand Oaks: SAGE, 2001), p. 100-134

Peter Burke, "The Testimony of Images," "Material Culture through Images," and "Views of Society" (Introduction, Chapters 5 and 6) in *Eyewitnessing: The Uses of Images as Historical Evidence* (Ithaca: Cornell Univ. Press, 2001), 9-19, 81-122.

Examples

Mona Domosh, "Those 'Georgous Incongruities': Polite Politics and Public Space on the Streets of Nineteenth-Century New York," *Nineteenth-Century Geographies: The Transformation of Space from the Victorian Age to the American Century*, eds. Helena Michie and Ronald R. Thomas (New Brunswick: Rutgers University Press, 2003), p. 209-224.

Timothy J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (New York: Alfred A. Knopf, 1984).

Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.
2. Term Project take 6: Analyze a photograph or other form of visual record to tell a story about your case study.

Additional references

Peter Burke, *Eyewitnessing: The Use of Images as Historical Evidence* (Ithaca: Cornell University Press, 2001).

Marita Sturgeon and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* (New York: Oxford University Press, 2001)

Lisa Bloom, "Introducing with Other Eyes: Looking at Race and Gender in Visual Culture," *With Other Eyes: Looking at Race and Gender in Visual Culture* (Minneapolis: Univ. of Minnesota Press, 1999), p. 1-16.

Barthes, Ronald. "Semiology and the Urban." *Rethinking Architecture*, ed. Neil Leach (New York: Routledge, 1997), p. 166-72.

Stuart Hall. "Encoding, Decoding." *Media Studies: A Reader*. eds. Paul Morris and Sue Thornton (Washington Square: University Press, 2000), p. 51-61.

John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972).

WTJ Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1995).

Ronald Barthes, "Rhetoric of the Image." *Visual Culture: The Reader* eds. Jessica Evans and Stuart Hall (Thousand Oaks: SAGE, 1999), p. 33-40.

Rudolf Arnheim, "A Plea for Visual Thinking," *The Language of Images* ed. WTJ Mitchell (Chicago: University of Chicago Press, 1980), p. 171-180.

WJT Mitchell, "Spatial Form in Literature: Toward a General Theory," *The Language of Images*, ed.

WJT Mitchell (Chicago: University of Chicago Press, 1980), p. 271-300.

Zeynep Celik, "Speaking Back to Orientalist Discourse," *Orientalism's Interlocutors: Painting, Architecture, Photography*, eds. Jill Beaulieu and Mary Roberts (Durham: Duke University Press, 2001), p. 19-42.

Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York: Verso, 2001).

Week 8. Oral history and interviews

March 16, 2012

Skills

Linda Shopes, "Oral History and the Study of Communities: Problems, Paradoxes, and Possibilities," *The Journal of American History* 89 *History and September 11: A Special Issue* (Sep., 2002): 588-598

John Zeisel, *Inquiry by Design: Tools for Environment-Behavior Research* (Monterrey: Brooks Cole Pub. Co., 1981). Interviewing chapters.

Examples

Gerald L. Pocius, *A Place to Belong: Community Order and Everyday Space in Calvert, Newfoundland* (Athens: Univ. of Georgia Press, 1991), Chapters 1 and 2.

Michael Ann Williams, *Homeplace: The Social Use and Meaning of the Folk Dwelling in Southwestern North Carolina* (University of Georgia Press, 1991).

Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.
2. Term Project take 7: Identify a local resident and conduct a short oral history related to your case study.

Additional references

Wendy Beck, Margaret Somerville, "Conversations between Disciplines: Historical Archaeology and Oral History at Yarrowarra," *World Archaeology* 37 (Sep., 2005), p. 468-483

Arijit Sen, "Creative Dissonance: Performance of Ethnicity in Banal Space," In *InTensions 2* (Spring 2009), <http://www.yorku.ca/intent/pastissues.html>

Henry Glassie, *Passing the Time in Ballymenone: Culture and History of an Ulster Community* (Philadelphia: University of Pennsylvania Press, 1982)

Michael Ann Williams, "The Little 'Big House': The Use and Meaning of the Single Pen Dwelling," *Perspectives in Vernacular Architecture II*, ed. Camille Wells (Knoxville: Univ. of Tennessee Press), p. 130-36.

Michael Burawoy, "The Extended Case Method," In *Ethnography Unbound: Power and Resistance in the Modern Metropolis* (Berkeley: University of California Press, 1991), p. 291-300.

<http://burawoy.berkeley.edu/Books/Unbound/ECM.pdf>

UW Milwaukee Spring Break - March 23, 2011

Week 9. Urban and cultural landscapes/ mapping

March 30, 2012

Skills

Roger Trancik, "Three Theories of Urban Spatial Design." *Finding Lost Space: Theories of Urban Design* (New York: Van Nostrand Reinhold, 1986), p. 97-124.

Skim to examine different kinds of maps: Rebecca Solnit, *Infinite City: A San Francisco Atlas* (Berkeley: University of California Press, 2010).

Examples

Richard Harris, "Reading Sanborns for the Spoor of the Owner-Builder, 1890s-1950s" *Perspectives in*

Vernacular Architecture. Vol. VII, eds., Annmarie Adams and Sally McMurry (Knoxville, Tennessee: University of Tennessee Press, 1997), p. 251-267.

Jennifer Nardone, "Roomful of Blues: Jukejoints and the Cultural Landscape of the Mississippi Delta," *Perspectives in Vernacular Architecture, Constructing Image, Identity, and Place*, eds. Alison K. Hoagland and Kenneth A. Breisch (Knoxville: University of Tennessee Press, 2003), p. 166-175.

Susan M. Yohn, "The Primacy of Place, Collaborations, and Alliances: Mapping Women's Businesses in Nineteenth-Century Brooklyn," *Journal of Urban History* 36 (May, 2010), p. 411-428.

Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.
2. Term Project take 8: This is a mapping assignment. Using a Sanborne and city map create separate overlays correlating the following along the cross section 1) cultural institutions, 2) movement and infrastructure spaces, 2) building types, 3) demographic character from census or manuscript census data 4) topography and ecological data. Try out multiple overlays in order to come up with a convincing thesis about the larger social, cultural, political or environmental context (within which your case study is situated).

Additional References

Samuel F. Dennis, Jr. "Seeing Hampton Plantation: Race and Gender in a South Carolina Heritage Landscape," *Landscape and Race in the United States*, ed. Richard H. Schein (London: Routledge, 2006), p. 73-94.

Janet Abrams, Peter Hall, *Else/Where: Mapping: New Cartographies of Networks and Territories* (Minneapolis: University of Minnesota Design Institute, 2006).

Pierce Lewis, "Common Landscapes as Historic Documents," *Essays on Material Culture*, ed. W. David (Washington, DC: Smithsonian Institution Press, 1993).

Pierce Lewis, "Axioms for Reading the Landscape" *The Interpretation of Ordinary Landscapes* ed., D. Meinig (Toronto: Oxford University Press, 1979).

Edward Casey, "Mapping the Earth in Works of Art." *Rethinking Nature: Essays in Environmental Philosophy*. eds. Bruce V. Foltz and Robert Frodeman (Indianapolis: Indiana University Press, 2004).

Sebastián Cobarrubias and John Pickles "Spacing movements: The turn to cartographies and mapping practices in contemporary social movements," *The Spatial Turn: Interdisciplinary Perspectives*, eds. Barney Warf and Santa Arias (New York: Routledge, 2009), p. 36-58.

Jeremy W. Crampton and John Krygier, "An Introduction to Critical Cartography," *ACME: An International E-Journal for Critical Geographies* 4 (1), 11-33

John Pickles, *A History of Spaces: Cartographic Reason, Mapping, and the Geo-Coded World* (London: Routledge, 2004).

Dialogues of Difference: Contested Mappings of Tourism and Environmental Protection in Butte, Montana," *Mapping Tourism*, eds. Stephen P. Hanna and Vincent J. Del Casino Jr. (Minneapolis: University of Minnesota Press, 2000), p. 132-160.

David Cobb "Windows to Our Past: Mapping in the Nineteenth Century and Beyond," *Mapping Boston* eds. Alex Krieger and David Cobb (Cambridge, MA: MIT Press, 1999).

Part III: Telling stories

The final part examines themes that reappear in scholarship associated with our field. These ideas are not new, but they certainly allow us to reframe the field in alternative and new ways.

Workshops: During this period workshops will identify central arguments and epistemologies related to the construction of knowledge in our field.

Assignments: Short assignments will help students determine ways to frame their study of the cross section. In addition students will compile a bibliography of seminal work in cultural landscapes from their own area of expertise or academic discipline.

Week 10. Frames and lenses

April 6, 2011

Hayden White, "The Historical Text as Literary Artifact" *Clio* 3 (June 1974), p. 277-303.

Excerpts from Erving Goffman, *Frame Analysis: An Essay on the Organization of Experience* (London: Harper and Row, 1974).

Akhil Gupta and James Ferguson. "Beyond Culture: Space, Identity and the Politics of Difference," *Cultural Anthropology* 7: 1 (1992), p. 6-23.

Eric Hobsbawm and Terence Ranger, *The Invention of Tradition* (London: Cambridge University Press, 1983).

Assignments due:

1. Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions.

2. Term Project – take 9 Revised compiled version due + a full bibliography

The summary update is a brief and rough outline of your project argument, a list of data sources (that you will use), a tentative bibliography, and example illustrations. Please try to keep the length of your summary TEXT to 5-6 pages.

Brief and rough outline of your project argument should have the following sections

1. Central or primary claim: This sentence should be written in simple English, without jargon, and should have the following sections: Claim- Reason -Evidence- **Warrant** (See [Claim, Evidence and Warrant](#) in the D2L resource section).

2. A nested set of sub-claims and arguments that will sustain the logic of the central argument in your paper. Each sub-argument should be written in the Claim-reason-evidence-warrant format.

3. A list of secondary sources and scholars that will be used to refer to, cite, shore up, contradict, argue against, or enhance EACH sub-argument.

4. A list of theoretical positions that you are engaging with. (Please no need for Marx, Lacan and Foucault unless they are absolutely necessary)

5. A thoughtful analysis (2-3 lines) of your methodological strategy. Critically compare your method to others, preferably those we read.

6. List your data sources and major bibliographical sources.

7. THIS ONE IS IMPORTANT: Identify and document at least 4 illustrations that you will use to make your case. Those illustrations should be annotated, analyzed, and explained. In maps such analytical drawings include versions of figure-ground, annotated demographical information (GIS like), or overlays. In case of photos they are usually annotations, drawings and analysis lines drawn ON a copy of the photography. In other words the visual documentation should be analyzed NOT only through referencing them in the text but on the BODY of the image itself. If you are not sure – just try to do this and then we can talk about that later.

8. Meeting (office hours). I will be holding office hours to talk to you about your project.

Additional References

Bruno Latour, "Give me a gun and I will make all buildings move"

<http://www.bruno-latour.fr/poparticles/poparticle/P-138-BUILDING-VENICE.pdf>

John Comaroff and Jean Comaroff, *Ethnography And The Historical Imagination* (Boulder: Westview Press, 1992).

Lefebvre, Henri. "Everyday and Everydayness." *Architecture of the Everyday*, eds. Steven Harris and Deborah Berke (Princeton: Princeton University Press, 1997), p. 32-37.

Michel Foucault, "The Subject and Power" *Michel Foucault: Beyond Structuralism and Hermeneutics*, eds., H.L. Dreyfus and P. Rabinow (Chicago: University of Chicago Press, 1983), p. 208-228.

Miles Richardson, "Being-in-the-Market versus Being-in-the-Plaza: Material Culture and the Construction of Social Reality in Spanish America," *The Anthropology of Space and Place: Locating Culture*, eds., Setha M. Low and Denise Lawrence-Zunigas (New York: Wiley-Blackwell, 2003). p. 74-91.

John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972).

Ronald Barthes, "Rhetoric of the Image." *Visual Culture: The Reader* eds. Jessica Evans and Stuart Hall (Thousand Oaks: SAGE, 1999), p. 33-40.

WJT Mitchell, "Spatial Form in Literature: Toward a General Theory," *The Language of Images*, ed.

WJT Mitchell (Chicago: University of Chicago Press, 1980), p. 271-300.

Week 11. Scale – Local / Global**April 13, 2011**

http://www.ted.com/talks/david_christian_big_history.html

Dell Upton, "Starting from Baalbek: Noah, Solomon, Saladin, and the Fluidity of Architectural History," *JSAH* 68 (December 2009), p. 457-465.

Preeti Chopra, "Refiguring the Colonial City: Recovering the Role of Local Inhabitants in the Construction of Colonial Bombay, 1854–1918," *Buildings & Landscapes* 14 (2007), p. 109-125.

John Walton, "Arson, Social Control, and Popular Justice in the American West," *Small Worlds: Method, Meaning & Narrative in Microhistory*, eds. James F. Brooks, Christopher R. N. DeCorse and John Walton (Santa Fe: School of Advanced Research Press, 2008), p. 97-120

Excerpt from Anthony King, *The Bungalow: The Production of a Global Phenomenon* (New York: Oxford University Press, 1984).

Assignment 2 take 1

Analyze the following article by addressing the following questions. Be prepared to discuss this article and your analysis of it in class.

Preeti Chopra, "Refiguring the Colonial City: Recovering the Role of Local Inhabitants in the Construction of Colonial Bombay, 1854–1918," *Buildings & Landscapes* 14 (2007), p. 109-125.

Questions to address in your analysis:

1. Does this article tell a story?
2. Is there a "narrative arc"?
3. What is the historical and historiographical framework that is employed in this article?
4. Is it interesting? Why or why not?
5. Does the introduction have a "hook" or some kind of narrative device to draw readers in?
6. What kinds of sources did the author use? Are there other sources that she/he overlooked?

Rewrite the introduction to the article.

Find something in the article that can be moved to the opening paragraph to provide a "hook" to get readers interested. Rewrite the first 500-1500 words (2-3 pages) of the article.

Week 12. Type, diffusion and hybridity**April 20, 2011**

A. K. Sandoval-Strausz, "Spaces of Commerce: A Historiographic Introduction to Certain Architectures of Capitalism," *Winterthur Portfolio* 44:2/3 (2010), p. 143-158

Milton Newton, "Cultural Preadaptation and the Upland South," *Man and Cultural Heritage: Papers in honor of Fred B. Kniffen*, ed. H.J. Walker and W. G. Haag (Baton Rouge: School of Geoscience, Louisiana State University, 19).

Shalini Puri, "Canonized Hybridities, Resistant Hybridities: Chutney Soca, Carnival, and the Politics of Nationalism." *Caribbean Romances: The Politics of Regional Representation* (Charlottesville & London: Univ. of Virginia Press, 1999), p. 12-38.

Karen Franck, "Types are Us," *Ordering Space: Types in Architecture and Design*, eds. Karen A. Franck and Lynda H. Schneekloth (New York: Van Nostrand Reinhold, 1994), p. 245-372.

Assignment 2 take 2

Analyze the following article by addressing the following questions. Be prepared to discuss this article and your analysis of it in class.

Shalini Puri, "Canonized Hybridities, Resistant Hybridities: Chutney Soca, Carnival, and the Politics of Nationalism." *Caribbean Romances: The Politics of Regional Representation* (Charlottesville & London: Univ. of Virginia Press, 1999), p. 12-38.

Questions to address in your analysis:

1. Does this article tell a story?
2. Is there a "narrative arc"?
3. What is the historical and historiographical framework that is employed in this article?

4. Is it interesting? Why or why not?
5. Does the introduction have a “hook” or some kind of narrative device to draw readers in?
6. What kinds of sources did the author use? Are there other sources that she/he overlooked?

Rewrite the introduction to the article. Find something in the article that can be moved to the opening paragraph to provide a “hook” to get readers interested. Rewrite the first 500-1500 words (2-3 pages) of the article.

Additional References

- Anne Vernez Moudon, “Getting to Know the Built Landscape: Typomorphology,” *Ordering Space: Types in Architecture and Design*, eds. Karen A. Franck and Lynda H. Schneekloth (New York: Van Nostrand Reinhold, 1994), p. 289-314.
- Fred Kniffen, “Louisiana House Types,” *Annals of the Association of American Geographers* 26 (Dec 1936), p. 170-193.
- Richard Longstreth, “Compositional Types in American Commercial Architecture,” in *Perspectives in Vernacular Architecture* 2 (1986), p. 12-23
- Fred Kniffen and Henry Glassie, “Building in Wood in the Eastern United States: A Time-Place Perspective” in *Common Places: Readings in American Vernacular Architecture*, eds., Dell Upton and John M. Vlach (Athens: University of Georgia Press, 1986), p. 159-81.
- Michael P. Conzen, “The Non-Pennsylvania Town: Diffusion of Urban Plan Forms in the American West,” *The Geographical Review* 96 (April 2006), p. 183-211.
- Sandy Isenstadt, *The Modern American House: Spaciousness and Middle Class Identity* (Cambridge: Cambridge Univ. Press, 2006).
- Carla Yanni, *Architecture of Madness: Insane Asylums in the United States* (Minneapolis: University of Minnesota Press, 2008).
- Thomas C. Hubka, *Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England* (Lebanon: UPNE, 2004).
- Cindy R. Lobel, “‘Out to Eat’ The Emergence and Evolution of the Restaurant in Nineteenth-Century New York City,” *Winterthur Portfolio* 44:2/3 (2010), p. 193-220
- Abigail Ayres Van Slyck, *Free to All: Carnegie Libraries & American Culture, 1890-1920* (Chicago: University of Chicago Press, 1998).
- John Archer, *Architecture and Suburbia: From English Villa to American Dream House, 1690-2000* (Minneapolis: University of Minnesota Press, 2008).
- Anthony King, *The Bungalow: The Production of a Global Phenomenon* (New York: Oxford University Press, 1984).

Week 13. Time and Performance

April 27, 2011

- Bernard L. Herman, “Time and Performance: Folk Houses in Delaware,” *American Material Culture and Folklife: A Prologue and Dialogue*, ed. S. Bronner (Ann Arbor, MI: UMI Research Press, 1985), p. 155-175.
- Michael Ann Williams and M. Jane Young, “Grammar, Codes, and Performance: Linguistic and Sociolinguistic Models in the Study of Vernacular Architecture,” *Perspectives in Vernacular Architecture* 5 *Gender, Class, and Shelter* (1995), p. 40-51.
- Arijit Sen, “Architecture and World Making: Production of Sacred Space in San Francisco’s Vedanta Temple” *South Asian History and Culture* 2: 1 (January 2011), p. 76-102.
- Paul Connerton, “Bodily Practices,” *How Societies Remember* (New York: Cambridge University Press, 1989), p. 72-104.

Assignment 2 take 3

Analyze the following article by addressing the following questions. Be prepared to discuss this article and your analysis of it in class.

Arijit Sen, “Architecture and World Making: Production of Sacred Space in San Francisco’s Vedanta Temple” *South Asian History and Culture* 2: 1 (January 2011), p. 76-102.

Questions to address in your analysis:

1. Does this article tell a story?

2. Is there a “narrative arc”?
3. What is the historical and historiographical framework that is employed in this article?
4. Is it interesting? Why or why not?
5. Does the introduction have a “hook” or some kind of narrative device to draw readers in?
6. What kinds of sources did the author use? Are there other sources that she/he overlooked?

Rewrite the introduction to the article. Find something in the article that can be moved to the opening paragraph to provide a “hook” to get readers interested. Rewrite the first 500-1500 words (2-3 pages) of the article.

Additional references

Miles Richardson, “Being-in-the-Market versus Being-in-the-Plaza: Material Culture and the Construction of Social Reality in Spanish America,” *The Anthropology of Space and Place: Locating Culture*, eds., Setha M. Low and Denise Lawrence-Zunigas (New York: Wiley- Blackwell, 2003). p. 74-91.

Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory* (New York: Oxford University Press, 2007).

Henry Glassie, *Folk Housing in Middle Virginia* (Knoxville, TN: University of Tennessee Press, 1975).

Dell Upton, “Toward a Performance Theory of Vernacular Architecture: Early Tidewater Virginia as a Case Study,” *Folklore Forum* 12(1979), p. 173-196.

Allan Pred, “The Choreography of Existence: Comments on Hägerstrand's Time-Geography and Its Usefulness,” *Economic Geography* 53, (Apr., 1977), p. 207-221.

Iain Borden, “Thick Edge: Architectural Boundaries in the Postmodern Metropolis,” *InterSections*, eds. Iain Borden and Jane Rendell (New York: Routledge, 2000), p. 221-46.

Clifford Geertz, “Deep Play: Notes on the Balinese Cockfight” *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*, eds., Chandra Mukerji and Michael Schudson (Berkeley: University of California Press, 1991), p. 239-277

Henri Lefevre, *Rhythmanalysis: Space, Time and Everyday Life*, (New York: Continuum, 2004), p. 1-37.

Joachim Schlor, *Nights in the Big City* (London: Reaktion Books, 1998).

Allan Pred, “The Choreography of Existence: Comments on Hagerstrand’s Time Geography and its Usefulness,” *Economic Geography*, 53 (1977), p. 207-21.

Week 14. Power/Hierarchy

May 4, 2012

Conference Week. May 3-5, 2012: **The Nonhuman Turn in 21st Century Studies**

This conference takes up the “nonhuman turn” that has been emerging in the arts, humanities, and social sciences over the past few decades. Intensifying in the 21st century, this nonhuman turn can be traced to a variety of different intellectual and theoretical developments from the last decades of the 20th century. Jane Invited Speakers: Bennett (Political Science, Johns Hopkins), Ian Bogost (Literature, Communication, Culture, Georgia Tech), Bill Brown (English, Chicago), Wendy Chun (Media and Modern Culture, Brown), Mark Hansen (Literature, Duke), Erin Manning (Philosophy/Dance, Concordia University, Montreal), Brian Massumi (Philosophy, University of Montreal), Tim Morton (English, UC-Davis), Steven Shaviro (English, Wayne State)

Pierre Bourdieu, “Structures, Habitus, Power: Basis for a Theory of Symbolic Power.” *Culture/Power/History: A Reader in Contemporary Social Theory*, eds., Nicholas B. Dirks, Geoff Eley, and Sherry B. Ortner (Princeton: Princeton University Press, 1994), p. 155-199.

Kim Dovey, “Power,” *Framing Places: Mediating Power in Built Form* (New York: Routledge, 1999), p. 9-16.

Chapters 2, 3 from Anna Andrzejewski, *Building Power: Architecture and Surveillance in Victorian America* (Knoxville: University of Tennessee Press, 2008).

Assignment 2 final take: Create a 2-page bibliography of readings *from your discipline* that explores a theme discussed in class

Additional references

Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge: MIT Press, 1996).

Iain Borden, "Thick Edge: Architectural Boundaries in the Postmodern Metropolis," *InterSections*, eds. Iain Borden and Jane Rendell (New York: Routledge, 2000), p. 221-46.

Jill H. Casid, *Sowing Empire: Landscape and Colonization* (Minneapolis: University of Minnesota Press, 2005).

Joan W. Scott, "Gender: A Useful Category of Historical Analysis," *The American Historical Review* 91 (December 1986), p. 1053-1075.

Michel Foucault, "The Subject and Power" *Michel Foucault: Beyond Structuralism and Hermeneutics* eds., H.L. Dreyfus and P. Rabinow (Chicago: University of Chicago Press, 1983), p. 208-228.

Michel de Certeau, *The Practice of Everyday Life, Volume 1* (Berkeley: University of California Press, 1984).

Eric J. Hobsbawm, David Forgacs, *The Antonio Gramsci Reader: Selected Writings 1916-1935*, (New York: NYU Press, 2000), p. 189-221.

James C. Scott, *Weapons of the Weak: Everyday Form of Peasant Resistance* (New Haven: Yale University Press, 1987).

Week 15. Student Conference

May 11, 2012

Term Project: Transect Project

A term project made up of 8 parts

Prepare assignments using a word processor. Use Times 12 or an equivalently sized font. Double space all text and format the document with one-inch margins all around. Number the pages. Proofread. Do not use valuable page space for elaborate titles and identifying information. Instead, make a title page on which you center the following information:

Title of your Assignment

Your Name

Course Title and Number

My Name

Include correct page citations for quotations and other citations. For guidelines, consult The Chicago Manual of Style or a style guide such as Diana Hacker's A Pocket Style Manual. If you prefer to access information online, you can view guidelines at:

<http://www.dianahacker.com/resdoc/humanities/english.html>

The Chicago Style Manual is now available online in the library website.

1. How this assignment works

This assignment is your term project. However, it is important to understand that you are *required* to work on it incrementally. There will be 9 short sections that precede the final paper. These sections are due every week between Week 2 (February 3) and Week 10 (April 6). Please make sure you turn these assignments to me in class. Regular submission of these assignments is your responsibility. Before you begin this assignment read the following article to understand the concept behind a transect section.

Grady Clay, "Crossing the American Grain with Vesalius, Geddes, and Jackson: The Cross Section as a Learning Tool," In *Everyday America: Cultural Landscape Studies after J.B. Jackson*, p. 109-129, Chris Wilson, Paul Erling Groth (Editors), (Chicago: Univ. of Chicago Press, 1980).

2. How this assignment will be graded

The assignment is graded incrementally too. 40% of your final grades for this project will be based on weekly term project assignments. 60% will be based on the final submission. So if you do not turn in the incremental assignments when they are due, you will unnecessarily jeopardize your final grades. *If you get an A for your final paper but a C for your incremental grade then your final project grade will be B+.*

3. What this assignment is about

This assignment is asking you to study the built environment along Layton Avenue, Milwaukee. You will choose a section, location, or series of spaces along the cross section to construct a narrative about that space. Let your case study guide your project. This project will test your ability to read and interpret the built environment. It will help you put into practice the concepts discussed and learned in class. The assignment will be delivered in the form of one 20 minutes long paper on May 11 and then a fully footnoted article on May 25. Further details are listed below (#6).

4. Due dates for this assignment

Weekly short assignments are due every week during the first 10 weeks. The conference paper is due on May 11 and the article length final paper is due on May 25.

5. Details

This assignment is a multi-stepped project that will produce a journal-ready paper and a 20 minutes presentation for a targeted conference. The project begins with an urban cross section, or transect, across Layton Avenue stretching from Cudahy (water) to Greenfield (river). Students may study this

street cross section at the scale of an object, building, neighborhood or larger urban fabric and write a history of their object of analysis. So first decide on the scale at which you wish to begin this search. You may change later if you wish.

Transect is a heuristic device used to explore geographical, ecological and urban conditions. The word literally means a transverse cut (*trans* + intersect) used to study the relationship between constitutive parts within a larger whole. Transects have been used in various disciplinary contexts. Biologists, ecologists and scholars of ecological sciences use it in order to explore the relationship between and across an ecological domain or a biological sample. Geographers such as Grady Clay and Paul Groth have used transects (they call it a cross-section) to cut through a city and identify the variations within this urban cross-section. Sir Patrick Geddes (October 2, 1854 - 1932) the famous Scottish biologist also known also for his writings in urban planning and education used the cross section (his drawing of the “valley section”) as a way to understand interrelations and complexity within a landscape that otherwise remains invisible. Architects and urban designers such as Christopher Alexander and New Urbanists have used transect sections too, in order to look beyond urban zoning. In addition to being a tool to explore the relationship between adjacent locations, transect is also a particular “way of seeing” the built environment. Used with other heuristic, organizing and mapping devices such as types, zones, and districts, transects can suggest a tool-kit for studying cultural landscapes.

Further readings:

Transect Issue, *Journal of Urban Design*, Vol. 7, No. 3, 2002

You are asked to critically consider the implications, strengths, weaknesses, and ideological warrants associated with conceptualizing this cultural landscape in the form of a transect. Please consider the kinds of transformations (soil, buildings, use, vegetation, etc.) that occur along this section. You may decide that you will consider a certain time frame within which you want to examine this sectional strip. Consider the narrative (micro, meta etc) that will help you make the project manageable. Brainstorm with colleagues and identify potential groups who can share information around similar areas of interest. As you explore and brainstorm the entire cross section as an object of analysis you will need to consider the scope of your role as a researcher. You are required to choose a certain aspect, or part, of the “whole” as your own individual project. You may choose a building type, a neighborhood, a site or a segment of the landscape. In addition you may focus on one or more kinds of evidence and analysis methods. You may base your decision on the readings and class discussions.

6. Final Paper requirements

The final project is a research paper that conforms to the requirements of publication in one of the following journals. Please see journal style page for formatting and citation styles. All projects MUST conform to the word-count, citation and formatting standards required by the journal. Please state your central argument clearly. Also state your methods of analysis clearly in the paper. Devote a section of the paper in surveying the scholarship in the field to locate your project in the context of a larger landscape of knowledge.

Students may submit their final class paper for consideration at these journals.

Journal List

1. *Buildings & Landscapes*, Journal of the Vernacular Architecture Forum, UMN Press
<http://www.vafweb.org/publications/BLAuthorGuidelines.pdf>
2. *Winterthur Portfolio*, University of Chicago Press,
<http://www.jstor.org/page/journal/wintport/forAuthor.html>
3. *Journal of Urban History*, SAGE
http://www.sagepub.com/journalsProdDesc.nav?ct_p=manuscriptSubmission&prodId=Journal200943
4. *Journal of the Society for Architectural Historians* (JSAH), University of California Press
<http://ucpressjournals.com/authorInfo.asp>
5. *Journal of Material Culture*, SAGE
http://www.sagepub.com/journalsProdDesc.nav?ct_p=manuscriptSubmission&prodId=Journal2008

59

Due dates

Conference style 20 minutes presentation with slides: May 11, 2011

Final Papers due (hardcopy and digital copy): May 25, 2011

Weekly Assignments 1 **Reading responses**

Each student submits three questions for discussion on Wednesday before class. These questions will focus on 1) theory, 2) epistemology and 3) narrative frames or recurring themes that tie the readings together. The class time will be used to discuss readings and questions. For help with reading scholarly articles in an efficient manner see section "How to read a scholarly article" in D2L.

Weekly Assignment 2 **Reading rewrites**

Knowledge in the humanities is incremental and contextual. It builds upon theories and concepts already put forward by previous scholars. New researchers challenge previous categories and concepts or add to them. Scholars belong to schools of thought and employ theories and concepts already defined by others.

This assignment is related to Weekly Assignment 1 and furthers a critical study of epistemologies. It seeks to focus your ability to critically engage with a scholarly article. It requires you to re-examine the structure of the narrative, central argument and content in scholarly articles. By studying the nature of the evidence and argument and the central theme of an article you are asked to rewrite its introduction.

Complete the following steps. First, analyze the article by addressing the following questions:

1. Does this article tell a story?
2. Is there a "narrative arc"?
3. What is the historical and historiographical framework that is employed in this article?
4. Is it interesting? Why or why not?
5. Does the introduction have a "hook" or some kind of narrative device to draw readers in?
6. What kinds of sources did the author use? Are there other sources that she/he overlooked?

Then rewrite the introduction to the article.

Find something in the article that can be moved to the opening paragraph to provide a "hook" to get readers interested.

Rewrite the first 500-1500 words (2-3 pages) of the article.

Don't forget to articulate a clear scholarly argument/position statement and outline the theoretical basis for your position.