This seminar will explore how medical identities and spaces are conceptualized, represented and materialized through the intersections amongst art, architecture and medicine. By using theoretical texts, medical environments, artworks, medical iconography, buildings and rooms as starting points, this class will consider how medical spaces and identities have taken form from the nineteenth century onwards. While each class will begin with a nineteenth- or twentieth-century case study (from North America and Europe), students will be encouraged to examine medical architecture and art (broadly defined) from various historical periods and geographic locations.

This IPLAI-sponsored class will be co-taught by scholars from different disciplines: Annmarie Adams (architecture and social studies of medicine) and Mary Hunter (art history). Since this course is concerned with the histories of medicine, architecture and art, we will discuss the strengths and weaknesses of interdisciplinary approaches. We will also address how methodologies and theories utilized by historians of art and architecture may help us re-think medical histories, identities and spaces.

This seminar will pair close visual analyses of images, spaces and objects with focused readings on bodies, sexualities, race, illness and health. This will allow us to look at the ways in which medical ideas were embedded in visual, textual and architectural conceptions, and vice versa.
Some of the seminars will take place at the Osler Library for the History of Medicine and the Maude Abbott Medical Museum at McGill. This will give students the opportunity to work directly with primary sources, materials and spaces.

**Learning Outcomes**
By the end of this course, students should have a solid understanding of a range of architectural and artistic movements, ideas and practices associated with medicine and medical culture from 1850 to the present. They will have had the opportunity to develop skills in analyzing art and architecture, and in reading historical and theoretical texts closely and critically. They will have been encouraged to create visual, theoretical and historical links amongst art, architecture and medicine, particularly as they relate to the concepts of identity and space.

**Instructor Contact and Office Hours**
Professor Annmarie Adams
annmarie.adams@mcgill.ca
Office: Room 301, 3647 Peel St.
Office hours: Tuesdays before and after class
Phone: 398-2915

Professor Mary Hunter
mary.hunter2@mcgill.ca
Office: W-115A (Arts West)
Office Hours: 10-11 Thursday

**Instructional Method**
The course will be taught in a seminar style in a classroom but does require students to visit museums as noted in the syllabus.

**Method of Assessment**
Participation: 10%
Discussion Leader: 20%
Paper Proposal and Bibliography: 10%
Research Presentation: 20%
Research Paper: 40%

**Grade Assessment**
The most important criteria for grading in this course are to answer each assignment. This includes the following: preparation and engagement with the course materials, participation in the class discussions, adherence to the protocols of academic writing including the acknowledgement of the work of others, clear and argumentative writing free of grammatical errors and jargon.

**Participation**: Attendance at every class is mandatory. Oral participation in every class is expected. Bring notes and points for discussion for each reading to every class.
Readings: Students must do the required readings for every class. The weekly readings will be uploaded by the class discussion leaders and shared via a Dropbox folder.

Class discussion leader: Two students will work together to lead one class (that will be determined the first week of class). To prepare, you should read more than just the assigned texts (book reviews are especially useful). Students should give a brief introduction to the readings (information about the authors’ work and about the importance of the reading to our topic), define and situate the terms under discussion, and bring questions, images, and points in order to start a discussion. Come prepared with your PowerPoint presentation on a USB key. Each group must provide their own original analysis of an image, space, building or object of their choice (it can come from the class readings or elsewhere). A written copy of the presentation notes must be handed in at the end of the class.

Paper Proposal and Bibliography
A 2-page paper proposal and 2-page bibliography are due on October 17 at the beginning of class. The proposal should state the topic, hypothetical argument, and suggestion of primary and/or secondary sources.

Research Presentation and Paper
Each student will give a 20-minute presentation of her or his research topic to the class. The class will respond with questions and discuss the presentation.

Final papers are due by 4:00 pm on Tuesday December 3. This research essay should engage with the themes and debates of the class. The paper should be 12-15 pages long, plus the bibliography. You must write the paper and do the oral presentations to pass the course. Late papers will be graded down 5% per day. Extensions will only be granted if written medical documentation is provided. All sources must be cited properly using a consistent and legitimate citation method (Chicago, MLA, etc.).

Week 1: Introduction  (Annmarie Adams and Mary Hunter)
September 5

Week 2: Interdisciplinary Approaches to Medicine (Adams and Hunter)
September 12
This week will address the ‘identity’ of modern medicine through various historical and theoretical approaches. We will consider what architectural history and art history are, and what they can (and cannot) bring to the history of medicine.

Readings


*EVENT: Thursday Sept 14 @ 4:30 Mary Hunter in conversation with Dr. John Potvin and Dr. Jennifer Fishman about Hunter’s book *The Face of Medicine*. Social Studies of Medicine department, 3647 Peel Street. Hardcover books available for $37.50.*

**Week 3: Doctors (Hunter) @ Osler Library**
September 19
This week we will address the identity formation of medical men through an analysis of portraiture and medical images and objects.

- Case study: Jean-Martin Charcot at the Salpetriere hospital (Paris); Dr Jules-Emile Péan at the Saint-Louis hospital (Paris); Dr D Hayes Agnew at the University of Pennsylvania (Philadelphia);

**Readings**

**Week 4: Doctors (Adams)**
September 26
**Readings**
**Week 5: Artists (Hunter)**

October 3
This week, we will take a historical look at the overlapping spheres of art and medicine. Through a series of visual case studies, we will examine: artists taking on medical personae (and vice versa) and gender dynamics of medical/artistic encounters. We will also consider the historiography of art historical approaches that look at artworks with medical themes.

- Case studies: Edgar Degas, Henri Gervex, Thomas Eakins and selected contemporary artists.

**Readings**

**EVENT: Thursday October 5 @ 5:30: Professor Allison Morehead will be giving the lecture, “When We Nurses Awaken: Edvard Munch and New Medical Women” in the Art History and Communication Studies Speaker Series, ArtsW-215.**

**Week 6: Architects (Adams)**

October 10
2. Leslie Topp, Freedom and the Cage, Chapters 5 and 6, “Spaces” and “Boundaries,” 116-57, 158-86.

**EVENT: Thursday October 12 Vernissage at Osler Library: Lucy Lyons, Inaugural Larose-Osler Artist in Residence. Time tba.**

**Week 7: Guest Lecture: Loren Williams (Larose-Osler Artist in Residence)**

October 17
This week, Loren Williams will discuss her work that addresses medicine, art and space.

**Reading**
Look through Williams’ website to familiarize yourself with her work and prepare a few questions for discussion: www.lorenwilliams.com

**Week 8: Patients (Hunter)**
October 24
This week we will look at different historical and theoretical understandings of patients as objects, subjects, artists and performers.

- Case Studies: Anonymous and named patients.

Readings:

**Week 9: Patients (Adams)**
October 31

**Week 10: Medical Museums (Adams)**
November 7
Claire Rothman, The Heart Specialist, passages [it’s a fictionalized novel, so difficult to assign only a few pages: peruse!]
Kate Hill, Women and Museums, 1850-1914, Chapter 1, “Inside the museum: including or excluding women?” 17-46.

**Week 11: Student Presentations**
November 14
Week 12: Student Presentations
November 21

Week 13: Student Presentations
November 28

Academic Integrity
McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information). (Approved by Senate on 29 January 2003)

L’université McGill attache une haute importance à l’honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l’on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l’étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site www.mcgill.ca/students/srr/honest/).

Language of Submission
In accord with McGill University's Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded. This does not apply to courses in which acquiring proficiency in a language is one of the objectives.

Conformément à la Charte des droits de l’étudiant de l’Université McGill, chaque étudiant a le droit de soumettre en français ou en anglais tout travail écrit devant être noté (sauf dans le cas des cours dont l’un des objets est la maîtrise d’une langue).

In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.