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The information contained in
this booklet can be found on the
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[www.univiu.org/shss//
globalization-program](http://www.univiu.org/shss/globalization-program)
The web site is periodically
updated.

General Information

What is VIU

Venice International University (VIU) is something unique in the international academic panorama: a group of Universities from different countries sharing a common campus on the beautiful island of San Servolo, in the Venice lagoon. All involved in jointly creating multidisciplinary programs that go beyond the traditional divisions in separate disciplines and educational structures (faculties, departments, schools etc.) in order to face the present global challenges:

- _ sustainable development, to reduce environmental deterioration, avoid the destruction of non- renewable resources and encourage the use of renewable ones;
- _ climate change, to contrast global warming and avoid the related extreme events that cause serious economic and social damage;
- _ population ageing, and all the social, economic and health issues that it brings with it;
- _ urban growth, with the forecast of 75% of world population living in cities by the year 2050;
- _ global ethics, for greater tolerance in view of the migration flows on the planet;
- _ the preservation of cultural heritage, which is being subjected to forces that risk damaging it or destroying it forever.

Research in these global topics requires a different kind of preparation than in the past. Students at VIU learn to move across cultures and disciplines under the guidance of Professors from all over the world, with a flexible approach, an open mind and creative thinking.

The uUniversities that form VIU range from the Far East (Universities of *Tongji* and Tsinghua in China, Waseda University in Japan) to the Far West (Boston College and Duke University in the USA, INRS Québec, Canada) passing through the Mediterranean and Europe (Tel Aviv University in Israel, the European University at St. Petersburg in Russia, Ludwig-Maximilians-Universität München in Germany, Université de Lausanne in Switzerland, Université de Bordeaux in France, KU Leuven in Belgium, Università degli Studi di Roma "Tor Vergata", Università degli Studi di Padova and the Venetian Universities of Ca' Foscari and Luav in Italy).

The study programs are defined collegially: the Board of Directors, headed by the President, Ambassador Umberto Vattani, sets out the strategic outlines, and the Academic Council, led by the Dean, Professor Carlo Giupponi, articulates and applies them in two yearly terms. The courses are taught in English by Professors from the different Member Universities.



Venice, with its lagoon, its islands and its mainland, is a living laboratory which is also very fragile, with an extraordinary cultural and environmental heritage, and the perfect setting for studying the various aspects of the global challenges that the contemporary world forces us to deal with. VIU offers its support for research programs involving the various Universities that form its network, and develops specific programs for advanced training. For example, in a program supported by the Italian Ministry of Environment, approximately ten thousand Chinese officials have received advanced training during the first ten years of the program on topics linked to environmental sustainability, an issue of strategic importance for China and for the entire world community.

VIU has always considered art and architecture as vital instruments for both social and economic growth. That is why each year VIU organizes exhibitions during the Venice Biennale, and hosts permanent works of art by renowned artists on its Campus. VIU also encourages the application of new information and communication technology to Art and Architecture, making use of the enormous potential presented by the present and the past of Venice: through its Multimedia Digital Visualization Laboratory, a collaboration of *Duke University* and *luav*, VIU provides students from the Humanities with special training in the use of the latest digital visualization tools applied to cultural heritage. Thanks to cooperation agreements with UNESCO and the Council of Europe, VIU participates in programs with these important organizations, in particular regarding the valorization of Venetian routes in the Mediterranean and in the world.

VIU is present in many worldwide University Networks, such as the *Global University Summit*, the Coimbra Group, the Alexander von Humboldt Association and the Associations of Victorian Studies of Great Britain, North America and Australasia.

Two important Italian public institutions are also part of VIU: the Province of Venice – Città Metropolitana di Venezia, and the National Research Council (CNR).

The Italian Ministry for University Education and Scientific and Technological Research formally recognized the Venice International University consortium as an international center of higher education and research by Ministerial Decree on 23 October 1997.



Globalization Program

crossing borders

educating towards world citizenship

Today's globalized world needs flexible minds, able to move across disciplines, capable of tackling contemporary challenges with innovative humanistic approaches; recognizing the importance of environmental and economic sustainability and natural and cultural heritage; understanding, communicating and working with people from other cultures. VIU's Globalization Program provides a response in this direction, promoting academic cooperation among partner universities from around the world, through academic programs, internships, seminars, workshops and conferences. In particular, the pProgram provides students with an intense educational experience in Venice, in multicultural contexts, where global and comparative approaches are privileged, integrating the study of human heritage, creativity and imagination with the study of social relations and institutions. The Program draws from on the expertise acquired since 1997, by the VIU Joint multicultural Semester Program, by the first editions of the VIU Globalization Program and by the VIU Research Thematic Programs on Sustainability (TEN Program) Environmental Management and Sustainable Development (TEN) and Economic Innovation (TeDIS Program) and Ageing (Ageing Program). Its main activities are: the Academic program, Internships, Summer Schools and Intensive Seminars, Public lectures, Co-curricular Activities, Conferences and the Web Community.

The Globalization Program brings together talented, motivated students from the 17 member universities in a truly multicultural, international and interdisciplinary environment. Each semester over 100 students participate in the program as part of their degree in their home university. The interdisciplinary courses are English-taught by professors from the member universities.

The program provides a powerful learning experience in which students develop their capacity for critical thinking and creative problem solving. Students of the Globalization Program are thus more prepared for graduate and professional study and for careers in new and emerging fields. Students choose from a course offering of 18-20 courses in the following three topic areas:

Venice & Italy: courses that showcase Venetian and Italian life, culture, art and history:

1. History of Venice
2. Italian Contemporary History in Films

**Multicultural, International
& Interdisciplinary**

3. Art and Architecture in Renaissance Venice
4. Italian for Foreigners

Cultures Of The World: courses that examine the cultures of the world; courses that make the most of the intercultural classroom:

5. Intercultural Communication
6. Gender Studies
7. Comparing East and West

Global Challenges: courses that address current, global issues, preferably from an interdisciplinary perspective:

8. Identity, Heritage and Globalization
9. Globalization, Ethics, Welfare and Human Rights
10. Global governance for peace and security, cooperation and development

Two specialization tracks are also offered, one in Fall and one in Spring:

Economics, Management and Digital Technologies applied to Cultural Heritage (Fall semester)

Environmental Management and Sustainable Development (Spring semester)

Additional courses, on offer for one semester only are taught by visiting professors from member universities.

The Globalization Program is a 15-week credit only program. Courses are 40-hours long (except *Italian for Foreigners*: 56 hours) and recognized for credit by member universities. Attendance is compulsory; a mid-term break allows independent travel in Italy and Europe. Courses have 20-25 students to facilitate group work and student presentations.

Academics

All Member Universities recognize Globalization Program courses for credit. Each University defines the procedures by which courses are approved and how they can be inserted into a student's degree program. Request further information about credits by writing to: shss@univiu.org

Credit recognition

If you encounter difficulties in receiving credits for courses, please contact the Assistant Dean for assistance.

Admissions

Any student currently registered at one of VIU's member Universities (both at Undergraduate and Graduate level) is eligible to apply for and participate in VIU activities. **Exchange students** registered at Ca' Foscari, luav and Padova universities are also eligible to apply for the VIU Program. Credits are recognized by home universities as the courses in the program may be regarded as equivalent to courses offered by Ca' Foscari, luav and Padova. All student taking Italian for Foreigners must register for and complete at least two other full term courses.

You can apply through one of VIU's member Universities through the following contact people:

Boston College: **Mireille McLaughlin**, fortieme@bc.edu

Duke University: **Susan Pratt**, pratt.susan@duke.edu

European University of St. Petersburg: Prof. **Natalia Mazur**,
nmazur@eu.spb.ru

Institut National de la Recherche Scientifique: **Dalida Poirier**,
Dalida.poirier@inrs.ca

KU Leuven: **Marijke Nicolai**, marijke.nicolai@kuleuven.be

Ludwig-Maximilians-Universität: **Claudia Wernthaler**,
claudia.wernthaler@lmu.de

Tel Aviv University: **Shira Betesh-Galili**, acadaff@tauex.tau.ac.il

Tongji University Sino-Italian campus: **Ou Ning**,
ouning@tongji.edu.cn

Tsinghua University: **Zuo Jiane**, jiane.zuo@mail.tsinghua.edu.cn

Università Ca' Foscari Venezia: Prof. **Shaul Bassi**, bassi@unive.it /
Elisa Gamba, international@unive.it (Università Ca' Foscari Venezia -
Erasmus students only)

Université de Bordeaux: Prof. **Laurent Servant** - laurent.servant@u-bordeaux.fr /
Marie Grand, marie.grand@u-bordeaux.fr

Université de Lausanne: **Sylvie Kohli**, erasmus@unil.ch

Università degli Studi di Padova: Prof. **Franca Bimbi**,
franca.bimbi@unipd.it

Università degli Studi di Roma "Tor Vergata": Prof. **Gustavo Piga**,
gustavo.piga@uniroma2.it / Global Governance B.A. office,
global.governance@uniroma2.it

Università luav di Venezia: Prof. **Maria Chiara Tosi**, mnrts@iuav.it

Waseda University: **Maho Yoshikawa**, m.yoshikawa2@kurenai.waseda.jp

Or you may contact VIU offices directly: shss@univiu.org
Students from Ca' Foscari, Luav and Padova (including exchange students) must also contact their student secretariat where they should register for VIU courses within two weeks from the beginning of VIU's academic semester.

If you are currently registered at one of VIU's member universities and already know which courses you would like to take, you should pre-register and register for courses through on-line forms. Please visit our website: univiu.org > Study > Globalization Program > Courses.

Students must be regularly enrolled in their home university and must pay regular tuition fees to their home university. No further fees are paid directly to Venice International University.

Orientation is provided at the beginning of semester.
Accommodation is available on campus on the Island of San Servolo, situated in the Lagoon of Venice just 10 minutes by boat from Piazza San Marco. VIU also assists students in finding accommodation in apartments in Venice.

A rich variety of Co-curricular activities further enhances the educational mission of the program, through cross-cultural games, social events, lectures, weekly movie screening, creativity projects, day trips and site-visits to the most important venues and sites of Venice and its hinterland, and locations related to the courses.

VIU provides internship opportunities, mobility and scholarships to students of the member universities who attend the Globalization Program. Following the semester of courses at VIU, selected students are offered internships at research centers, universities, cultural organizations and companies in Italy and abroad. Each semester VIU publishes two calls for applications for the Internship and Mobility Program:

1. Internships worldwide

For students in the second year of their Master's degree, who intend pursuing research for their Master's thesis in themes related to the Globalization Program. Successful applicants attend the semester of courses at VIU and compete for internships abroad, supported by scholarships.

Online registration for courses

Tuition fees

Logistics

Co-curricular Activities

Internships and Mobility

Internships Worldwide (Cultural Heritage) include, among others:

- _ Museum of Contemporary Art (MOCA), Shanghai, China
- _ Tongji University, UNESCO WHITRAP Institute, Shanghai, China
- _ Tel Aviv University, Israel
- _ Istanbul Bilgi University, Istanbul, Turkey
- _ Boston College, Chestnut Hill, USA

Internships Worldwide (Sustainable Development) include, among others:

- _ Tongji University, Shanghai, China
- _ Tsinghua University, Beijing China
- _ United Nations Environmental Project (UNEP) Bangkok, Thailand
- _ Waseda University, Tokyo, Japan
- _ Duke University, Durham (NC), USA
- _ Boston College, Massachusetts, USA
- _ Universitat Autònoma de Barcelona, Observatori de la Urbanització, Barcelona, Spain

2. Internships in Italy

For undergraduate bachelor's and master's students, including exchange students at Ca' Foscari, Luav and Padova, who are attending the semester at VIU and who are interested in gaining practical experience and familiarity with working life and organizational dynamics of some of the most important research centers, companies and institutions active in the fields of Management of Cultural Heritage and Sustainable Development in Venice and throughout Italy.

Internships in Italy (Cultural Heritage):

- _ UNESCO Venice Office
- _ Peggy Guggenheim Collection, Venice
- _ Fondazione Musei Civici, Venice
- _ Polymnia - M9 Museum, Mestre-Venice
- _ CNR-Italian National Research Council, Rome
- _ VELA Spa, Venice
- _ Comune di Venezia, Venice
- _ Associazione Culturale Italo-Tedesca, Venice
- _ Centro Tedesco di Studi Veneziani, Venice

Internships in Italy (Sustainable Development):

- _ CNR-Italian National Research Council, Rome
- _ UNESCO Venice Office
- _ Galileia s.r.l., environmental engineering and consultancy, Padua
- _ eAmbiente, environmental management consultancy, Venice
- _ Comune di Venezia, Venice
- _ Agire - Venice Energy Agency, Mestre-Venice
- _ Valcucine – kitchen manufacturer, Pordenone
- _ Magis - furniture manufacturer, Quarto D'Altino

Scholarships are awarded to selected students in order to contribute to the costs of international travel and accommodation.

For further information: globalization@univiu.org

The Globalization Program is the impetus for an original reflection on globalization within an international network that involves researchers, policy-makers, entrepreneurs, cultural institutions and regional institutions of the countries represented at Venice International University. Each semester VIU invites guest speakers to address topical themes at the Opening Ceremonies of the semesters and during the VIULECTURES series.

Open Lectures

VIU coordinates a series of intensive seminars and summer schools in collaboration with the member universities.

Seminars are open to VIU students who can register for them up to one month before the beginning.

Please contact: shss@univiu.org or summerschools@univiu.org

Seminars and Summer Schools

A virtual network of present and past students and professors is developed through a blogging platform: Moodle, elearning.univiu.org, and the Venice International University Community groups on:

f www.facebook.com/VeniceInternationalUniversity

t VIU Community @univiu, twitter.com/univiu

@ @univiu www.instagram.com/univiu/

•• www.flickr.com/photos/univiu.

Web Community

VIU Campus

VIU academic and administrative offices are located in the main building near the entrance of the island, where there are also fully equipped classrooms and seminar rooms.

The VIU Card (available from Front Office) provides access to library, computer and photocopying facilities.

The PC Room is open to all VIU professors and students, 24 hours a day. PCs are connected to the Internet and have the suite of Microsoft Office programs installed. There are also work stations for laptops and Wi-Fi is available.

VIU also has a highly advanced Apple Mac Computer Lab for integrating digital technologies in the academic courses. The 3D modeling, visualization, and mapping technologies installed enable students to engage with questions of change over time and dynamic process in urban and rural environments. The programs available include 3D modeling using SketchUp, 3D acquisition using Photogrammetry, interactive mapping with Google Earth, Scalar, and the basics of arcGIS related to Google Earth.

There are four photocopiers in the VIU main building (Library, zone 6, zone 7).

There are residential halls with over 200 places on the island of San Servolo. There are also laundry facilities, a cafeteria which is open every day for breakfast, lunch and dinner and a bar (opening hours 8.00 – 18.00).

The VIU Library catalogue is online at: <http://library.univiu.org>

The VIU Library is in the main building and the collection includes reference books, textbooks, dictionaries, reviews, magazines and a collection of DVDs. The Library is open for lending from Monday to Friday (check notice board for hours).

Course materials are available through VIU e-learning platform: elearning.univiu.org, where professors upload materials, resources and assignments for their courses. Access is restricted to registered students.

VIU students also have access to libraries and facilities in Venice. This guide includes a list of libraries in Venice including opening hours, location and resources available.

Classrooms and offices

Computer facilities and photocopying

Housing and dining

Libraries and Resources

Venice

The location chosen for the Schoolprogram, Venice, offers to non-Venetian students the opportunity of temporarily living in a world heritage city, with a great concentration of arts, architecture and history.

Having been a great merchant city and a political myth, and, at the same time, a capital of Humanism and a Literary Myth, it is the perfect place for the school and its mission. But it is not only the signs of the past, which make Venice interesting for the Schoolstudents and professors. The city is a living machine in a unique setting, based on water, which represents an alternative urban and social concept, which spreads on a variety of islands in the lagoon and the estuary and in the mainland.

The city offers the possibility of experiencing contemporary challenges of environmental and economic sustainability and the effects of global traveling, providing resources and opportunities of fieldwork for various kinds of courses, considering also its role as administrative capital of the most dynamic industrial region of Italy, as site of one of the most important World Film Festivals and as growing center of international contemporary arts exhibitions.

Through its activities and collaborations, the SchoolVIU also intends to contribute to the cultural and political debate on this extraordinary metropolitan area.

Italy

History of Venice

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Italian Contemporary History in Films

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Venice International University
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Italian for Foreigners – beginner, intermediate, upper intermediate levels

Massimo Brunzin (coordinator),
Ivan Lo Giudice and Claudia
Meneghetti,
Venice International University
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Art and Architecture in Renaissance Venice

Paola Modesti,
Venice International University
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The Imaginary City: Why Writers Love Venice

Kevin Newmark,
Boston College
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Architectural and Urban Heritage. Venice before and after the Collapse of the Republic

Guido Zucconi, Isabella di
Lenardo,
Università luav di Venezia
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Cultures of The World

Intercultural Communication

Vincenzo Romania,
Università degli Studi di Padova
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Gender Studies: Comparative and International Approaches to Gender, Sexuality and the Law

Andreas Ziegler,
Université de Lausanne
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Comparing East and West: Comparative Studies on Religious Liberties

Hiroshi Nishihara,
Waseda University
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Patterns of Democracy and forms of government: comparing Western and Islamic traditions

Andrea Buratti, Massimo Papa,
Università degli Studi di Roma
“Tor Vergata”
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Re-contextualizing dramas in different Cultures. The Case of Ibsen

Gad Kaynar-Kissinger,
Tel Aviv University
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Global Challenges**Global Governance for Peace and Security, Cooperation and Development**

Sara De Vido,
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Identity, Heritage and Globalization: Anthropology of Art at La Biennale

Natalie Göltenboth,
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Globalization, Ethics, Welfare and Human Rights: Anthropological Perspectives on Borders, Migration and Mobility in the Mediterranean

Natalie Göltenboth,
Ludwig-Maximilians-Universität
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Social Exclusion and Human Rights

Hiroshi Nishihara,
Waseda University
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Fundamental Rights, Individuals and Groups in multicultural societies

Andrea Buratti, Massimo Papa,
Università degli Studi di Roma
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Economics, Management and Digital Technologies applied to Cultural Heritage**Economics and Management of the Arts**

Bruno Bernardi,
Università Ca' Foscari Venezia
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Training in UNESCO World Heritage Studies

Giorgio Gianighian,
Venice International University
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International Organizations and their Role in the Preservation of Cultural Heritage

Andreas Ziegler,
Université de Lausanne
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Critical Food Studies: Culture(s) and the Global Politics of Food

Charlie Thompson,
Duke University
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Digital Humanities: Web Resources, Tools and Infrastructures

Federico Boschetti,
CNR
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Additional Courses**How to Begin Thinking: Some Versions of 20th-Century History, Philosophy, Literature and Theory**

Kevin Newmark,
Boston College
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Social Documentary as Global Phenomenon

Charlie Thompson,
Duke University
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Let's Kill the Moonlight. The Early 20th Century Avant-Garde Performative Movements in Europe - a theoretical course and practical workshop

Gad Kaynar-Kissinger,
Tel Aviv University
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Courses

History of Venice – F1701

Luca Pes

Venice International University

Course description

Various things make Venice a place of particular interest: the fact that it was built on water and marshland; the way its inhabitants shaped the Lagoon and managed the environment; the relationship with Byzantium and the East; the way it became the capital of a merchant empire; its role as a center of the printing industry, art production and Humanism; its development into a city of pleasure; the sudden loss of independence; the 19th Century cultural myth of its death; its rebirth with the Risorgimento of Italy; the creation of a new urban order, from the industrial port of Marghera to the beach resort at the Lido; the great social transformations of the 1950's-1970's, leading to a 'Greater Venice' crisis; its tendency to become a 'theme-park'; the way the city still presents an alternative notion of urban space.

The course covers all of these themes through interactive lectures and a wide use of multimedia sources (images, videos, music), with a view to providing a broad introduction to ways of looking at the history of this unique place. The main focus will be on the relationship between the environmental setting, the morphology of the city, and its social life and political institutions.

Students are expected to actively contribute to the class, through one oral presentation, and a final research paper, developing themes of personal interest, in agreement with the Professor. Topics can range from Literature to Economics, from Law to Cinema. Past themes have included: Venice and the Fourth Crusade, Venetian Courtesans, The Life of Casanova, The Bostonians in Venice, Fascist Architecture in Venice, Venice in the History of Mass Tourism.

Group work mixing nationalities will be encouraged. Research papers must include bibliographical references and notes. Oral presentations may be the outcome of a field work.

Students are also expected to study a text and discuss it individually with the professor. The aim of the discussion will also be to test student understanding of what said in class and their orientation in time and space.

The course will involve several site visits (most probably: Biennale, Ghetto, Ducal Palace, Lagoon, Pellestrina, Seawalls, Industrial Area). Participants will be invited to walk around the city to explore places mentioned in class.

Detailed information, guidelines and useful materials will be available during the semester in the e-learning platform, which students will be asked to consult regularly, writing comments, when asked.

Luca Pes, Venice International University

B.Sc. (Econ.) in History and Government (LSE), Laurea in History (Ca' Foscari), Ph.D. in Italian Studies (Reading). Vice Dean, Director of the Globalization Program at VIU, where he has taught every semester since the beginning of academic activities in 1997. Was Adjunct Associate Professor of European Studies at Duke and Professor of Modern and Contemporary History at the Faculty of Philosophy of San Raffaele University in Milan. Taught Urban and Contemporary History at the Faculty of Regional Planning of Luav and Contemporary History at Ca' Foscari. Published mostly on Venetian 19th-21st Century Cultural and Social History, on the Methodology of Local and Urban History and of Contemporary History. Research and teaching interests include Cinema and History, and Contemporary Italian Society. Currently working on Urban Unrest in Modern Venice.

Syllabus (weekly distribution will depend on number of students attending)

Venetian stereotypes

Origin Narratives

The Invention of the Lagoon

The Construction of the City

Rise of Venice 726-1204

Expansion of Venetian Trade and Power 1204-1453

Decline and Fall 1453-1797

The Venetian Experience

“Death” and Risorgimento of the City

Venice: industrial city

Rise of Greater Venice

Unfinished Greater Venice

Venice: Work of Art in Progress or Theme Park?

Venice as Living City

Future Perspectives

Evaluation

10% attendance and participation

20% individual out of class discussion with professor

30% oral presentations in class

40% written final research paper

Reading

(A further list will be available in the e-learning platform)

Giorgio Gianighian and Paola Pavanini, *Venice: the basics*, Gambier

Keller 2010 (80 pages) - introduction to urban Venice as a built environment by two Venetian architectural historians (Gianighian is professor of restoration at IUAV and at Shanghai Jiao Tong University and teaches a course on UNESCO World Heritage Sites at VIU in the Fall semesters). 720.945311/GIA VEN

Gherardo Ortalli and Giovanni Scarabello, *A Short History of Venice*, Pacini Editore 1999 (126 pages) -the best very brief and reliable chronological synthesis of Venice as a city-state and power, widely available, by two scholars of Ca' Foscari University. 945.31/ORT VEN

Joanne M. Ferraro, *Venice. History of the Floating City*, Cambridge University Press 2012 (214 pages) - most recent overview of the History of Venice as a city and a state, assuming postmodern approaches: the construction and evolution of identities; the

multiculturalism of material life; social hierarchy; and gender as a cultural construction - by an American Historian. 945.31/FER VEN
Elisabeth Crouzet Pavan, *Venice Triumphant: the Horizons of a Myth*, The Johns Hopkins University Press 2005 - top French scholar on Medieval Venice deconstructs myths and tells the history of the city and the Republic before 1797, paying attention also to urban daily life and the relationship with water: excellent book. 945.31/CRO VEN

Frederic Lane, *Venice. A Maritime republic*, The Johns Hopkins University Press 1973 - the classic textbook on the History of Venice, which keeps being reprinted. Lane has been the most outstanding US economic and social historian on Venice (esp. Renaissance): very reliable and clear. 945.31/LAN VEN

Margaret Plant, *Venice. Fragile City 1797-1997*, Yale University Press 2003 (424 pages) - this illustrated book encompasses politics, culture and architecture of the city after the fall fo the Republic, using also Italian scholarly research. The author is Professor Emeritus in Art History in Melbourne, Australia. 945.31/PLA VEN

Richard Bosworth, *Italian Venice. A History*, Yale University Press, New Haven and London 2014 (329 pages) - the history of Venice from the annexation to the present, told by an Australian political historian (famous for his works on Italian Fascism) from the University of Oxford. A most recent book, which roots narrative in visible elements of the urban environment (monuments, buildings, places), aware of Italian Historiographical works. 945.31/BOS VEN

Italian Contemporary History in Films – F1702

Luca Pes

Venice International University

Course Description

The course is an introduction to modern Italian politics, society and culture in a historical and comparative perspective. Lectures will revolve around six major Italian movies, which will be the object of collective discussion: *Il Gattopardo* by Luchino Visconti, *Amarcord* by Federico Fellini, *La Notte di San Lorenzo* by Giuseppe and Paolo Taviani, *Don Camillo* by Julien Duvivier, *Mimi metallurgico ferito nell'onore* by Lina Wertmüller and *Il Caimano* by Nanni Moretti. The idea is that films can be useful as a starting point for historical discussion, as documents of the time in which they were made, as historiographical texts on the period in which they are set and as historical agents, as they are constantly reinterpreted and can influence culture in different successive moments. They can also be useful because they talk about individuals, daily life, family and personal relations; they involve a “mise-en-scène” which bring history much closer to life, and oblige us to discuss events and phenomena also at a micro level, bringing in themes related to gender, family, and collective psychology.

The period covered by the course runs from 1796 to 2016, i.e. from the process of Nation-Building to the Present. Similarly to Germany and unlike Spain, Italy is a new nation-state. The beginning of the process of unification can be traced back to the Napoleonic Age, which saw the diffusion of ideals of Liberalism, Democracy and Nationalism. The foundation of the new Kingdom (1861) was followed by attempts to forge a common identity in the context of a liberal but conservative State, which formed the basis of the first industrialization. After the Great War, the peninsula saw the rise of the first Fascist Regime in Europe, as a result of an alliance between Mussolini, the Monarchy and the Catholic Church. Military defeat and the 1943-45 Civil War, paved the way for a Republic, characterized by a blocked political system with the Catholic Party in power and the largest Communist Party in the West on the opposition. In 1992-94 the judicial investigation and arrests of corrupt politicians contributed to a revolution in the party system, which laid the foundations of the present political landscape. The course will also deal with issues like Church-State relations and the influence of Catholicism, origins and development of the Mafia, the North-South divide, social transformations, emigration and immigration, the 1968 movements, the economic miracle and development of the ‘Made in Italy’ concept, and controversies involving Berlusconi. The general focus will be on the relationship between politics and society.

Luca Pes, Venice International University

B.Sc. (Econ.) in History and Government (LSE), Laurea in History (Ca' Foscari), Ph.D. in Italian Studies (Reading). Vice Dean, Director of the Globalization Program at VIU, where he has taught every semester since the beginning of academic activities in 1997. Was Adjunct Associate Professor of European Studies at Duke and Professor of Modern and Contemporary History at the Faculty of Philosophy of San Raffaele University in Milan. Taught Urban and Contemporary History at the Faculty of Regional Planning of Luav and Contemporary History at Ca' Foscari. Published mostly on Venetian 19th-21st Century Cultural and Social History, on the Methodology of Local and Urban History and of Contemporary History. Research and teaching interests include Cinema and History, and Contemporary Italian Society. Currently working on Urban Unrest in Modern Venice.

A set of readings downloadable from the course e-learning platform provides further insight, including articles by the leading scholars published in English, such as John Davis, Adrian Lyttelton, Paul Corner, Gianfranco Pasquino, Percy Allum and Perry Anderson.

Students are expected to attend classes, watch all the movies and actively participate to group discussions; form a team with other mates and introduce one of the movies to the rest of the class; submit a final research paper at the end of the semester. It is particularly important students are present to the discussions of films, as absences to discussions will particularly affect final evaluation.

Syllabus

The course will be divided into six units:

- 1) Il Gattopardo - the Risorgimento and its aftermath 1796-1871 (weeks 1-2)
- 2) Amarcord - the origins and development of Fascism 1872-1935 (weeks 3-4)
- 3) La Notte di San Lorenzo - Fascism, War and Resistance 1936-1945 (weeks 5-6)
- 4) Don Camillo - the Republic and the Cold War 1946-1962 (weeks 7-8)
- 5) Mimi metallurgico ferito nell'onore - Economic Miracle, 1968 and the 1970s (weeks 9-10)
- 6) Il Caimano - Postfordism and crisis of democracy 1980-2017 (weeks 10-11)

Each one of the units will consist in (a) an introductory lecture on the historical context of the time in which the movie is set; (b) an introductory lecture on the director and the time in which the movie was produced (c) introductory presentations by students; (d) a general discussion.

Movies will be screened out of class.

Detailed information about the course, guidelines and useful materials will be available during the semester in the e-learning platform, which students will be asked to consult regularly, writing comments, if asked.

Evaluation

- 10% attendance
- 20% contribution to discussion of movies
- 30% oral presentations
- 40% final research paper

Reading

CINEMA AND HISTORY (methodology)

Pierre Sorlin, *The film in history: restaging the past*, Noble Books, Totowa 1980

ITALIAN CINEMA (quick reference for all movies, like a dictionary)

Peter E. Bondanella, *A History of Italian Cinema*, Continuum, New York 2009

ITALIAN CINEMA (themes, with reference to some of the movies)

Giacomo Lichtner, *Fascism in Italian cinema since 1945: the politics and aesthetics of memory*, Victoria University of Wellington, Palgrave Macmillan, Basingstoke 2013

Vincent F. Rocchio, *Cinema of anxiety: a psychoanalysis of Italian neorealism*, University of Texas Press, Austin 1999

Angelo Restivo, *The cinema of economic miracles: visuality and modernization in the Italian art film*, Duke University Press, Durham 2002

Jacqueline Reich, *Beyond the Latin lover: Marcello Mastroianni, masculinity, and Italian cinema*, Indiana University Press, Bloomington 2004

Marga Cottino Jones, *Women, desire, and power in Italian cinema*, Palgrave MacMillan, New York 2010.

ITALIAN HISTORY AND CULTURE (books with useful material for context of all the movies)

David Forgacs and Robert Lumley (ed.), *Italian cultural studies: an introduction*, Oxford University Press, Oxford-New York 1996

George Holmes (ed.), *The Illustrated Oxford History of Italy*, Oxford University Press, Oxford-New York 1997

IL GATTOPARDO (Visconti's cinema, historical setting of the movie)

Henry Bacon, *Visconti: explorations of beauty and decay*, Cambridge University Press, Cambridge-New York 1998

John Davis (ed.), *Italy in the Nineteenth Century*, Oxford University Press, Oxford- New York 2000

AMARCORD (Fellini's cinema and historical setting of the movie)

Edward Murray, *Fellini the artist*, 2nd, enl. ed., F. Ungar, New York 1985

Adrian Lyttelton (ed.), *Liberal and Fascist Italy, 1900-1945*, Oxford

University Press, Oxford-New York 2002

THE NIGHT OF THE SHOOTING STARS (Tavianis' cinema and historical setting of the movie)

Lorenzo Cuccu, *The Cinema of Paolo and Vittorio Taviani: Nature, Culture and History Revealed by Two Tuscan Masters*, Gremese, Rome 2001

Claudio Pavone, *A civil war : a history of the Italian resistance*, Verso, London-New York 2013

DON CAMILLO (Guareschi's life and historical setting of the movie)

Alan R. Perry, *Don Camillo Stories of Giovannino Guareschi: A Humorist Potrays the Sacred*, University of Toronto Press, Toronto-Buffalo 2007

Paul Ginsborg, *A History of Contemporary Italy. Society and Politics 1943-1988*, Penguin, London etc. 1990

THE SEDUCTION OF MIMI (Wertmueller's cinema and historical setting of the movie)

Grace Russo Bullaro, *Man in Disorder: The Cinema of Lina Wertmüller in the 1970s*, Troubador, Leicester 2007

Patrick McCarthy (ed.), *Italy since 1945*, Oxford University Press, Oxford-New York 2000

THE CAYMAN (Moretti's cinema and historical setting of the movie)

Ewa Mazierska, Laura Rascaroli, *The Cinema of Nanni Moretti: Dreams and Diaries*, Wallflower Press, London 2004.

Paul Ginsborg, *Silvio Berlusconi: television, power and patrimony*, Verso, London-New York 2005

Italian for Foreigners – beginner, intermediate, upper intermediate levels – F1703

Massimo Brunzin (coordinator), Ivan Lo Giudice, Elena Nieddu
Venice International University

BEGINNER LEVEL (A1 level of the Common European Framework of Reference for Languages)

This course is addressed to beginner students who have no knowledge of the Italian language. Although reading and writing will be important, significant emphasis in class will be placed on speaking and listening. Group work and role-play are used extensively to develop these skills. The course is conducted in Italian from the first day. Homework will be corrected during class time which will allow the students to self-correct and understand why a specific grammar point works the way it does. At the end of the course, students will be able to communicate in most everyday situations, using basic vocabulary and grammar.

Hours: 56

Class Schedule: Monday, Tuesday, Wednesday and Thursday 9.15-10.45 or 11.00–12.30

Course Syllabus

Grammar

- _ Definitive and indefinite articles
- _ Simple present tense (regular verbs, three conjugations –are –ere –ire)
- _ Irregular verbs: *essere, avere, andare, fare, bere, rimanere, venire, uscire*
- _ Verbs *Dovere* (to have to, must) *Potere* (can, to be able to) *Volere* (to want)
- _ Use of “ci” (there)
- _ Simple past (perfect tense)
- _ Possessive adjectives and pronouns
- _ Use of the verb *Piacere* (to like)
- _ Reflexive pronouns
- _ Introduction to direct object pronouns
- _ Use of the simple prepositions and prepositions with article
- _ Imperative
- _ Conjunctions *e* (and) *ma* (but) *mentre* (while) *quando* (when) *perché* (why, because)

Communicative areas

- _ Identification: name, nationality..., introducing oneself, personal habits
- _ Asking and answering information

Massimo Brunzin, Venice International University

Laurea in Foreign Languages and Literature (Ca' Foscari), doctorate in Francophone Literature (Bologna). Specialized in Language Teaching with Advanced Technology (Ca' Foscari). Member of the management staff and instructor in Italian for foreigners at the Venice Institute. Teaching Assistant in Francophone Literature at Ca' Foscari, with special interest in Black Africa. Author of several articles on African Francophone Literature. Coordinator of the Italian as a Foreign language courses at VIU since Fall 2001.

Ivan Lo Giudice, Venice International University

Laurea triennale in Translation and Interpretation, English and Spanish (Ca' Foscari), Laurea triennale in Public Relations (Udine), M.Sc. in Global Politics (Southampton). Lecturer in Italian Language and Culture at the Venice Institute. Since Spring 2016, also teaches Italian as a Foreign Language at VIU.

Elena Nieddu, Venice International University

Laurea in Cultural and Linguistic Mediation (Padova); Magistrale in Translation and Cultural Mediation (Udine); Certificate as Teacher of Italian as Foreign Language (Perugia). At Padova and Udine she specialized in Russian and German languages and was trained as 'Russian as a Foreign Language' teacher at the Lomonosov Moscow State University. For several years she was teacher of Italian as a Foreign Language at the Istituto Italiano di Cultura and at the Centro Italiano di Cultura in Moscow.

- _ Offering something, inviting someone, accepting, refusing
- _ Situations: in class, at the bar, at the station, at the restaurant, in a store, a language school, in a hotel.
- _ Talking about family, describing people and items, telling a brief story in the past tense
- _ Asking for explanations about words or linguistic questions
- _ Expressing preferences; Expressing pleasure and displeasure

Oral comprehension

- _ Dialogues; Messages (listening to a message on an answering machine, to the radio); Interviews (radio, TV); Video (movies, TV); Advertisements; Songs;

Written comprehension

- _ Timetables; Menu; Memorandum; Post cards and letters to friends; Diary; Recipes; Short biographies; Short announcements; Advertisements; Comics; Short _ instructions; Catalogues; Fieldtrip schedules or cultural programs

Oral expression and vocabulary

- _ Readings concerning:
 - _ Studying and learning a foreign language
 - _ Everyday-life situations
 - _ Cities and means of transportation
 - _ Space, forms, dimensions, quantity
 - _ Time

Written expression

- _ Filling in an enrolment form; writing a message; writing a post card; writing a diary page; writing an informal letter.

Evaluation

The students will be expected to come to all classes prepared to actively participate in oral and written work. Attendance is absolutely mandatory for this class. Absences will lower the final grade.

30% Class performance (participation and attendance). Classes will involve much student-student and student-instructor interaction in open-ended conversations. The quality of interaction will have a significant effect on the course grade.

20% Homework. (10 pieces of homework, written) Effort and enthusiasm will count as much as accuracy in preparation.

20% Mid-term exam (written);

20% Final exam (oral, final paper presentation);

10% Final working paper – written in class, students will produce some

written documents concerning their own experience in Venice as a foreign student (e.g. short Venice guide for foreign students)

Tutoring

Students can ask their teacher for any extra assistance they may need to personalize their program further or to review specific grammar points.

Reading

Textbook:

Workbook of Istituto Venezia 2 (selection of authentic teaching materials and selected teaching materials from textbooks such as Espresso, Chiaro, Domani)

INTERMEDIATE LEVEL (B1 level of the Common European Framework of Reference for Languages)

This course is a continuation of 'Italian Beginners'. Students will begin the course by reviewing material from the previous course.

This language course is designed so that students can practice their grammar skills and increase their ability to understand, speak, read and write Italian, while emphasizing the development of reading comprehension. It includes an introduction to new grammar skills, with continued vocabulary study, conversational practice, short composition, cultural and literary readings and some work with video. Group work and role-play are used extensively to develop these skills. The course is conducted in Italian from the first day. Homework will be corrected during class time which will allow the students to self-correct and understand why a specific grammar point works the way it does. During classes, students will produce some written documents concerning their own experience in Venice as a foreign student. Students can ask their teacher for any extra materials they may need to further personalize their program, or to review grammar skills.

Hours: 56

Class Schedule: Monday, Tuesday, Wednesday and Thursday 9.15-10.45 or 11.00 – 12.30

Course Syllabus

Grammar

_ Review of simple present tense (regular and irregular)

- _ Review of simple past
- _ Review of simple future tense
- _ Reflexive verbs
- _ Use of the partitive “*ne*”
- _ Imperfect past tense
- _ Simple past (perfect tense) and imperfect used together
- _ Agreement of the direct pronouns with the perfect tense
- _ Formal/informal use of the imperative;
- _ *Stare + gerundio*: present continuous;
- _ Introduction to subjunctive (present)
- _ *Si* impersonale
- _ Pronouns
- _ Use of “*ci*”
- _ Relative pronouns
- _ Introduction to conditional (present)

Communicative areas

Telling stories and events in the past; Describing weather; Giving and asking for advice or instructions; Describing situations, places and people; Making a phone call; Organizing a trip; Asking permission; Giving an opinion; Making projects for the future; Apologizing; Making a proposal and inviting; Accepting and refusing ; Complaining

Oral comprehension

Dialogues; Weather report; Songs; Phone calls; Videos; Advertisements;

Written comprehension

Writing a letter to a friend or a relative; Instructions; Warnings and messages; Invitations; Announcements; Stories; Short literature passages; Tourist information; Horoscopes; Short newspaper articles; How to write a letter of complaint

Oral expression and vocabulary

Face-to-face conversation; Instructions; Descriptions; Stories; Phone calls; Role play

Written expression

Post cards; Informal letters; Diary pages; Stories.

Evaluation

The students will be expected to come to all classes prepared to actively participate in oral and written work. Attendance is absolutely mandatory for this class. Absences will lower the final grade.

30% Class performance (participation and attendance). Class will involve much student-student and student-instructor interaction in

open-ended conversations. The quality of interaction will have a significant effect on the course grade.

20% Homework. (10 pieces of homework, written) Effort and enthusiasm will count as much as accuracy in preparation.

20% Mid-term exam (written);

20% Final exam (oral, final paper presentation)

10% Final working paper – written in class: students will produce some written documents concerning their own experience in Venice as a foreign student (e.g. short Venice guide for foreign students)

Tutoring

Students can ask their teacher for any extra assistance they may need to personalize their program further or to review specific grammar points.

Reading

Textbook:

Workbook of Istituto Venezia 2: *Workbook of Istituto Venezia 2*

(selection of authentic teaching materials and selected teaching materials from textbooks such as *Espresso, Chiaro, Domani*).

UPPER INTERMEDIATE LEVEL (B2 level of the Common European Framework of Reference for Languages)

This course is composed of:

- _ 56 hours of Intermediate classes aiming at a general review of skills;
- _ 18 hours of classes dedicated to further developing such skills as: formulating opinions; making judgments and suggestions, in oral and written form, on selected issues presented in the reading material; narrating in oral and written form using different verbal tenses and modes; reading, comprehending and analysing newspaper, magazine articles and movie sequences.

Students will begin the course by reviewing material from the previous courses.

This language course will allow students to reinforce their grammar skills and increase their ability to understand, speak, read and write Italian, while emphasizing the development of reading comprehension. It includes an introduction to new grammar skills, with continued vocabulary study, conversational practice, short composition, cultural and literary readings and some work with video. Group work and

role-play are used extensively to develop these skills. The course is conducted in Italian from the first day. Homework will be corrected during class time which will allow the students to self-correct and understand why a specific grammar point works the way it does. During classes, students will produce some written documents concerning their own experience in Venice as a foreign student (e.g. short Venice guide for foreign students). Students can ask their teacher for any extra materials they may need to further personalize their program, or to review grammar skills.

Hours: 74

Class Schedule: Monday, Tuesday, Wednesday and Thursday 9.15-10.45

Course Syllabus

Grammar

Review of:

- _ simple present tense (regular and irregular);
- _ past tenses;
- _ simple future tense
- _ Reflexive verbs;
- _ Use of the partitive “*ne*”;
- _ Imperfect past tense;
- _ Simple past (perfect tense) and imperfect used together;
- _ Agreement of the direct pronouns with the perfect tense;
- _ Formal/informal use of the imperative;
- _ *Stare+gerundio*: present continuous;
- _ Subjunctive (present);
- _ *Si* impersonale;
- _ Pronouns;
- _ Use of *ci*;
- _ Relative pronouns (*che, chi*);
- _ Conditional (present);

Introduction to:

- Relative pronouns (*cui*);
- Subjunctive (present, past);
- Conditional (present, past);
- Impersonal (*si impersonale con verbi riflessivi*);
- Conditional clause (*primo e secondo tipo*);
- In-depth examination of prepositions.

Communicative areas

Formulating opinions; making judgments and suggestions, in oral and written form,

on selected issues presented in the reading material.

Narrating in oral and written form using different verbal tenses and modes.

Reading, comprehending and analysing newspaper, magazine articles and movie sequences.

Oral comprehension

Dialogues; Songs; Videos and movies sequences; Advertisements

Written comprehension

Writing formal and informal letters; Instructions; Warnings and messages; Announcements; Narrative passages; Newspaper and magazine articles

Oral expression and vocabulary

Face-to-face conversation; Instructions; Descriptions; Tales; Role play

Written expression

Formal and informal letters, diary pages, tales, summarizing a narrative text.

Evaluation

The students will be expected to come to all classes prepared to actively participate in oral and written work. Attendance is absolutely mandatory for this class. Absences will lower the final grade.

30% Class performance (participation and attendance). Classes will involve much student-student and student-instructor interaction in more open-ended conversation. The quality of interaction will have a significant effect on the course grade.

20% Homework. (written) Effort and enthusiasm will count as much as accuracy in preparation.

20% Mid-term exam (written);

20% Final exam (oral, final paper presentation);

10% Final working paper – written in class: students will produce some written documents concerning their own experience in Venice as a foreign student (e.g. short Venice guide for foreign students)

Tutoring

Students can ask their teacher for any extra assistance they may need to personalize their program further or to review specific grammar points.

Reading

Textbook:

Workbook of Istituto Venezia 2 (selection of authentic teaching materials and selected teaching materials from textbooks such as Espresso, Chiaro, Domani, Un giorno in Italia and Magari)

ADVANCED LEVEL

Course description

This course is composed of:

- _ 56 hours of intermediate classes with the purpose of a general review;
- _ 18 hours of classes will be specially dedicated to further developing skills such as:
formulating opinions; making judgments and suggestions, in oral and written form, on selected issues presented in the reading material; narrating in oral and written form using different verbal tenses and modes; reading, comprehending and analysing newspaper, magazine articles and movie sequences.
- _ 6 hours classes dedicated to reading, comprehending and summarizing a narrative text (Mastronardi)

Students will begin the course by reviewing material from the previous course.

This language course will allow students to reinforce their grammar skills and increase their ability to understand, speak, read and write Italian. It includes complex grammar skills, with continued vocabulary study, conversational practice, composition, cultural and literary readings and some work with video. Group work will be used extensively to develop these skills. The course is conducted in Italian from the first day. Homework will be corrected during class time and it will allow the students to self-correct and understand why a specific grammar point works the way it does.

During classes and at home students will read and analyze Lucio Mastronardi, *Il Maestro di Vigevano*, and will watch and analyze the movie by Elio Petri, based on the book.

Students will produce a final paper highlighting similarities and differences between the novel and the movie.

Students also will produce some written documents concerning their own experience in Venice as a foreign student (e.g. small Venice guide for foreign students).

Students can ask their teacher for any extra materials they may need to further personalize their program, or to review grammar skills.

Hours: 80

Class Schedule: Monday, Tuesday, Wednesday and Thursday 9.15-10.45
or 11.00-12.30

Course Syllabus

Grammar

Review of:

simple present tense (regular and irregular);

past tenses;

simple future tense

Reflexive verbs;

Partitive particle *ne*;

Imperfect past tense;

Simple past (perfect tense) and imperfect used together;

Agreement of the direct pronouns with the perfect tense;

Formal/unformal use of the imperative;

Stare+gerundio: present continuous;

Subjunctive (present);

Si impersonale;

Pronouns;

Locative particle *ci*;

Relative pronouns (*che, chi*);

Conditional (present);

Impersonal (*si* impersonale con verbi riflessivi);

Introduction to:

Ci and *ne* particles: other uses

Relative pronouns (*cui* and *il quale*);

Subjunctive (passato, imperfetto e trapassato);

Conditional (present, past);

Conditional clause (secondo, terzo tipo e forme miste);

In-depth examination of prepositions.

Remote past;

Gerund: simple and compound

Participle

Infinitive

Use and omission of articles

Reported Speech

Adverb phrases

Indefinite pronouns and adjectives

Pronominal verbs (*andarsene, fregarsene, contarci, ...*)

Conjunctions

Construction *make+infinitive*

Communicative areas

Formulating opinions; making judgments and suggestions, in oral and written form,

on selected issues presented in the reading material.

Narrating in oral and written form using different verbal tenses and modes.

Reading, comprehending and analyzing newspaper, magazine articles, narrative texts and movie sequences.

Oral comprehension

Dialogues; Songs; Videos and movie sequences; Advertisements;

Written comprehension

Formal and informal letters; Instructions; Warnings and messages; Announcements; Tales; Narrative texts; Newspaper and magazine articles;

Oral expression and vocabulary

Face-to-face discussion; Instructions; Descriptions; Tales;

Written expression

Formal and informal letters, diary pages, tales, summarizing a narrative text.

Evaluation

The students will be expected to come to all classes prepared to actively participate in oral and written work. Attendance for this class is absolutely mandatory. Absences will lower the final grade.

30% Class performance (participation and attendance). Class will involve much student-student and student-instructor interaction in more open-ended conversation. The quality of interaction will have a significant effect on the course grade.

20% Homework. (written) Effort and enthusiasm will count as much as accuracy in preparation.

20% Mid-term exam (written);

20% Final exam (oral, final paper presentation);

10% Final working paper (written) during classes, students will produce some written documents concerning their own experience in Venice as a foreign student (e.g. small Venice guide for foreign students)

Tutoring

Students can ask their teacher for any extra materials they may need to personalize their program further or to review any grammar points.

Reading

Textbook: *Workbook of Istituto Venezia 2 (selection of authentic teaching materials and selected teaching materials from textbooks such as Magari, Nuovo Contatto, Viaggio nell'italiano).*

Art and Architecture in Renaissance Venice – F1704

Paola Modesti

Venice International University

Course description

This course will introduce the students to the study of Venetian architecture in its historical, social, cultural and material context, focusing on the fifteenth and sixteenth centuries.

We will start with an overview of the city's history, in which we will take account of the ways in which Venice was represented and described, and the 'myths' that the Venetians forged to address political, social, religious and environmental issues.

We will then address the challenging lagoon environment that conditioned building techniques and practicalities as well as architectural solutions and the practice of architecture. In a city rising out of the water, all building materials were lacking. They were brought from ruined sites on the mainland and from far afield, from overseas even, in conjunction with trading and war ventures. In the Medieval age, Venetian builders and architects appear to have developed a capacity for blending elements of different provenance and age into something uniquely Venetian.

We will pass on to consider the church and the square of St Mark, and the Ducal Palace. Dating from the twelfth to the fifteenth century, St Mark's church – a ducal chapel which upstaged Venice's official cathedral – and the Ducal Palace, hosting the residential quarters of the doges as well as the meeting halls and offices of the city's government – were powerful symbols of the glorious history and endurance of the Venetian Republic and constituted sources of inspiration for the designing of further architectural and decorative solutions.

These preliminary studies will enable us to discuss the architectural developments of private and public buildings in the fifteenth and sixteenth centuries: the palaces of the leading families, the simpler houses for the citizens, the populace and the poor, the buildings of the Scuole Grandi, and the churches. We will also focus on the work of 'foreign' Renaissance architects, such as Mauro Codussi, Jacopo Sansovino, and Andrea Palladio, to investigate their contribution to an architectural tradition that seems to have consciously expressed Venetian identity.

Learning outcomes

Students will be able to:

- _ demonstrate knowledge and historical understanding of the architecture of Venice, focusing on the fifteenth and sixteenth centuries;
- _ demonstrate awareness of the main issues relating to fifteenth and sixteenth-century architecture in Italy;

Paola Modesti, Venice International University

Laurea in Architecture (luav), Specialization Degree in Medieval and Early Modern History of Art (Cattolica, Milan), PhD in History of Architecture (luav). VIU Fellow. Teaches History of Architecture at the University of Trieste. Taught at VIU in 2000-2009. Was Visiting Professor at Duke. Carried out research with grants or fellowships from Harvard's Houghton Library, the Paul Mellon Centre for Studies in British Art and the Center for Advanced Study in the Visual Arts of the National Gallery in Washington. Was Research Fellow at luav and a researcher for the Superintendency of Venice. Fields of interest include: Italian Renaissance Architecture in its manifestations in Lombardy and Veneto, including Bramante's and Bramantesque work in Lombardy, Palladio's work and its reception in Italy and Europe up to the 19th Century; Venetian Architecture; Religious Architecture; Architecture and Liturgy; the liturgical and civic uses of churches before the Tridentine Reforms; the Villa; the Grand Tour; Architectural Drawing.

- _ understand and use the specific language of art and architectural history, including the fundamentals of the classical language of architecture;
- _ describe and interpret different study materials relating to architecture, from the buildings themselves, to drawings and written texts;
- _ produce and present a research paper involving visual analysis, reading research and critical thinking.

Teaching and Evaluation

The course will consist of classes and site visits in Venice.

Classes will include lectures and seminars. To enable students to acquire the preliminary knowledge and terminology to participate in discussions, reading and visual material will be provided in advance on the Moodle platform of the course.

To encourage awareness of cultural diversity, cultural exchanges and comparative views, students will start each class with five-minute presentations on historic buildings/sites in their own countries.

The final evaluation will be based on:

- _ attendance and class participation, including the five-minute presentation (20% of the final grade)
- _ written mid-term exam based on slides, in which the student must identify, describe, compare and contrast buildings (30%)
- _ final presentation of a research paper (50%)

Reading

Weekly readings on specific topics will be published on the e-learning Moodle platform. The books listed below are intended as a reference bibliography relating to the general contents of the course.

A historical introduction, with a useful glossary, to the classical language of architecture:

John Summerson, *The Classical Language of Architecture*, Cambridge, The M.I.T. Press, 1963 (first edition) or following editions.

Architecture in Italy in the fifteenth and sixteenth centuries:

The Renaissance from Brunelleschi to Michelangelo. The Representation of Architecture, edited by Henry A. Millon and Vittorio Magnago Lampugnani, London, Thames and Hudson, 1994.

Wolfgang Lotz, *Architecture in Italy 1500-1600*, revised edition with an introduction by Deborah Howard, New Haven and London, Yale University Press, 1995.

History of Venetian architecture:

Ennio Concina, *A History of Venetian Architecture*, Cambridge (UK), New York, Melbourne, Cambridge University Press, 1998.

Deborah Howard, *The Architectural History of Venice*, revised and enlarged edition, New Haven and London, Yale University Press, 2002.

Architecture in Venice in the fifteenth and sixteenth centuries:

John McAndrew, *Venetian architecture of the early Renaissance*, Cambridge Mass. The M.I.T. Press, 1980.

Manfredo Tafuri, *Venice and the Renaissance*, translated by Jessica Levine, Cambridge Mass. and London, The M.I.T. Press, 1989 (original Italian edition Turin 1985).

Norbert Huse and Wolfgang Wolters, *The Art of Renaissance Venice: Architecture, Sculpture, and Painting, 1460-1590*, Chicago and London, The University of Chicago Press, 1990 (original German edition München 1986), the chapters on architecture by Wolters, pp. 3-128.

Manuela Morresi, "Treatises and the Architecture of Venice in the Fifteenth and Sixteenth Centuries," in *Paper Palaces. The Rise of the Renaissance Architectural Treatise*, ed. by Vaughan Hart with Peter Hicks, New Haven and London, Yale University Press, 1998, pp. 263-280.

Richard Goy, *Building Renaissance Venice: patrons, architects and builders, c. 1430-1500*, New Haven and London, Yale University Press, 2006.

Deborah Howard, *Venice disputed: Marc'Antonio Barbaro and Venetian architecture: 1550-1600*, New Haven and London, Yale University Press, 2011.

The 'myths' of Venice:

David Rosand, *Myths of Venice. The Figuration of a State*, Chapel Hill and London, The University of North Carolina Press, 2001.

Elisabeth Crouzet-Pavan, *Venice Triumphant. The Horizons of a Myth*, translated by Lydia G. Cochrane, Baltimore, John Hopkins University Press, 2002 (original French edition, Paris 1999).

The Imaginary City: Why Writers Love Venice – F105

Kevin Newmark
Boston College

Course description

Venice occupies a unique place in the artistic imagination of the rest of the world. Rising out of the lagoon in a riot of color, form, and texture, its shimmering reflections incarnate the essence of beauty. This course will study some of the most important ways modern writers have discovered in Venice an unmatched opportunity to explore and unsettle the traditional meaning that beauty holds for thought, art, and life.

The course will be organized into four successive sections, each corresponding to a unit composed of interconnecting strands, canals, or mosaic tesserae, which join literature, cinema, philosophy, art history, and on-site exploring. The four main topics will feature literary texts by Joseph Brodsky, Thomas Mann, Henry James, and Marcel Proust. They are: *Liquid Beauty*, *Paradoxes of Beauty*, *Inversions of Beauty*, and *Resurrections of Beauty*.

Alongside its central focus on literary masterworks from the modern European tradition, the course will also develop three complementary areas of instruction: a philosophical context stretching from Plato to Nietzsche and beyond; a cinematic dimension composed of “Summertime,” “Morte a Venezia,” (Death in Venice) “Don’t Look Now,” “The Comfort of Strangers,” and “Pane e Tulipani” (Bread and Tulips); and a regular supplement of on-site visits to Venice itself—the marvel of its churches, palazzi, museums, *calli*, and waterways.

Students will learn how the beauty that is everywhere visible in Venice also possesses a hidden side of risk and peril. The course will study the specific ways that Venice has become an imaginary site of powerful tensions, traversed by the competing forces of growth and decay, desire and knowledge, truth and illusion. The course will also offer students the means for experiencing their own stay in Venice as a valuable occasion of self-reflection, an intellectual voyage into unfamiliar territory and waters. A thoughtful encounter with the beauty of Venice can open new perspectives on what it means to live, to love, and to understand wherever we find ourselves.

Syllabus

Unit One: Liquid Beauty: “Finding your Feet on Water”

Class 1: Monday 9/11

Introduction to course:

— Judith Martin (1938—) *No Vulgar Hotel*, 2008: Getting Around (55-63), Tiresome Remarks (88-93), What if: Inventions (55-63), (88-93), (120-127)

Kevin Newmark, Boston College B.A. (Holy Cross College), M.A. (Middlebury College in Paris, France), Ph.D. (Yale). Professor of French at the Department of Romance Languages and Literature, Boston College. Also taught at Yale. In Fall 2007, he was professor at VIU, where he has organized BC Summer Schools for several years. Areas of specialization: post-romantic poetry and prose, literary criticism and theory, philosophical approaches to literature, and literary approaches to philosophy. Author of “Beyond Symbolism: Textual History and the Future of Reading”, Ithaca: Cornell University Press, 1991 and of “Irony on Occasion: From Schlegel and Kierkegaard to Derrida and de Man”, New York: Fordham University Press, 2012. Currently writing a book on why writers love Venice.

— John Berendt (1939—) *City of Falling Angels*, 2005: The Venice Effect (1-3), Dust and Ashes (43- 47), Slow Burn (99-105)

Class 2: Wednesday 9/13

— Judith Martin (1938—) *No Vulgar Hotel*, 2008: Getting Around (55-63), Tiresome Remarks (88-93), What if: Inventions (55-63), (88-93), (120-127)

— John Berendt (1939—) *City of Falling Angels*, 2005: The Venice Effect (1-3), Dust and Ashes (43- 47), Slow Burn (99-105)

—Introductory Remarks: Joseph Brodsky, *Watermark*

Class 3: Monday 9/18

Joseph Brodsky, *Watermark*

Translations: *Fondamenta degli Incurabili* (Italian), *Acqua Alta* (French)

Presentation: *Acqua Alta* –TBD

Class 4: Wednesday 9/20

Joseph Brodsky, *Watermark*

Class 5: Monday 9/25

Henry James, *The Grand Canal*, 70-89. “The essential present character of the most melancholy of cities resides simply in its being the most beautiful of tombs.”

Class 6: Wednesday 9/27

Henry James, *The Grand Canal*, 70-89. “The essential present character of the most melancholy of cities resides simply in its being the most beautiful of tombs.”

Class 7: Monday 10/2

David Lean, “Summertime” (1955, 100 minutes)

Presentation — “Summertime” – TBD

Unit Two: Paradoxes of Beauty: “Getting lost is the only place worth going to.” *Venice Is A Fish*, (Tiziano Scarpa, p. 10)

Class 8: Wednesday 10/4

Plato, *Phaedrus*

Plato’s concept of Beauty — Presentation — TBD

Class 9: Monday 10/9

Plato, *Phaedrus*

Thomas Mann, *Death in Venice*

Class 10: Wednesday 10/11

Thomas Mann, *Death in Venice*

Presentation — TBD

Class 11: Monday 10/16

Thomas Mann, *Death in Venice*
Friedrich Nietzsche, *Dionysus and Apollo* (The Birth of Tragedy) and John Berendt, *The City of Falling Angels* (99-105 “La Fenice: Apollo/Dionysus”)
Nietzsche Presentation — TBD

Class 12: Wednesday 10/18

Thomas Mann, *Death in Venice*
Friedrich Nietzsche, *Dionysus and Apollo* (The Birth of Tragedy) and John Berendt, *The City of Falling Angels* (99-105 “La Fenice: Apollo/Dionysus”)

Class 13: Monday 10/23

Nicolas Roeg, “Don’t Look Now” (1973, 110 minutes)
Presentation — TBD

Unit Three: Inversions of Beauty: How Do You Lay Solid Foundations on Slime? ...Upside-down trees, hammered in with a kind of anvil hoisted on pulleys... Underneath the Basilica della Salute there are at least a hundred thousand...You’re walking on a vast upside-down forest, strolling above an incredible inverted wood. (Tiziano Scarpa, *Venice Is A Fish*, pp. 3, 4)

Class 14: Wednesday 10/25

Henry James, *The Aspern Papers*
Tiziano Scarpa, *Face, Venice is a Fish* (47-52)
30 October -3 November: Mid-Term Break

Class 15: Monday 11/6

Henry James, *The Aspern Papers*
Presentation — TBD

Class 16: Wednesday 11/8

Henry James, *The Aspern Papers*
Mary McCarthy, *Venice Observed*, “The Loot” (19-35)

Class 17: Monday 11/13

Henry James, *The Aspern Papers*
Mary McCarthy, *Venice Observed*, “The Loot” (19-35)

Class 18: Wednesday 11/15:

Paul Schrader, “The Comfort of Strangers” (1990, 105 minutes)
John Berendt, *Glass Warfare*
Presentation – TBD

Unit Four: Resurrections of Beauty

Monday 11/20: No class – to be rescheduled

Class 19: Wednesday 11/22

Marcel Proust, *In Search of Lost Time* (Selections) “Combray” and “Place-Names: The Name”
“When I went to Venice I found that my dream had become – incredibly, but quite simply – my address!” Marcel Proust, Letter to Mme Strauss

Class 20: Monday 11/27

Marcel Proust, *In Search of Lost Time* (Selections) “Combray” and “Place-Names: The Name”

Class 21: Wednesday 11/29

Marcel Proust, *In Search of Lost Time* (Selections) “Combray,” “In the Shadow of Young Girls in Flower - Place Names: The Place,” and “The Prisoner”
John Ruskin, *The Stones of Venice* (Selections) and Henry James, “Venice: An Early Impression,” (51-54),
Mary McCarthy, *The Sands of Time* (81-100)

Class 22: Monday 12/4

Marcel Proust, *In Search of Lost Time* (Selections) “Combray” and “The Fugitive - Staying in Venice”
John Ruskin, *The Stones of Venice* (Selections) and Henry James, “Venice: An Early Impression,” (51-54),
Mary McCarthy, *The Sands of Time* (81-100)

Class 23: Wednesday 12/6

Marcel Proust, *In Search of Lost Time* (Selections) “Sojourn in Venice” and “Finding Time Again”
Peter Collier, *Fortuny II: Carpaccio's Material*

Class 24: Monday 12/11 Make-up Class

Silvio Soldini, “Pane e Tulipani” (2000, 116 minutes)
Presentation — TBD

Exam: Wednesday 12/13

Evaluation

Class attendance is mandatory. Students will be evaluated on the basis of regular participation as well as on both short and medium length writing assignments.

Students will be graded according class participation (25%), seminar presentation (20%) mid-term essay (25%), and final paper (30%).

Reading

John Berendt, *The City of Falling Angels*

Joseph Brodsky, *Watermark*

Henry James, "The Grand Canal," in *Italian Hours*

Henry James, *The Aspern Papers*

Thomas Mann, *Death in Venice*

Judith Martin, *No Vulgar Hotel*

Mary McCarthy, *Venice Observed*

Friedrich Nietzsche, "Dionysus and Apollo" (*The Birth of Tragedy*)

Marcel Proust, *In Search of Lost Time* (Selections)

John Ruskin, *The Stones of Venice* (Selections)

Plato, *Phaedrus*

Films to be studied include:

David Lean, *Summertime* (1955, 100 minutes)

Nicolas Roeg, *Don't Look Now* (1973, 110 minutes)

Paul Schrader, *The Comfort of Strangers* (1990, 105 minutes)

Silvio Soldini, *Pane e Tulipani* (2000, 116 minutes)

Architectural and Urban Heritage. Venice before and after the Collapse of the Republic – F1706

Guido Zucconi, Isabella di Lenardo
Università Luav di Venezia

Course description

Taking 1797 as a dramatic watershed, the course will be split into two different parts: the early one, conducted by Isabella di Lenardo, concerns the XVIII century, the second one, conducted by Guido Zucconi, relates to the XIX century. Starting from the history of art and architecture, the idea is to cover the subject from a broader perspective involving not only urban transformations, but also literature, drama, music, and the applied arts.

The course is chronologically and thematically scheduled as a sequence of two different modules, each focused on a series of case studies which will be complemented with field trips. Generally speaking, this alternation of lessons and site visits is intended to provide a direct knowledge of the city, its architectural and artistic masterpieces.

Introduction to historical topics:

In modern times, from the XVI to the end of the XVIII century, Venice had been considered one of the most important cultural centres of southern Europe. As the city increasingly forfeited its traditional role of a great merchants' hub, urban life and economy came to rely on its role of capital city. Despite a progressive decline and stagnation in economy, Venice still represented a political utopia and a literary model where the arts were producing a succession of remarkable works, fresco decoration, music and theatre in particular playing a primary role. Together with painting, literature, drama and music, architecture and the plastic arts also contributed to shape a strong urban image reinforcing earlier stereotypes.

With the collapse of the Republic (1797), Venice fell into a condition of crisis and frustration which would be exploited by Romanticism. Due to this new sensitivity, another idea of Venice was slowly emerging. Lord Byron, John Ruskin and other foreign travellers contributed strongly to establishing a new series of myths associated with notions of despair and death. Architecture and the arts followed this new trend, with varying results.

In the second half of the XIX century, however, in particular after the annexation to the Kingdom of Italy and to the opening of the Suez Canal (1869), it was the time for the updating of urban facilities, with railway links, harbour equipment, new bridges and thoroughfares. The city was finding its place in developing commercial and maritime networks and entering a new framework in contrast with the still dominating romantic stereotype.

Guido Zucconi, Università Luav di Venezia

Laurea in Architecture (Politecnico, Milan); M.A. at the Department of Architecture and Urban Planning (Princeton). Professor in History of Architecture and Urban History at Luav. Also teaches at the University of Padova. Vice-coordinator of the board in the joint Ph.D. program Luav/University of Verona/Ca' Foscari in History of Arts. Member of the Steering Committee of the TPTI-Erasmus Mundus, European program with the Universities of Paris IV-Sorbonne Panthéon, of Evora and of Padova. Taught at the Politecnico of Milan and at Udine. Was President of the Italian Association of Urban History, Visiting Professor at Edinburgh, at the École Pratique des Hautes Études (Sorbonne, Paris), at Fudan University in Shanghai, and at CUJAE of La Habana. Fields of interest: architecture and the city; conservation and planning in 19th-20th Centuries. Italy: Venetian architecture and urban design of the 19th-20th Centuries. Taught at VIU in Fall 1999, 2002, 2011-today. Publications in English include: "Venice. An architectural guide", Arsenale, Venice 1993.

Isabella di Lenardo, Università Luav di Venezia

Laurea specialistica in History of Modern Art (Ca' Foscari), Dottorato in Theories and History of the Arts (SSAV). Lecturer at the École Polytechnique Fédérale de Lausanne (EPFL), where she's a member of the Digital Humanities Labo. She's Project Head of the Urban Reconstruction for the "Venice Time Machine" project and for "Replica",

Objectives:

Alongside a series of detailed descriptions, this course aims at providing a general critical introduction to the architectural and urban features of Venice, considering specifically how architecture and art have contributed to creating a particular idea of the city. Starting out from a selection of highlights and a number of case studies, we want students to get acquainted with the main lines of Venice's cultural, historic and artistic heritage from the XVIII to XX centuries as relating to modern and contemporary times

Through the course the students will:

_ become familiar with outstanding examples of Venetian architecture in their art-historical context, in particular with those playing an important symbolical role in the city;

_ be provided with an overview of the main issues and the prominent personalities that have marked the history of art and architecture down to modern and contemporary times;

_ be provided with the tools of critical reading in order to trace the lineaments of a story that runs from the fifteenth century to the twentieth century.

Evaluation

The course is organized around modules based on both lessons and field trips which are intended to enhance a direct knowledge of the city and its architectural masterpieces.

Regular attendance of both class and visits is compulsory for all students and participation will contribute 30% to the final evaluation.

Readings will be designated on a regular basis according to the themes listed in the course outline.

Writing a final paper of about 3 pages on a specific subject will be required at the end of the course (70% of the final evaluation).

Readings

CONCINA E., *A History of Venetian Architecture*, Cambridge, 1998

HOWARD D., *The Architectural History of Venice*, revised and enlarged edition, New Haven and London, Yale University Press, 2002.

ZUCCONI G., *Venice. An Architectural Guide*, Venezia, Arsenale, 2007

MARTINEAU J., ROBINSON A. (editors), *The glory of Venice: art in the eighteenth century: Royal Academy of arts*, London 1994

LEWIS D., Notes on XVIII century Venetian architecture, "Bollettino dei Musei Civici veneziani", n. XII, 1971

the digitization of 1 million photos of works of Art in the Venice Cini Foundation. Was teaching Assistant in Urban History and History of Architecture at Luav and Research Fellow at the Dutch University Institute for Art History in Florence. Taught at the VIU Summer School "Visualizing Venice" and was Coordinator of the Ca' Foscari-EPFL Fall School in Digital Humanities. Author of essays about Venetian Art and Architecture in the 'Long Renaissance'. Her research interests focus on the production and circulation of artistic and architectural knowledge in Europe between the 16th and 18th Centuries, with a stress on North-South relationships and influences. She has been teaching at VIU every Fall since 2013.

- PLANT M., *Venice: Fragile City, 1797-1997*, New Haven/London, Yale University Press, 2002
- HEWISON R., *Ruskin and Venice*, London, 1978
- SCHULZ, J., *The Restoration of the Fondaco dei Turchi*, "Annali di Architettura", VII (1995), pp.19-38.
- GOY, R., *Venice: The City and its Architecture*, London, Phaidon, 1999.

Intercultural Communication – F1707

Vincenzo Romania

Università degli Studi di Padova

Aims

Intercultural communication is a part of everyday-life interactions in complex societies. Nevertheless, interpersonal and collective conflicts keep on arising because of the scarce attention given by organisations and individuals towards the development of intercultural sensibility, competencies and attitudes. Intercultural skills, therefore, will become more and more crucial for working and interacting in future societies. For this reason, this course aims to providing a general introduction to intercultural communication, and developing professional and interpersonal skills to apply in different organisational contexts: health, education, housing, cultural mediation. The intercultural composition of the Venice International University student body will help this process.

Overview

The program will be divided in three parts:

- _ communication
- _ culture and behaviour
- _ principles and practices of intercultural communication

This structure is based on regular class attendance, introducing the basic skills of the program and trying to stimulate a critical approach to daily life interactions.

In the first part (1st to 10th hour), I will introduce students to the main aspects of interpersonal communication: verbal and non-verbal communication, emotions, active listening, speaking, conversation, proxemics and kinesics. Frontal lectures will illustrate how modes of communication have pragmatic effects on relationships and identities. Examples from movies, journalism and experience will be provided and discussed in the classroom.

Secondly (11th to 20th hour), we will discuss the topics of identity, culture and pluralism. Students will engage in team activities to illuminate and criticize some taken-for-granted aspects of their cultural background. The aim of this second part is to understand how identity, otherisation and representation work together in our experience and how biases influence our interactions with different types of 'other'. Students will be invited to discuss from an intersectional perspective how different collective identities are fused in their own experience.

Thirdly we will focus on the principles and practices of intercultural communication (21st-36th hour). Experimental class activities will be

Vincenzo Romania, Università degli Studi di Padova

BA and MA in Sociology (La Sapienza, Rome); PhD intensive program in Migration, Diversity and Identities (Bilbao and Bradford); PhD in Sociology (Padova). Professor in Sociology of Culture at Padova, where he teaches Sociology of Communication, Cultural Transformations and for a graduate lab on Cultural Mediation. Sits on the Padova University Boards of the PhD Program in "Social Sciences: Interaction, communication, cultural construction", of the Master in "European Islam Studies" and the Master in "Gender and Violence". Fields of research: Identity, Cultural Pluralism, Intercultural Dialogue, Spectacular Subcultures and Sociological Theory. Wrote on ISIS Terrorism as a ritual process and cultural trauma. He is author of a book on the Paris attacks ("Fra Voltaire e Jihad"), which is forthcoming.

aimed at deconstructing stereotypes, learning to manage interpersonal conflicts, recognising and accepting misunderstandings as normal outcomes of any interpersonal communication. We will consider the risks and sources of misunderstanding in intercultural communication, i.e. misexpression, misperception, misframing, misidentification.

Finally, we will approach *intercultural communication in practice* providing examples deriving from past research experiences in cultural mediation, housing mediation and secondary data on mediation in health and in education. Students will be asked to suggest practical solutions to intercultural conflicts of different kinds and will research journal articles concerning the problems of intercultural mediation.

Expected learning outcomes

- _ Recognising cultural differences in speaking and communicating;
- _ Learning to deal with intercultural communication in complex societies;
- _ Developing creative strategies of conflict resolution;
- _ Familiarity with cultural mediation and knowing its limits and critical features.

Syllabus

Introduction to Communication

Functions and meaning of non-verbal communication

Verbal Communication as a Pragmatic Activity

Perception and bias

Identity as interaction: ego-alter relationship, differentiation and imitation

Identity as representation: media, symbols and discourse

Culture and subjectivity: against over- and under-estimation of culture

Approaching intercultural communication: identification, stereotypes, representations.

Active learning and situational competence

Creative approaches to conflict resolution

Experiences of multicultural communication in organisational settings.

Evaluation

30% Logbook of weekly readings and presentations

30% Classroom exercises

40% Final exam.

Reading

Lectures will be based on the contents of the following two books:

Holliday A., Hyde M. and John Kullman, *Intercultural Communication.*

An Advanced Resource Book, Routledge, 2017, latest edition.

Wood Julia T. *Interpersonal communication. Everyday encounters*,

Boston: Cengage, 2016, 8th ed.

The professor will also provide Power Point slides summarizing the content of the course and additional material for the class work.

Gender Studies – F1708

Andreas Ziegler
Université de Lausanne

Comparative and International Approaches to Gender, Sexuality and the Law

Course description

Students will learn how different aspects of sexuality, gender and sexual orientation are being treated around the world and ignored and/or recognized in national and international law. Gender, sexuality and social behavior related to it have always been subject to norms, rules and value judgments. This has been reflected traditionally by religious norms and more recently by legal norms conditioning such aspects and subjecting certain behaviors to specific conditions and sanctions, be it education, military service, professional choices, marriage or heritage – all these are regulated at national and increasingly international level. Human rights have become a predominant looking-glass through which they are analyzed, but there are also other aspects that shape today's norms and values relating to these aspects. Students will learn to analyze their own views and value judgments and to understand the differing legal solutions found globally. They will compare the various solutions and analyze the difficulties arising from the co-existence of various systems. In particular, they will study common approaches at regional and global level to shaping the respective rules.

Students will become familiar with the most important case law in the field, especially from the European Court of Human Rights and the UN Human Rights Committee, but also from various national courts. After an introduction to the role of international law in this area students will study various specific aspects. These include the criminalization of certain individual behaviors and the attempts to decriminalize many of them in recent years now that they are considered as expressions of one's personal freedom. At the same time the criminalization of certain gender-related crimes will be studied (hate crimes, discrimination etc.). General ideas of equality and non-discrimination will also be examined in detail. In addition certain specific situations in life (employment, marriage, parenting etc.) will be studied in more depth in order to understand to what extent various legal solutions and social attitudes shape society.

The course is based on an interactive form of teaching. Students will have to prepare short papers and present them in class. In addition, a considerable amount of time will be devoted to group discussions and role playing.

Andreas Ziegler, Université de Lausanne
Diploma of the Academy of European Law (Florence); Diploma of International Humanitarian Law (ICRC, Geneva); Diploma of the Academy of International Law (The Hague); LL.M European University Institute (Florence); MA, MLaw, PhD in International Relations (St. Gallen). Professor of International Public Law at UNIL. Was, among other functions covered, Senior Officer at the Secretariat of the European Free Trade Association. Areas of research: International Economic Law, International Public Law, LGBTI Law (Sexual Orientation, Gender Identity, Minorities). Author or editor of books and articles published in several languages (French, English, German, Italian, Spanish). Currently working on a monograph on Sexual Orientation and Gender Identity Law from an International and Comparative Perspective.

Learning Outcome

The course allows students with different academic backgrounds to understand current issues of society that are important for global cooperation and coordination. A broad spectrum of relevant disciplines is involved (history, economics, cultural studies, sociology etc.) to understand the political and legal implications of various solutions. The knowledge thus gained is of importance in many activities, be they in academia, private practice, politics or culture. Students will be aware of existing structures and their origin. They will be trained to assess the impact of these structures on the well-being and performance of individuals and to propose improvements and processes that can lead to an acknowledgement of diversity and respect of individual and societal needs.

Syllabus and Reading

1. International Law and Gender/Sexuality

Readings: “International Commission of Jurists (ICJ), *Yogyakarta Principles - Principles on the application of international human rights law in relation to sexual orientation and gender identity*”

March 2007, available at:

<http://www.unhcr.org/refworld/docid/48244e602.html>

2. (De)criminalization of Specific Behaviors

Readings: International Commission of Jurists (eds.), *Sexual Orientation, Gender Identity and Justice: A Comparative Law Casebook*, Geneva, 2012 (hereinafter: Casebook), Ch. 1.

This publication can be downloaded free of charge at:

<http://icj.wpengine.netdna-cdn.com/wp-content/uploads/2012/05/Sexual-orientation-gender-identity-and-Justice-report-2011.pdf>

3. Equality and Non-Discrimination

Reading: Casebook, Ch. 2

4. Freedom of Association and Expression

Readings: Casebook, Ch. 4.

5. Military Service

Reading: Casebook, Ch. 5.

6. Employment

Reading: Casebook, Ch. 3.

7. Marriage

Reading: Casebook, Ch. 14.

8. Partnership Benefits and Recognition

Reading: Casebook, Ch. 13.

9. Parenting

Reading: Casebook, Ch. 11.

10. Asylum and Immigration

Reading: Casebook, Ch. 12.

Teaching and Evaluation Method

This course will be taught using a combination of lectures and class discussions. It will be based on student preparation of the course materials which will be distributed in advance. These course materials structure the entire course program in the form of review questions. Students are supposed to prepare and to debate them in class as well as to contribute with their own insights.

- _ There will be a 2-hour written final examination which will be worth 60% of the final course mark.
- _ Class participation is expected. It will be worth 20% of the final course mark.
- _ Each Student has to prepare at least one short presentation per half-term and to be able to present them in class (10% each).

Reading

Basic Text:

International Commission of Jurists (eds.), *Sexual Orientation, Gender Identity and Justice: A Comparative Law Casebook*, Geneva. This publication can be downloaded free of charge at: <http://icj.wpengine.netdna-cdn.com/wp-content/uploads/2012/05/Sexual-orientation-gender-identity-and-Justice-report-2011.pdf>

Further Readings:

United Nations High Commissioner for Human Rights, *Born free and equal* (New York and Geneva: United Nations, 2012).
Frederick Cowell and Angelina Milon, *Decriminalisation of Sexual Orientation through the Universal Periodic Review Human Rights Law Review* (2012) 12(2): 341-352 first published online May 10, 2012.
Paul Johnson, *Homosexuality and the European Court of Human Rights* (London, Routledge 2012).
Kees Waaldijk, *Same-sex partnership, international protection*. In: *The Max Planck Encyclopedia of International Law*, Oxford 2012, p. 1125-1133.

Kees Waaldijk, The right to relate: On the importance of “orientation” in comparative sexual orientation law, (2012, available at: <https://openaccess.leidenuniv.nl/handle/1887/19612>).

Kristen Walker, Transsexuals and transgenders, international protection. In: *The Max Planck Encyclopedia of International Law*, Oxford 2012, p. 1056-1059.

Agence des droits fondamentaux de l'Union européenne, Manuel de droit européen en matière de non-discrimination, Luxembourg, Office des publications de l'Union européenne, 2011.

European Union Agency for Fundamental Rights, Homophobia, Transphobia and Discrimination on Grounds of Sexual Orientation and Gender Identity in the EU Member States, Vienna 2011.

Eirik Bjorge, Sexuality Rights under the European Convention on Human Rights. In: *Nordic Journal of Human Rights*, vol. 29(2011), Nrs 2-3, p.158-183.

Commissioner for Human Rights (Council of Europe), Discrimination on Grounds of Sexual Orientation and Gender Identity in Europe (Background Document), Strasbourg, October 2011.

International Commission of Jurists (ICJ), Sexual Orientation, Gender Identity, and Justice: A Comparative Law Casebook, Geneva 2011, available online.

Council of Europe, Discrimination on Grounds of Sexual Orientation and Gender Identity in Europe, Strasbourg, Council of Europe Publishing, 2011.

Husson-Rochongar Céline, The protection of transsexual's rights by the European Court of Human Rights: A true breakthrough or a new risk? In: *Equality and Justice : Sexual Orientation and Gender Identity in the XXI Century*, Udine, Forum, 2011, p. 177-190.

Paul Johnson, Homosexuality, freedom of assembly and the margin of appreciation doctrine of the European Court of Human Rights : *Alekseyev v Russia*. In: *Human Rights Law Review*, vol. 11, Nr. 3 (2011), p. [578]-593.

Kay Lalor, Constituting sexuality: rights, politics and power in the gay rights movement. In: *The International Journal of Human Rights*; vol. 15 (2011), Nr. 5, p. 683-699.

Suzanne Marks, Global recognition of human rights for lesbian, gay, bisexual, and transgender people. In: *Vulnerable and Marginalised Groups and Human Rights*, Cheltenham [etc.], Elgar 2011, p. 287-296.

Iain McDonald, When hate is not enough: tackling homophobic

violence. In: *Gender, Sexualities and Law*, New York, Routledge 2011, p. 148-160.

Henri de Waele and Anna van der Vleuten, Judicial activism in the European Court of Justice: the case of LGBT rights. In: *Journal of International Law and Practice*, vol. 19 (2011), Nr. 3, p. 639-666.

Andreas R. Ziegler, LGBT Rights and economic migration: will the liberalization of the movement of persons in economic integration agreements increase the need for common regional standards regarding civil status rights? In: *Equality and Justice : Sexual Orientation and Gender Identity in the XXI Century*, Udine, Forum, 2011, p. 219-240.

An updated version of this bibliography can be found here:

http://www.unil.ch/dip/page89166_en.html

Comparing East and West – F1709

Hiroshi Nishihara
Waseda University

Comparative Studies on Religious Liberties

Aims

In most countries, some forms of religious liberty are guaranteed constitutionally and encroachments on these rights are effectively protected. But there is a striking diversity in understandings of the nature of religious liberty and, more especially, in properly institutionalized systems of religious neutrality within the state.

The purpose of this course is: (a) to establish the nature of religious liberty and the religious neutrality of the state in legal systems which every student is familiar with, (b) to understand the real diversity which exists on the understanding of religious liberty and state's neutrality with respect to religion, and (c) to develop the comparative perspective essential to finding effective ways to protect religious liberty in a globalized legal system.

Contents

Looking at the legal principles governing the relationship between state agencies and religious groups, we find a variety of different models: (i) unity of legal and religious rules, (ii) a system of state religion with extensional guarantee of religious freedom, (iii) religious neutrality of the state and recognition of cultural importance of religious groups within public life, (iv) a system of separation of church and state, and (v) laicism. The fundamental principle of religious neutrality is decided in every legal system in accordance with the existing cultural and historical situation and also according to its understanding of personal liberty and conception of democratic process (pluralistic or republican).

In this course, students are first provided with fundamental historical and comparative models (i-v above). Then, some actual cases are introduced (crucifixes in classrooms, ban of Islamic veil in classrooms, state subvention of religious private schools, Christmas trees erected by local authorities, visit of prime minister to war-memorial, etc.). Over the course of the discussions, students are expected to acquire an understanding of the existence of a mutual dependency and tension between religious liberty of the individual and the state's religious neutrality. On the basis of this understanding, the question of how to resolve the tension will be investigated.

Hiroshi Nishihara, Waseda University Bachelor, Master and Doctor of Law (Waseda). Professor in Constitutional Law at Waseda, where he was Dean of the Graduate School of Social Sciences and Director of the Institute of Social Sciences. He is National Bar Examiner for the Ministry of Justice of Japan. Was Visiting Professor at the Department of Law of the University of Tübingen, Germany. Areas of teaching include: Introduction to Public Law, Constitutional Law, Civil Rights in Contemporary Society, Comparative Constitutional Study, Introduction to EU integration. Fields of research include: Fundamental Theories on Human Rights, Constitution of the Welfare State, Sex Equality. Published numerous authoritative academic books and articles in Japanese, German and English. Author of a book explaining the Constitution to Japanese primary and middle school students.

Teaching and evaluation methods

This course consists of lectures, national reports by students, and discussion. After the general introduction, lectures about historical and comparative models will be given. These lectures are supplemented within a week by discussion time in which every student will contribute short national reports. In the latter half of the course, actual problems will be treated, either introduced by the lecturer referencing judicial cases in several countries or introduced in the form of extended national reports by participating students. At the end of the course, students are expected to provide a final report proposing ways of resolving national and global problems and guaranteeing the peaceful coexistence of people with different beliefs.

Evaluation will concern the contributions each student has made in the form of (short/extended) national reports and participation in discussion as well as his/her final report.

This course is open to all students without any requirement of prior knowledge.

Evaluation:

- (1) 30% contribution to discussions
- (2) 30% national report presented orally and/or paper-based
- (3) 40% written final report (including the core facts presented in (2) supplemented by global comparison, analytical evaluation thereof and future perspectives.

Reading

- András Sajó and Renáta Uitz, 'Freedom of Religion' in M. Rosenfeld and A. Sajó (ed.), *The Oxford Handbook of Comparative Constitutional Law*, Oxford: Oxford University press 2012
- Dieter Grimm, 'Conflicts between General Law and Religious Norms' (2009), 30 *Cardozo Law Review* 2369
- Matthias Mahlmann, 'Freedom and Faith: Foundation of Freedom of Religion' (2009), 30 *Cardozo Law Review* 2473
- Micheal McConnell, 'The Origins and Historical Understanding of Free Exercise of Religion' (1990), 103 *Harvard Law Review* 1409

Patterns of Democracy and forms of government: comparing Western and Islamic traditions – F1710

Andrea Buratti, Massimo Papa

Università degli Studi di Roma “Tor Vergata”

Overview

The course deals with the theoretical roots and the institutional structures of constitutional democracy in the Western and in the Islamic areas. Contemporary trends and transformations in states' and supranational organizations' governance will also be considered.

Professors and teaching method

Prof. Andrea Buratti will teach the first part of the course, dealing with the western pattern of constitutional liberal-democracy.

Prof. Massimo Papa will teach the second part of the course, dealing with the governance of Islamic states and the Islamic idea of democracy.

The students will be required to prepare the lectures through readings assigned well in advance by Professors. Readings will include Essays, Chapters of textbooks, as well as normative texts and Judgments by the main Constitutional and International Courts. Presentations by the students may also be called for.

Syllabus

– Through a comparative-law approach, the concept of constitutionalism will be introduced, starting from the Revolutionary phase of the Modern Age in England, France and North America.

– Students will study the traditional categories in the theory of forms of government in the Western World, for each of them focusing on the current inconsistencies, imbalances and transformations.

– The 'open constitutional state' of the second half of 20th century will be presented, as the starting point for understanding the new features of supranational organizations, and the impact of a new pattern of international relations between states in the global arena.

– The governance of the main supranational organizations will be explained, with a special attention to the respect of the democratic principle and representative democracy. Constitutional democracy – as experimented in a state-law environment – will be analyzed and discussed as a problematic achievement in the perspective of the new trends (such as, for instance, the supranational interference with individual states' budgetary autonomy, the role of administrative agencies, etc.). European constitutional space will be, in this section, the focus.

Andrea Buratti, Università degli Studi di Roma “Tor Vergata”

Laurea in Political Science and PhD in Theory of the State and Comparative Political Institutions (La Sapienza, Rome). Professor of Public Law at Tor Vergata, where he teaches Legal Traditions and Comparative Law, Fundamental Rights, Italian and European Public Law. Author of several essays and monographs, including a book on the Right of Resistance and the Italian Constitution. With M. Fioravanti, he is editor of a volume on people, cities, periodicals, daily papers, universities, institutions and political parties of 1943-48, who characterised the age and formed the background to the debates of the Italian Constituent Assembly. Later research interests include American Constitution and American Law. Most recent books are on US presidential vetoes and on constitutional interpretations of the American frontier. He is also co-director of a blog and co-editor of an online review on Comparative Rights.

Massimo Papa, Università degli Studi di Roma “Tor Vergata”

Professor of Muslim Law and Law in Islamic Countries at the Faculty of Law of Tor Vergata, where he is director of the Interdisciplinary Centre for Studies of the Islamic World and where he teaches Comparative Legal Systems and Muslim Law and Law in Islamic Countries. He is Legal Advisor to the Italian Ministry of Foreign Affairs on issues related to Islamic Countries and the application of Muslim Law. Has written many publications on Law of Islamic countries (including Iran, Afghanistan, Lebanon, Libya,

- _ The rising and the fall of the Islamic State. The classical theory from Medina period to XIX century. Basic Legal concepts: Umma, dawla, Din. The legal/political discourse in Islam.
- _ From the first models of constitutions to the contemporary ones in the Islamic World. The never-ending role of Sharia. The ever-returning question: is Islam compatible with democracy?
- _ Some outstanding models: Saudi Arabia, Iran, Afghanistan, Pakistan, Libya, Turkey, Egypt, GCC Countries.
- _ Women and democracy in the Islamic World.

Egypt, Tunisia, the Arab world, the Horn of Africa) and more generally on Muslim Law, also in a comparative perspective. With L. Ascanio, he is author of a widely read book on the Shari'a published by Il Mulino of Bologna.

Timetable

DAY	HOUR	PROFESSOR	NOTES
Mon 11/9	13.30	Prof. Buratti	
Wed 13/9	13.30	Prof. Buratti	
Mon 18/9	-	-	Class rescheduled on September 22
Wed 20/9	13.30	Prof. Buratti	
Fri 22/9	13.30	Prof. Buratti	
Mon 25/9	13.30	Prof. Buratti	
Wed 27/9	13.30	Prof. Buratti	
Mon 2/10	13.30	Prof. Buratti	
Wed 4/10	13.30	Prof. Buratti	
Mon 9/10	13.30	Prof. Buratti	
Wed 11/10	13.30	Prof. Buratti	
Mon 16/10	13.30	Prof. Buratti	
Wed 18/10	13.30	Prof. Buratti	Mid-term Exam
		(Supervision)	
Mon 23/10	13.30	Prof. Papa	
Wed 25/10	13.30	Prof. Papa	
Mon 6/11	13.30	Prof. Papa	
Wed 8/11	13.30	Prof. Papa	
Mon 13/11	13.30	Prof. Papa	
Wed 15/11	13.30	Prof. Papa	
Mon 20/11	13.30	Prof. Papa	
Wed 22/11	13.30	Prof. Papa	
Mon 27/11	13.30	Prof. Papa	
Wed 29/11	13.30	Prof. Papa	
Mon 4/12	13.30	Prof. Papa	
Wed 6/12	13.30	Prof. Papa	
Mon 11/12	TBD	Final exam	Prof. Papa Supervision

Evaluation

Grades breakdown:

- _ Attendance, in-class participation, interaction: 20%
- _ Mid-term (written) exam (covering §§ 1-4): 40%
- _ Final written exam (covering §§ 5-8): 40%

Reading

For §§ 1-4:

Buratti, *Western Constitutionalism. An Introduction* (Giappicelli ed., 2016): Chapters 1, 2, 5, 7.

For §§ 5-8:

Ismael, Ismael & Perry, *Government and Politics of the contemporary Middle-East: continuity and change* (Routledge, II ed., 2016): part I + one chapter selected by the student.

Re-contextualizing dramas in different Cultures. The Case of Ibsen – F1711

Gad Kaynar-Kissinger
Tel Aviv University

This course is dedicated to the exploration of the universal and local meanings and the stage language of Ibsen's plays. Ibsen's oeuvre will also serve as a case-study on how a dramatic-theatrical masterpiece might be re-contextualized in different cultures, maintaining a delicate balance between its universal imports and its local ramifications, as imprinted in the unique formal attributes of the specific culturally-framed productions.

In Ibsen's *En Folksfiende* (*An Enemy of the People*, 1882), Doctor Tomas Stockmann, the liberally-minded physician in charge of the baths in a provincial, reactionary spa-resort in the backward south of Norway towards the turn of the century, sets himself against his brother, the Mayor Peter Stockmann, a typical Calvinist and hypocritical arch-philistine who tries to stop Tomas from publishing his scientific report that declares the 'healing' waters of the spa to be polluted. In a Chinese production of the play (2006) the haughty Dr. Stockmann is ambivalently embodied as an educated and enlightened Westerner, in a white colonialist suit, struggling against the petty deliberations of Chinese official functionaries who appear on stage in wheelchairs, uniformly dressed as typical party agents in the period of the 'Cultural Revolution'. In an Israeli adaptation, renamed *Traitor* (2010), the plot is set in a provincial, hot desert town, rife with the typical manipulations of petty local politicians. This adaptation forefronts the rough indigenous mentality and patois, as well as the physically militant body language and the impoverished living conditions of the citizens, that render both the 'treason' of the Doctor and the opportunism of the local leaders in even starker terms. These examples attest to the ever-expanding universal influence of the unique thematic and formal features of Ibsen's drama. These allow, and even invite, intra-, multi- and inter-cultural interpretations of the plays and of their explicit or implicit stage-instructions according to the social, political and cultural contexts in which they are performed. The plays lend themselves to such transformations both because of their interpretive richness, and because of the fact that many of the works, although set in Norway, were written and premiered in other countries while Ibsen himself was abroad in voluntary exile. As such they reveal an interesting correspondence between local Norwegian and universal attributes.

The course will explore this phenomenon as one of the major keys to the basic understanding of the content and form of Ibsen's plays. We will look at examples of the major genres of Ibsen's oeuvre, from the Realistic to the Pre-Expressionist, including such stylistically differing

Gad Kaynar-Kissinger, Tel Aviv University

B.A. in Theatre Arts, Poetics and Comparative Literature, M.A. and Ph.D. in Theatre Arts (TAU). President of the Israeli Centre of the International Theatre Institute (I.T.I.). Former Chair of the Department of Theatre Arts at TAU, where he was also Theatre Manager and - for a long time - Professor. Was Visiting Professor at LMU. Taught at VIU in Fall 2013. Main fields of teaching and research: Dramaturgy; Hebrew and Israeli Theatre and Drama; Holocaust Drama; Bible and Theatre; Israeli Women Playwrights; Experimental Israeli Theatre; German Drama and Theatre (especially: Enlightenment to Expressionism); Scandinavian Drama (Ibsen, Strindberg, Bergman); Play and Performance Analysis; Rhetoric and Reception Theory; Theory and Methodology of Drama Translation; Theatre and Education. Work experience includes: translating; writing poems and stage adaptations; acting in theatre, film and television features; directing theatre and radio plays. He was awarded the Norwegian Order of Merit for his translations of Ibsen's work into Hebrew.

works as *A Doll's House*, *Ghosts*, *Peer Gynt*, *The Lady from the Sea*, *Hedda Gabler* and *Little Eyolf*. The plays will be examined from the mutually complementary thematic and performative viewpoints. In other words: the plays, constructed as pre-texts for performance and conditioned by their production contexts, will be investigated as scripts with a specific rhetorical and ideological intentionality addressed to specific target audiences. On this basis we will compare our reading with excerpts from video recorded modern 'master productions' of the plays embedded in different cultures (such as the Swede Bergman's, the American Lee Breuer's, and the German Ostermeier's interpretations of *Nora*), as well as with local productions from different parts of the globe, and (with, inter alia, the help of YouTube) of productions from the students' various countries of origin.

Select Bibliography:

The Plays:

Henrik Ibsen, "A Doll's House", trans. James McFarlane. In H. Ibsen, *Four Major Plays*, Oxford & New York: Oxford University Press, 1988, pp. 1-88.

—————, "Ghosts", trans. James McFarlane. In *Ibid*, pp. 89-164.

—————, *An Enemy of the People*, trans. Eleanor Marx-Aveling, London: W. Heinemann, 1959.

—————, "The Lady from the Sea", trans. Peter Watts. In *Ibsen: Plays*,

Harmondsworth: Penguin Books, 1965, pp. 233-330.

—————, "The Wild Duck", trans. Michael Meyer. In *H. Ibsen, Plays: One*, London: Methuen, 1980, pp. 99-216 (including introduction).

—————, "Hedda Gabler", trans. Jens Arup. In H. Ibsen, *Four Major Plays*, Oxford & New York: Oxford University Press, 1988, pp. 165-264.

—————, *Little Eyolf*, trans. Michael Meyer, London: Rupert Hart-Davis, 1961.

—————, "John Gabriel Borkman", trans. Peter Hall & Inga-Stina Ewbank. In *The Wild Duck, John Gabriel Borkman: Two Plays by Henrik Ibsen*, Bath: Absolute Press, 1990.

—————, "The Master Builder", trans. Michael Meyer. In *Ibsen: Plays One, Ibid.*, pp. 245-319.

—————, *Peer Gynt: A Dramatic Poem*, trans. John Northam, Oslo: Scandinavian University Press, 1993.

———, “When We Dead Wake”, trans. Peter Watts. In *Ghosts, A Public Enemy, When We Dead Wake*. Harmondsworth: Penguin Books, 1964.

Criticism:

Barton, John, “On Staging Ibsen”. In James McFarlane, ed., *The Cambridge Companion to Ibsen*. Cambridge University Press, 1994, pp. 217-226.

Fjelde, Rolf, ed., *Ibsen: A Collection of Critical Essays*, New Jersey: Prentice-Hall, 1965, pp. 29-40; 91-108; 109-119; 131-178.

Innes, Christopher, ed., *A Sourcebook on Naturalist Theatre*, London & New York: Routledge, 2000, pp. 65-122.

Kaynar, Gad, “Translation as Realization of Scripted Action and Stage Metaphor: Yossi Yzraely’s Reading of Ibsen’s *The Lady from the Sea*”, *Assaph* 16, Department of Theatre Studies, Tel Aviv University, 2000, pp. 45 – 64.

Lebowitz, Naomi, *Ibsen and the Great World*, Baton Rouge and London: Louisiana State UP, 1990.

Marker, Frederick and Lise-Lone Marker, *Ibsen’s Lively Art: A Performance Study of the Major Plays*, Cambridge University Press, 1989.

Marker, Frederick & Lise-Lone Marker, “Ibsen and the twentieth century stage”. In *The Cambridge Companion to Ibsen*, *Ibid.*, pp. 183-204.

Miller, Arthur, “Ibsen and the drama of today” In *The Cambridge Companion to Ibsen*, *Ibid.*, pp. 227-232.

Northam, John, *Ibsen: A Critical Study*, Cambridge: University Press, pp. 147-185.

Templeton, Joan, *Ibsen’s Women*, Cambridge: University Press, 1997.

Törnqvist, Egil, “Ibsen on film and television”. In *The Cambridge Companion to Ibsen*, *Ibid.*, pp.205-216.

———, *Ibsen, Strindberg and the Intimate Theatre: Studies in TV Presentation*, Amsterdam University Press, 1999, pp. 12-104.

Williams, Simon: “Ibsen and the theatre 1877 - 1900”. In *The Cambridge Companion to Ibsen*, *Ibid.*, pp. 165-182.

Evaluation

Full attendance, thorough acquaintance with the weekly prescribed texts (plays and/or criticism), class participation – 25% of the credit;
Short paper (up to 7 double-spaced pages) presented in class or submitted in writing – 25%;

Final paper (a developed version of the short paper - up to 15 double-spaced pages, including notes and bibliography) – 50%.

Syllabus and Reading

Weekly breakdown:

First week: Subject – Methodological Introduction; Ibsen – biographical, socio-cultural and aesthetic contexts of the oeuvre, and its universal appeal; thematic and stylistic features; the playwright as stage craftsman.

Required Reading:

P. F. D. Tennant, "Ibsen as a Stage Craftsman". In Rolf Fjelde, ed., *Ibsen: A Collection of Critical Essays*, New Jersey: Prentice-Hall, 1965, pp. 29-40.

Frederick Marker & Lise-Lone Marker, "Ibsen and the twentieth century stage". In James McFarlane, ed., *The Cambridge Companion to Ibsen*. Cambridge University Press, 1994, pp. 183-204.

Suggested Reading:

Simon Williams, "Ibsen and the theatre 1877 - 1900". In *The Cambridge Companion to Ibsen, Ibid.*, pp. 165-182.

John Barton, "On Staging Ibsen". In James McFarlane, ed., *The Cambridge Companion to Ibsen*. Cambridge University Press, 1994, pp. 217-226.

Arthur Miller, "Ibsen and the drama of today" In *The Cambridge Companion to Ibsen, Ibid.*, pp. 227-232.

Egil Törnqvist, "Ibsen on film and television". In *The Cambridge Companion to Ibsen, Ibid.*, pp. 205-216.

Second Week: Subject - The Dramatic Syntax and Theatrical Language of the Texts: the examples of *A Doll's House* and *Ghosts*.

Required Reading:

Henrik Ibsen, "A Doll's House", trans. James McFarlane. In: H. Ibsen, *Four Major Plays*, Oxford & New York: Oxford University Press, 1988, pp. 1- 88.

_____, *Ghosts*, trans. James McFarlane. In *Ibid.*, pp. 89-164.

Third Week: Subject - Analysis of *A Doll's House* and *Ghosts*:

Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

Frederick Marker and Lise-Lone Marker, "One Nora, many Noras". In: *Ibsen's Lively Art: A Performance Study of the Major Plays*, Cambridge University Press, 1989, pp. 46 – 89.

Suggested Reading:

Frederick Marker and Lise-Lone Marker, "Naturalism and After: *Ghosts*". In *Ibid.*, pp. 90 – 125.

(Note: For those fluent in English it is strongly recommended to regard this item as "required reading").

Fourth Week: Subject – Analysis of *An Enemy of the People*:

Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

Henrik Ibsen, *An Enemy of the People*, trans. Eleanor Marx-Aveling, London: W. Heinemann, 1959.

Brian Johnston, "The Physician and the Gadfly: *An Enemy of the People*". In B. Johnston, *Text and Supertext in Ibsen's Drama*, University Park and London: The Pennsylvania State University Press, 1989, pp. 165 – 191.

Fifth Week: Subject - Analysis of *The Wild Duck*: Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

Henrik Ibsen, "The Wild Duck", trans. Michael Meyer. In *H. Ibsen, Plays: One*, London: Methuen, 1980, pp. 99-216 (including introduction).

Suggested Reading:

Frederick J. Marker & Lise-Lone Marker, "Ibsen's 'new method': *The Wild Duck*". In *Ibsen's Lively Art, Ibid.* pp. 126-140.

Sixth Week: Subject - Analysis of *The Lady from the Sea*: Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

Henrik Ibsen, "The Lady from the Sea", trans. Peter Watts. In *Ibsen: Plays*, Harmondsworth: Penguin Books, 1965, pp. 233-330.

Gad Kaynar, "Translation as Realization of Scripted Action and Stage Metaphor: Yossi Yzraely's Reading of Ibsen's *The Lady from the Sea*", *Assaph* 16, Department of Theatre Studies, Tel Aviv University, 2000: 45 – 64.

Suggested Reading:

Gail Finney, "Ibsen and Feminism". In *The Cambridge Companion to Ibsen, Ibid.*, pp. 89-105.

Joan Templeton, *Ibsen's Women*, Cambridge: University Press, 1997, pp. 194-203.

Seventh Week: Subject - Analysis of *Hedda Gabler*: Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

Henrik Ibsen "Hedda Gabler", trans. Jens Arup. In H. Ibsen, *Four Major Plays*, Oxford & New York: Oxford University Press, 1988, pp. 165 – 264.

Frederick J. Marker & Lise-Lone Marker, "Messenger from a closed country: *Hedda Gabler*". In *Ibsen's Lively Art, Ibid.* pp. 162-173.

Suggested Reading:

Joan Templeton, "The deviant woman as hero: *Hedda Gabler*". In *Ibsen's Women, Ibid.*, pp. 204 – 232.

John Northam, "Hedda Gabler". In J. Northam, *Ibsen: A Critical Study*, Cambridge: University Press, pp. 147-185.

Eighth Week: Subject - Analysis of *Little Eyolf*: Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

Henrik Ibsen, *Little Eyolf*, trans. Michael Meyer, London: Rupert Hart-Davis, 1960.

Richard Schechner, "The Unexpected Visitor in Ibsen's Late Plays". In Rolf Fjelde, ed., *Ibsen: A Collection of Critical Essays*, New Jersey: Prentice-Hall, 1965, pp. 158-168.

Suggested Reading:

John Northam, "Little Eyolf". In *Ibsen: A Critical Study, Ibid.*, pp. 186 – 220.

Ninth Week: Subject - *John Gabriel Borkman*: Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

Henrik Ibsen, "John Gabriel Borkman", trans. Peter Hall & Inga-Stina Ewbank. In *The Wild Duck, John Gabriel Borkman: Two Plays by Henrik Ibsen*, Bath: Absolute Press, 1990.

Frederick J. Marker & Lise-Lone Marker, "On the Mountain Top: *John Gabriel Borkman*". In *Ibsen's Lively Art, Ibid.* pp. 173-196.

Suggested Reading:

Brian Johnston, "The Demons of *John Gabriel Borkman*". In *Text and Supertext in Ibsen's Drama*, pp.235-277.

Tenth Week: Subject – Analysis of *The Master Builder*: Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

"The Master Builder", trans. Michael Meyer. In *Ibsen: Plays One, Ibid.*, pp. 245-319.

Suggested Reading

Brian Johnston, "Death and Transfiguration in *The Master Builder*". In: B.

Johnston, *The Ibsen Cycle*, University Park and London: The Pennsylvania State University Press, 1989, pp. 289-352.

Eleventh Week: Subject - Analysis of *Peer Gynt*: Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation).

Required Reading:

Henrik Ibsen, *Peer Gynt: A Dramatic Poem*, trans. John Northam, Oslo: Scandinavian University Press, 1993.

Frederick J. Marker & Lise-Lone Marker, "In the Hall of the Mountain King: *Peer Gynt*". In *Ibsen's Lively Art, Ibid.* pp. 9-22.

Suggested Reading:

Georg Groddeck, "Peer Gynt". In R. Fjelde, *Ibsen: A Collection of Critical Essays, Ibid.*, pp. 63-79.

Twelfth Week: Subject - Analysis of *When We Dead Wake*:

Comparative reading of specific productions and reception (through textual and oral reports as well as through screened documentation). Summary.

Required Reading:

Henrik Ibsen, "When We Dead Wake", trans. Peter Watts. In *Ghosts, A Public Enemy, When We Dead Wake*.

Harmondsworth: Penguin Books, 1964.

Global Governance for Peace and Security, Cooperation and Development – F1712

Sara De Vido

Università Ca' Foscari Venezia

The purpose of the course is to apply the notion of global governance to six different situations that are linked to peace and security, cooperation and development.

The course will start with a general part providing a brief overview of some traditional notions of international law, such as state and 'international community', in order to understand how this community has developed over the centuries, facing the challenges posed by globalization. The analysis of new actors, such as international organizations at the turn of the 20th century, 'networks' established after the most recent financial crisis, non-state actors, NGOs and transnational corporations will allow the students to reflect on the current meaning of the 'community of nations', and of its law, 'the law of the nations'. How is the global governance of these days different from the community of states emerging after Westphalia in 1648?

The course will then delve into the concept of human security, intended as freedom from fear. In that respect, several aspects will be analysed: the first one is the prohibition of the use of force. How has this principle developed in international law? The students will explore some of the most recent crises regarding the prohibition of the use of force, including Iraq, Libya and the ongoing Syrian crisis. The second aspect concerns the policing of international crimes. In that respect, students will analyse the evolution of international criminal law from the Nuremberg and Tokyo Tribunals to the International Criminal Court (ICC), also focusing on jurisprudence, which will provide topics for discussion in class (one of them, for example, will be the recent Al-Madhi case, examined by the ICC regarding the destruction of cultural heritage). The difference between international crimes and transnational crimes will be stressed by providing, as a third aspect, a careful analysis of some transnational crimes, such as international terrorism (in particular the case of ISIS), money laundering, corruption, human trafficking, illicit trafficking of cultural property, environmental degradation. The analysis will show the main characteristics of those crimes and, taking into account students' preferences, will concentrate on two or three specific crimes.

The study of global governance cannot exclude international human rights law. The protection of human rights is an essential element of peace and development. In particular, the course will focus on the mechanisms existing at the international level to protect human rights. As a fifth aspect, the course will focus on cooperation and development, starting from the analysis of the UN General Assembly

Sara De Vido, Università Ca' Foscari Venezia

Degree in Political Sciences and PhD in International Law (Padova).

Professor of International Law, Department of Economics, Ca' Foscari, where she is Vice-director of the Centre for Human Rights. She is affiliated to the International Law Centre of the University of Manchester and was visiting scholar at Kobe University and Hitotsubashi University of Tokyo. She is co-founder of the Women in International Law Network (WILnet) and member of the editorial board of the review "Deportate, esuli, profughe". Research interests range from International Human Rights Law (right to water, refugee status, prohibition of genocide, combating violence against women) to International Criminal Law (fight against terrorist financing, money laundering, corruption). She has also focused on some issues of international environmental law and international investment law. She taught in the Spring 2016 and 2017 VIU GP semesters, where she organized the first University Model UN and EU in Venice.

Declaration of 1986 to the affirmation of this right in customary international law. Finally, as a sixth aspect, the course will consider health emergencies. In particular, the students will explore the reaction of the World Health Organization and other organizations to the Zika virus. Violence against women as a public health concern will also be the subject of analysis.

Methodology

the course will include lectures and seminars. During the seminars, the students are invited to prepare readings related to the topic (readings can be a document, a judgment, a short paper). The purpose is to discuss the topic during an open debate once a week or once every two weeks. Classroom interaction is encouraged. Students are invited to propose issues that have been raised in their country of origin. The week before the scheduled seminar, the lecturer will provide the students a list of questions related to proposed readings in order to guide the analysis and the debate.

Syllabus

The course will be structured into a first unit on the notion of globalization and global governance, and then into a further six units, each dealing with a specific aspect linked to peace and security, cooperation and development:

- _ From the community of states to a globalized world. Sources of international law and new actors (individuals, transnational corporations, NGOs, non-state entities). The concept of globalization and global governance. What are the main differences from the Westphalia concept of the community of states?
- _ The concept of human security: freedom from fear, freedom from violence.
- _ The prohibition of the use of force. Article 2.4 of the UN Charter. The authorization to the use of force by the UN Security Council. Some examples from practice: Iraq, Libya, Syria. The responsibility to protect. Challenges of post-conflict: truth and reconciliation commissions, peoples' tribunals as examples.
- _ The fight against international crimes: From the Nuremberg and Tokyo Tribunals to the International Criminal Court – some examples of the jurisprudence will be analysed, including the recent case on a conviction for destruction of cultural heritage. The importance of international cooperation.

- _ The fight against transnational criminality: international terrorism (in particular the case of ISIS), money laundering, corruption, human trafficking, illicit trafficking of cultural property, environmental degradation. Why do these crimes affect security? The importance of international cooperation and the legal mechanisms to fight those crimes.
- _ The protection of human rights to promote security. Existing mechanisms to protect human rights. Short focus on women's rights.
- _ Cooperation and development. The right to development starting from Declaration of the UN General Assembly A/RES/41/128 to the consolidation of core norms. The external dimension of the right to development.
- _ Global health and security. The role of the World Health Organization. International cooperation. The case of the Zika virus. Violence against women as a public health concern.

Evaluation

- 30 % participation during seminars (debate, analysis of the documents, etc.)
- 30 % essay (max 5000 words) on a topic of the student's choice related to the units (or the seminars)
- 40 % final discussion starting from the essay and one of the compulsory readings.

Reading

Compulsory for the exam (along with the slides):

- B. Simma, A.L. Paulus, "The International Community: Facing the Challenge of Globalization", *EJIL*, 1998, pp. 266-277.
- M. Nowak, "The three pillars of the United Nations: Security, Development and Human Rights", in M. E. Salomon, A. Tostensen, & W. Vandenhoe (Eds.), *Casting the Net Wider: Human Rights, Development and New Duty-Bearers* (Antwerpen, Oxford, 2007), pp. 25-41.
- A. Vandenbogaerde, "The Right to Development in International Human Rights Law: A Call for its Dissolution", *Netherlands Quarterly on Human Rights*, 2013, pp. 187-209.
- A. T. Gallagher, "Exploitation in Migration: Unacceptable but Inevitable", *Journal of International Affairs*, 2015, pp. 55-74.
- S. De Vido, "Protecting Yazidi Cultural Heritage Through Women: An International Law Analysis", *Journal of Cultural Heritage*, 2017.

<http://www.internationalcrimesdatabase.org>: study the definitions 'courts' and the following crimes: crimes against humanity, war crime, genocide, aggression. Plus the paper written by the ICRC <https://www.icrc.org/eng/assets/files/2014/international-criminal-justice-institutions-icrc-eng.pdf>

Non-compulsory:

Chapters taken from N. Boyster, R. J. Currie, *Routledge Handbook of Transnational Criminal Law*, Routledge, 2015.

A. Gallagher, *The International Law of Human Trafficking*, Cambridge University Press, 2010.

V. Mitsilegas, P. Alldridge, L. Cheliotis, *Globalisation, Criminal Law and Criminal Justice*, Hart publishing, 2015.

O. De Schutter, *International Human Rights Law*, Cambridge University Press, 2.ed., 2014, part I and III.

A. Gallagher, *The International Law of Migrant Smuggling*, Cambridge University Press, 2014.

E. Brems, A. Timmer, *Stereotypes and Human Rights Law*, Intersentia, 2016.

Identity Heritage and Globalization – F1713

Natalie Göltenboth

Ludwig-Maximilians-Universität

Anthropology of Art at La Biennale

The aim of this course is an anthropological approach to the famous platform of the global art world. The course follows an interdisciplinary concept, highlighting the interface between anthropology and art.

As a classical space of westernness and whiteness, La Biennale di Venezia with its national

pavilions reflects an old world order, in which the dominance of the central domains of

power – Europe and the USA – is clearly represented. In a kind of ‘show of the

nation states’ the art exhibited in the pavilions is intended to represent the participating country.

“Viva Arte Viva” – is the concept of this year’s Biennale, which is supposed to be an ode to art itself. Nine curators’ trans-national pavilions confront different themes, some of which immediately suggest an anthropological approach: shamanism, rituals, an engagement with tribes from Amazonia and a participative refugee project in the central hall. 120 artists and 81 national pavilions accompanied by numerous collateral events in the city of Venice will make this year’s biennale a challenge for interested researchers.

We will start out with some general questions about the relationship of biennales in general, and the Biennale di Venezia in particular, with their cities. In a second step we will focus on the intertwining of the local and the global in the realm of art. By looking at contemporary art from a postcolonial perspective, can we speak of a globalization of the term *art*? How do local art productions in Africa, Asia and Latin America relate to the global platforms of art? What do we know about the implicit power relations in the biennales’ structure: who decides, who is invited and who are the spectators? What kind of contact zones are created through these biennial events and in what different ways can we approach artworks and exhibition spaces sensorially?

After reading the introductory texts we will step directly into the field of La Biennale and explore the realities of the event. Groups of students will choose a special social situation related to La Biennale, do fieldwork and reflect on their findings. Possible fields of research are: a particular pavilion and its concept and perception, interactions of artworks and visitors, the perception of La Biennale from the point of view of visitors, staff members, city residents or tourists etc. as well as the sensorial anthropology at exhibition spaces.

The outcome will be discussed in an open seminary at the Biennale. The course will be held in cooperation with La Biennale Sessions.

Natalie Göltenboth, Ludwig-Maximilians-Universität Studies in Social and Cultural Anthropology, Philosophy and German Literature (LMU); studies in Religious Sciences (La Sapienza, Rome); PhD in Social and Cultural Anthropology (LMU). Professor at the Department of Social and Cultural Anthropology of LMU, where she is Erasmus Coordinator. Fields of interest: Anthropological Perspectives on Contemporary Art, Urban Anthropology, Cultural Creativity, Anthropology of Catholicism, Afro-American Religions. Regional areas of interest: Latin America, Caribbean (in particular Cuba), Mediterranean (in particular Southern Italy and Spain). She is author of books on Cultural Creativity in the legendary cult of the Madonna dell’Arco in Naples and on Modern Art and Religious Cults in Cuba.

Course Requirements:

- _ The course is a seminar. Each session is organized around readings that must be completed before class. Students have to be prepared to discuss the texts and physically bring them to class (either on paper or on screen) so that we can re-read certain passages.
- _ prepare one oral presentation (alone or in a group) accompanied by power point presentations, based on the readings
- _ do fieldwork (alone or in a group) and present and discuss the research
- _ write one final essay. The essay must include bibliographical references and notes. The topic will be chosen in agreement with the professor and may range from one of the topics of the seminar to reflections on the student's own research experiences.

Detailed information about the course, guidelines and articles will be available during the semester in the e-learning platform, which students will be asked to consult regularly.

Syllabus

- _ Introduction, getting to know each other, brainstorming, own experiences and ideas
- _ Biennials and their cities. Positioning between politics and policies: Venice, Istanbul, Havana/Cuba, Dakar/Senegal, Port au Prince/Haiti
- _ Guided tour around La Biennale di Venezia
- _ Local art- global art. Art in globalizing art worlds
- _ Anthropology of art: introductory texts
- _ Anthropology of the senses: La Biennale as contact zone and sensorial space
- _ The ethnographic turn in contemporary art, examples at La Biennale di Venezia
- _ Participation and collaboration art: examples at La Biennale di Venezia
- _ Introduction into research methods and fieldwork
- _ Presentation of own research projects
- _ Fieldwork at La Biennale di Venezia (three days)
- _ Reflecting on fieldwork and concepts
- _ Preparation and conceptualization of La Biennale Session: The Ethnographic Café at La Biennale di Venezia” as lively discussion space

Evaluation

30% attendance and participation

30% oral presentation in class

40% written final essay

Reading

The weekly reading texts will be a selection of texts and text extracts from the following books and articles.

Introduction:

Hans Ulrich Obrist. 2010 *Biennial Manifesto in: Log.No. 20 Curating Architecture* (fall 2010) p. 45-48

John Miller. 2003. *The show you love to hate. A Psychology of the Mega-Exhibitions.* In:

Bruce Ferguson & Reesa Greenberg (eds.) *Thinking about Exhibitions.* London. Routledge

Biennials and their Cities:

Charlotte Bydler. 2004. *Rise of the international biennial format. La Biennale di Venezia, /La Habana/Istanbul* p. 96-123 in: *The Global Art World Inc. On the Globalization of*

Contemporary Art. Stockholm, Uppsala: Uppsala Univ. Press.

Elena Filipovic & Mareike Van Hal. 2010. *The biennial reader. An Anthropology on large-scale perennial Exhibitions of Contemporary Art.* Bergen: Kunsthalle Bergen.

Art in Globalizing Art-Worlds:

Hans Belting. 2009. *Contemporary Art as Global Art. A Critical Estimate* in: Hans Belting and Andrea Buddensieg (Eds.) *The Global Art World. Audiences, markets, museums.* Ostfildern: Hatje Cantz.

Scott McQuire & Nikos Papastergiadis (eds.). 2005. *Empires, Ruins & Networks. The Transcultural Agenda in Art.* London, Chicago: Rivers Oram Press.

Anthropology of Art:

Arthur C. Danto. 1992. *Art and artefact*, Chapter 6 in: *Beyond the Brillo Box: The visual Arts in Post-historical Perspective.* NY: Farrar Straus Giroux.

Anthropology of the Senses:

Sarah Pink. 2009. *Doing sensory ethnography.* London: Sage Publications.

Ethnographic Turn in Contemporary Art:

Arnd Schneider & Christopher Wright. 2010. *Between Art and Anthropology. Contemporary Ethnographic Practice.* Oxford, NY: Berg.

Kris Rutten, An van Dienderen and Ronald Soetaert. 2013. *Revisiting the Ethnographic Turn in Contemporary Art*. In: *Critical Arts*. South-North Cultural and Media Studies.

<http://www.tandfonline.com/loi/rcrc20>

Participation- and Collaboration Art:

Claire Bishop (Ed.). 2006. *Participation. Documents of Contemporary Art*. London. Whitecapel Gallery; MIT Press.

Fieldwork and Research Methods:

Russel Harvey Bernard. 2006 (4. Aufl.) *Research Methods in Anthropology. Qualitative and Quantitative Approaches*. New York.

James P. Spradley. 1979. *The Ethnographic Interview*. Melbourne: Wadsworth Thomson Learning.

James P. Spradley. 2008 [1980]. *Participant Observation*. Melbourne: Wadsworth Thomson Learning.

Paul Kutsche. 1998. *Field Ethnography. A Manual for Doing Cultural Anthropology*. New Jersey: Prentice-Hall.

Globalization, Ethics Welfare and Human Rights – F1714

Natalie Göltenboth

Ludwig-Maximilians-Universität

Anthropological Perspectives on Borders, Migration and Mobility in the Mediterranean

Separating and at the same time connecting the shores of the Mediterranean, the sea has been unavoidably instrumental to conquerors, traders, travelers, labor migrants and refugees from antiquity until today. Considering that mobility and connectivity have always been key features of the Mediterranean, the topics of this course will range from historical networks in the Mediterranean to the tourism phenomenon starting in the beginning of the 20th century and through to recent clandestine migration from the Middle-East and the Sub-Sahara Region to Europe via the Mediterranean Sea. As this last phenomenon will certainly be of concern to us over the coming years, we will closely examine the actual scenarios and the actors involved alongside issues of illegality, clandestine migration and risk. Starting out from an historical approach to mobility in the Mediterranean, we will highlight different kinds of migration that have characterized the area: postcolonial migration due to wars or independent movements at the beginning of the 20th century, as well as lifestyle migration of artists, thinkers and the retired in search of utopias and better ways of life. As a special form of mobility, we will also take a closer look at the tourist takeover of some areas, which began in the late sixties and continues today.

As the alarming scenarios of the contemporary refugee crisis in the Mediterranean call for a deeper analysis of this issue, we will consider the definition of illegalness and what amounts to an illegal industry, studying the strategies of the clandestine migrants, trying to reach Europe and making decisions about which routes and transport to take, where to hide and how to deal with embodied illegality. The ontological, social and political dimension of the border and the *modus operandi* of the European border regime administered through Frontex and other gatekeepers will concern us here. A special focus will be given to gender aspects of illegal migration as women are more vulnerable to physical harassment and usually opt for different strategies from those of their male fellow travelers.

During the whole course, we will conduct group research on the history of migration to Venice and the cohabitation of people from different cultural and religious backgrounds. The current situation of migrants in and around the area of Venice will be explored via media analysis (newspapers, journals, television) and fieldwork.

Natalie Göltenboth, Ludwig-Maximilians-Universität
Studies in Social and Cultural Anthropology, Philosophy and German Literature (LMU); studies in Religious Sciences (La Sapienza, Rome); PhD in Social and Cultural Anthropology (LMU). Professor at the Department of Social and Cultural Anthropology of LMU, where she is Erasmus Coordinator. Fields of interest: Anthropological Perspectives on Contemporary Art, Urban Anthropology, Cultural Creativity, Anthropology of Catholicism, Afro-American Religions. Regional areas of interest: Latin America, Caribbean (in particular Cuba), Mediterranean (in particular Southern Italy and Spain). She is author of books on Cultural Creativity in the legendary cult of the Madonna dell'Arco in Naples and on Modern Art and Religious Cults in Cuba.

Course requirements:

- _ The course is a seminar. Each session is organized around readings that must be completed before class. Students have to be prepared to discuss the texts and physically bring them to class (either on paper or on screen) so that we can re-read certain passages.

Students must also:

- _ prepare one oral presentation (alone or in a group) accompanied by power point presentations, based on the readings
- _ do fieldwork (alone or in a group) and present and discuss their research
- _ write one final essay. The essay must include bibliographical references and notes. The topic will be chosen in agreement with the professor and may range from one of the topics of the seminar to reflections on the student's own research experiences.

Detailed information about the course, guidelines and articles will be available during the semester in the e-learning platform, which students will be asked to consult regularly.

Syllabus

- _ Introduction, getting to know each other, brainstorming, own ideas
- _ Historical approach to connectivity and mobility in the Mediterranean
- _ Anthropological approach to mobility and migration
- _ Postcolonial migration in the Mediterranean
- _ In search of Utopias in the sunny South: travelers, tourists, retirement- and lifestyle- migration
- _ Anthropology of the border
- _ Border regimes on the northern shores of the Mediterranean
- _ Clandestine migration from Africa and the Middle East to Europe
- _ Women crossing borders – the female experience
- _ The creation of Illegality and the illegality Industry
- _ Migration and mobility in Venice: joint research and fieldwork on the current situation of different types of migrants in and around Venice

Evaluation

- 30% attendance and participation
- 30% oral presentation in class
- 40% written final essay

Reading

The weekly reading texts will be a selection of texts and text extracts from the following books and articles.

Connectivity and Mobility – a Historical Approach

Mobility and Travel in the Mediterranean from antiquity to the Middle Ages. Kongressbericht Paderborn. Münster 2004: Lit Verlag
Peregrine Horden & Nicholas Purcell. 2000. *The Corrupting Sea: A Study of Mediterranean History*. Oxford, Malden (Massachusetts): Blackwell

Anthropological Approach to Mobility and Migration

Noel. B. Salazar. 2016. *Keywords in Mobility. A critical Introduction* p. 1-12 In: *Keywords in Mobility. A Critical Engagements*. Noel B. Salazar & Kiran Jayaram (eds.) NY, Oxford: Berghahn
Arjun Appadurai. 1996. *Disjuncture and Difference in the Global Cultural Economy* p.27-47. In: Arjun Appadurai. *Modernity at Large. Cultural Dimensions of Globalization*. London, Minneapolis: Univ. of Minnesota Press

Postcolonial Migration in the Mediterranean

Sayak Abdelmalek. 2000. El Ghorba. *From Original Sin to Collective Lie* p. 147-170.
In: *Ethnography* 2000.1; 147. London, NY: Sage Publications

In Search of Utopias

Eduardo Moyá. 2016. *Journeys in the Sun: Travel Literature and Desire in the Balearic Islands (1903-1939)*. Mallorca: Universitat de les Illes Balears
Valene S. Smith (ed.) *Hosts and Guests: The Anthropology of Tourism*. Philadelphia: Univ. Press

Anthropology of the Border

Sharam Khosravi. 2011. *Illegal Traveller. An Auto-Ethnography of Borders*. Introduction. London: Palgrave Macmillan
Chris Rumford. 2006. *Theorizing Borders* In: *European Journal of Social Theory* 9(2): 155-169

Border Regimes

Paolo Gaibazzi, Alice Bellagamba, Stephan Dünwald (eds.) 2017.

EurAfrican Borders and Migration Management: Political Cultures, Contested Spaces and Ordinary Lives. NY: Palgrave Macmillan
Nick-Vaughan Williams. 2011. *Off-Shore Biopolitical Border Security: The EU's Global Response to Migration, Piracy and "Risky Subjects"* In: Luiza Bialasiewicz (eds.) *Europe in the World. EU Politics and the making of European Space*. Franham Burlington

Clandestine migration

Alessandro Triulzi & Robert L. McKenzie (eds.) 2103. *Long Journeys. African Migrants on the Road*. Leiden: Brill
Gebrewold Bealchew & Tendayi Bloom: 2016. *Understanding Migrant Decisions: From Sub-Sahara Africa to the Mediterranean Region*. London, NY: Routledge
Andersson, Ruben. 2014. *Time and the Migrant Other: European Border Controls and the Temporal Economics of Illegality*. In: *American Anthropologist* 116(4):795-809

Woman crossing borders – the female experience

Kristin Kastner. 2013. *Nigerian Border Crossers: Woman Travelling to Europe by Land* In: *Long Journeys. African Migrants on the Road*. Alessandro Triulzi and Robert L. McKenzie (Eds.) Leiden: Brill
Eva Evers Rosander.1991. *Woman in a Borderland. Managing Ethnic Identity where Morocco meets Spain*. Stockholm

The making of illegalness and the illegality industry

Anderson, Ruben. 2014. *Hunter and Prey: Patrolling Clandestine Migration in the Euro-African Borderlands*. In: *Anthropological Quarterly* 87(1): 119-150.
Itty Abrahams & Willem van Schendel.2005. *The Making of Illicitness* In: Willem van Schendel & Itty Abrahams (eds.): *Illicit Flows and Criminal Things. State Borders and the Other Side of Globalization*. Indiana: Indiana Univ. Press.

Social Exclusion and Human Rights – F1715

Hiroshi Nishihara
Waseda University

Aim

The purpose of this course is to understand the nature of the social difficulties each state now faces and cultivate the ability to develop suitable policies tackling these difficulties. To achieve this goal, students are provided with important knowledge about (a-1) historical development of theories about fundamental rights and welfare state, (a-2) limits of traditional welfare state activities in the face of globalization, and (b) facets of newly developed theories and practices proposing social doctrines with some universal validity. Students will also engage in practical training in problem resolution on the bases of the theoretical components acquired.

Content

Social problems today are not simply characterized as misallocations of resources between substantial social groups. We are also faced with groups and movements putting forward their own identities and claims for recognition. In this situation, the welfare state's traditional methods of reallocation often function insufficiently. Social problems continue to exist: poverty, discrimination, unemployment, homelessness, and other forms of social exclusion. It is important to identify social problems as such, and to introduce proper methods for their resolution. The European Union and some national governments are trying to develop such social policies, in particular policies to tackle different aspects of social exclusion.

In this course, students are provided with fundamental knowledge about the historical development of human rights ideas and social policies in the form of 20th Century welfare state activities as well as the limits thereof. Information concerning new theoretical approaches, especially about the so-called capability approach in various forms, will also be given. Different areas of social problems will then be treated and analyzed. In order to tackle social exclusion problems, human rights ideas also need to be adapted for the tasks facing the 21st Century. How might such adaptation be possible? Over the course of the discussion, students are expected to deepen their knowledge of various aspects of newly developed social policies.

Teaching and evaluation methods

This course consists of lectures, national reports by students, and discussion. After the general introduction, lectures about historical and comparative models will be given. These lectures will be followed up

Hiroshi Nishihara, Waseda University Bachelor, Master and Doctor of Law (Waseda). Professor in Constitutional Law at Waseda, where he was Dean of the Graduate School of Social Sciences and Director of the Institute of Social Sciences. He is National Bar Examiner for the Ministry of Justice of Japan. Was Visiting Professor at the Department of Law of the University of Tübingen, Germany. Areas of teaching include: Introduction to Public Law, Constitutional Law, Civil Rights in Contemporary Society, Comparative Constitutional Study, Introduction to EU integration. Fields of research include: Fundamental Theories on Human Rights, Constitution of the Welfare State, Sex Equality. Published numerous authoritative academic books and articles in Japanese, German and English. Author of a book explaining the Constitution to Japanese primary and middle school students.

within a week by discussion time in which every student will give a short national report. In the latter half of the course, actual problems are treated, either introduced by the lecturer referencing judicial cases in different countries or introduced in the form of extended national report by participating students. At the end of the course, students will be expected to prepare a final report proposing ways of resolving national and global problems and guaranteeing the peaceful coexistence of people with different beliefs and expectations.

Evaluation will be made on the basis of each student's contributions in the form of a (short/extended) national report, participation in discussions and a final report.

This course is open to all students without any requirement of prior knowledge, although it does require a readiness to engage with severe social problems and current political and legal thinking.

Evaluation:

- (1) 30% contribution to the discussions
- (2) 30% national report presented orally and/or paper-based
- (3) 40% written final report (including the core facts presented in (2) supplemented by global comparison, analytical evaluation thereof and future perspectives.

Bibliography

Amartya Sen, *Social Exclusion: Concept, Application and Scrutiny* (Asian Development Bank 2000).

Matha Nussbaum, *Constitution and Capabilities: "Perception" against Lofty Formalism* (2007), 121 Harv.L.Rev. 4.

Fundamental Rights, Individuals and Groups in multicultural societies – F1716

Andrea Buratti, Massimo Papa

Università degli Studi di Roma “Tor Vergata”

Overview

The course deals with the main contemporary issues on fundamental rights in complex, pluralistic and multicultural societies, taking into consideration how the states’ legal mechanisms (legislation and jurisprudence) deal with problems arising from conflicts of religious affinity and faith, race, gender, security needs, etc.

Professors and teaching method

Prof. Andrea Buratti (University of Rome “Tor Vergata”) will teach the first part of the course, focusing on the Western tradition of fundamental rights within the pattern of constitutional liberal-democracy and the state’s legally regulated protection of constitutional rights.

Prof. Massimo Papa will teach the second part of the course, based on case-law precedents, considering a selection of landmark decisions in the jurisprudence of states and supranational courts, the judgments will be analyzed from the perspective of their cultural, religious, ethnic implications.

The students will be required to prepare for the lectures through readings assigned well in advance by professors. Readings will include essays, chapters of textbooks, as well as normative texts and judgments by the main constitutional and international Courts. Presentations by the students may be called for.

Syllabus

- _ Theoretical roots of fundamental rights in the Western World: from the Age of Revolution to the contemporary liberal-democracies.
- _ Fundamental rights and the constitution: a generational classification.
- _ Constitutions in the contemporary age and the protection of fundamental rights in pluralistic societies: constitutional review of legislation and other main remedies under national laws.
- _ Supranational protection of fundamental rights in the European legal space: courts and catalogues of rights (the European Convention of the protection of human rights and the Charter of the Fundamental Rights of the European Union).
- _ Islam and Muslims in the European legal framework. One Europe, different approaches.
- _ Religious freedom: dress codes; food; symbols; blasphemy and apostasy;
- _ Islamic Personal Status laws and their impact on European legal systems.

Andrea Buratti, Università degli Studi di Roma “Tor Vergata”

Laurea in Political Science and PhD in Theory of the State and Comparative Political Institutions (La Sapienza, Rome). Professor of Public Law at Tor Vergata, where he teaches Legal Traditions and Comparative Law, Fundamental Rights, Italian and European Public Law. Author of several essays and monographs, including a book on the Right of Resistance and the Italian Constitution. With M. Fioravanti, he is editor of a volume on people, cities, periodicals, daily papers, universities, institutions and political parties of 1943-48, who characterised the age and formed the background to the debates of the Italian Constituent Assembly. Later research interests include American Constitution and American Law. Most recent books are on US presidential vetoes and on constitutional interpretations of the American frontier. He is also co-director of a blog and co-editor of an online review on Comparative Rights.

Massimo Papa, Università degli Studi di Roma “Tor Vergata”

Professor of Muslim Law and Law in Islamic Countries at the Faculty of Law of Tor Vergata, where he is director of the Interdisciplinary Centre for Studies of the Islamic World and where he teaches Comparative Legal Systems and Muslim Law and Law in Islamic Countries. He is Legal Advisor to the Italian Ministry of Foreign Affairs on issues related to Islamic Countries and the application of Muslim Law. Has written many publications on Law of Islamic countries (including Iran, Afghanistan, Lebanon, Libya,

_ Religious creeds, proselytism, traditions and radicalization.
 Individual rights and collective security.

Egypt, Tunisia, the Arab world, the Horn of Africa) and more generally on Muslim Law, also in a comparative perspective. With L. Ascanio, he is author of a widely read book on the Shari'a published by Il Mulino of Bologna.

Timetable

DAY	HOUR	PROFESSOR	NOTES
Mon 11/9	15.10	Prof. Buratti	
Wed 13/9	15.10	Prof. Buratti	
Mon 18/9	-	-	Class rescheduled on September 22
Wed 20/9	15.10	Prof. Buratti	
Fri 22/9	15.10	Prof. Buratti	
Mon 25/9	15.10	Prof. Buratti	
Wed 27/9	15.10	Prof. Buratti	
Mon 2/10	15.10	Prof. Buratti	
Wed 4/10	15.10	Prof. Buratti	
Mon 9/10	15.10	Prof. Buratti	
Wed 11/10	15.10	Prof. Buratti	
Mon 16/10	15.10	Prof. Buratti	
Wed 18/10	15.10	Prof. Buratti	Mid-term Exam
		Supervision	
Mon 23/10	15.10	Prof. Papa	
Wed 25/10	15.10	Prof. Papa	
Mon 6/11	15.10	Prof. Papa	
Wed 8/11	15.10	Prof. Papa	
Mon 13/11	15.10	Prof. Papa	
Wed 15/11	15.10	Prof. Papa	
Mon 20/11	15.10	Prof. Papa	
Wed 22/11	15.10	Prof. Papa	
Mon 27/11	15.10	Prof. Papa	
Wed 29/11	15.10	Prof. Papa	
Mon 4/12	15.10	Prof. Papa	
Wed 6/12	15.10	Prof. Papa	
Mon 11/12	TBD	<i>Final exam</i>	Prof. Papa Supervision

Evaluation

Grades breakdown:

Attendance, in-class participation, interaction: 20%

Mid-term (written) exam (covering §§ 1-4): 40%

Final written exam (covering §§ 5-8): 40%

Reading

A collection of legal texts, essays and jurisprudence will be provided by the professors and will be available on-line before the beginning of the classes.

Economics and Management of the Arts – F1717

Bruno Bernardi

Università Ca' Foscari Venezia

Course description

Learning objectives:

Management of artistic and cultural productions focusing on:

- _ financial resources measurement and control in staging events, governing institutions, and arts production;
- _ values and expectations, communication, social and anthropological determinants of overall performance. Art and cultural production processes are a very interesting test area for research on intangibles, where a relevant part of competitive advantage may be achieved - also outside art & culture ventures.

The role of production and consumption of culture and the arts is relevant enough to justify a deep analysis of their system effect and general economic impact.

Syllabus

1. Culture and art organizations role within 'reflexive modernization' processes: tradition re-inventing, identity building, diffusion of behavioral models, storytelling, social responsibility;
2. Interactions between cultural and artistic production, different kinds of tourism and DMOs (destination management organizations);
3. Economic and financial dimensions of arts and culture productions: an introduction;
4. Fusing strategic analysis and communication competencies for fund raising campaigns;
5. Pitfalls and biases of budgeting in culture production organizations;
6. Integration of performance predictors in financial planning and control: strategic maps and BSC (Balanced Scorecard) control model in arts and culture production;
7. Cultural production and territorial development;
8. Art production, creativity and innovation processes.

Two complementary modules will be co-taught on:

- _ Marketing arts and culture
- _ Alternative marketing approaches applied to arts and culture (Prof. Umberto Rosin)

and

- _ cultural consumption
- _ innovation and new business models (Prof. Massimiliano Nuccio).

Bruno Bernardi, Università Ca' Foscari Venezia

Laurea in Business Economics (Ca' Foscari), Diploma in Directional Development (Bocconi, Milan).

Professor of Economics and Management at Ca' Foscari, where he is Director of the Master's degree program in Creative Development and Management of Cultural Activities. Coordinator of the Planning and Control Area within the Master's degree course in Cultural and Environmental Heritage Management, offered in partnership with the École Supérieure de Commerce, Paris. Sits on the Board of Governors of the Venice City Museums Foundation. Was a member of the Venetian regional board for improvement of standards in museums. Has taught at VIU in the Fall terms since 2012. Research interests focus on planning and control systems (especially in cultural organizations), accountancy, Information Technology, management and behavior, and distance learning processes through the Internet.

Evaluation

The basic format will be classroom lectures with guest speakers from cultural production linked sectors.

Class composition is important in fostering active attendance: individual and team assignments will be given, which will also be discussed in the classroom.

A midterm anonymous customer satisfaction and climate questionnaire will be given in order to facilitate the fine tuning of the second part of the course.

The exam consists of a report on the planning of a cultural event. Each team of 4/5 students proposes a topic and reaches an agreement with the teacher on its outline. Two weeks are given for reports to be drawn up. Report structure should allow evaluation of each student's work. The reports are submitted to the teacher who will write an individual feedback assessment for each student. The presentation and discussion of reports in the classroom will complete the exam period.

Training in UNESCO World Heritage Studies – F1718

Giorgio Gianighian

Venice International University

Course description

The course is divided in three modules, in such an order as to allow the students to follow the historical intellectual development that brought the monuments – and much later historic landscape and urban fabrics – to be considered and treated as heritage in the world, starting with the fathers of the discipline in the 19th century and including its twentieth century development, up to the 1972 UNESCO World Heritage Convention. The implementation of this charter will be analysed in several countries, along with the Nomination processes. At the end of Module 2 each student will present a Nomination selected in their home country.

The final task will concern Italian sites in Veneto that will be visited:

1. Venice and its Lagoon
2. Botanical Garden (Orto Botanico), Padua
3. City of Vicenza and the Palladian Villas of the Veneto
4. The Dolomites.

The students, in their final written report, will be invited to analyse the Nominations, highlighting their strong and weak points.

Syllabus

Module 1: History and Theory of Restoration

It was during the 19th c. that restoration became a real issue in Europe: our efforts will focus on the debate between the theories of Viollet-le-Duc and those of Ruskin, as representatives of opposite concepts of the monument and its preservation. Twentieth-century theoretical development brought into being the various Charters on conservation, along with the W. H. Convention and its implementation instrument, the Practical Guidelines. These are constantly in the process of adjusting to an ever richer and more complex reality, which will be analysed in this part of the course.

Module 2: Analysing a relevant number of Nominations around the world.

Through the analyses, the students will get acquainted with the procedures, the different problems to be dealt with and, in more than one case, the contradictions, involved in the process. These are the sites:

Austria: Hallstatt-Dachstein/ Salzkammergut Cultural Landscape, Wachau Cultural Landscape;

Giorgio Gianighian, Venice

International University
Laurea in Architecture (luav). VIU
Fellow, Vice-Director of the Shanghai
Jiao Tong University International
Research Center for Architectural
Heritage Conservation and former
Professor and Chair of Architectural
Restoration at luav. Visiting Professor
at the Schools of Architecture of the
Universities of Tokyo, Jerusalem, and
East London where he was
responsible for the M.Sc. in
Architectural Conservation. Taught at
VIU in Spring term 2003, Fall terms
2011-today. He is former Member of
the VIU Academic Council. Has
conducted research in Armenia,
Japan and Nepal. World Heritage City
nomination consultant in Nepal,
Republic of Armenia, Bosnia-
Herzegovina and Moldova, for
Unesco; expert consultant for the
restoration of Ekmekcizade
Caravanserai (Edirne, Turkey) for the
European Commission. Professional
work in Venice includes: the
restoration of St. Mark's clock-tower;
the restoration and reconditioning of
the water cistern of the Fondaco dei
Turchi.

China: Mountain Resort and its Outlying Temples, Chengde, Longmen Grottoes;
Germany: Classical Weimar (with Goethe's House);
India: Mountain Railways of India (limited to the first, The Darjeeling Himalayan Railway);
Iran: Shushtar Historical Hydraulic System, Armenian Monastic Ensembles of Iran;
Italy: as above indicated;
Japan: Historic Villages of Shirakawa-go and Gokayama;
Libya: Old Town of Ghadames;
Mexico: Historic Centre of Mexico City and Xochimilco;
Nepal: Kathmandu Valley;
Thailand: Historic City of Ayutthaya;
UK: Frontiers of the Roman Empire (limited to Hadrian's Wall), Blenheim Palace.

Module 3: Nomination fieldwork in four Italian WHS

The sustainability of the Nomination of a WHS, along with its Management Plan (MP) are both essential requirements. How do they work in the four Veneto WH sites? We will try to verify if the legal framework for their protection, with the tools foreseen by the MP, are working efficiently or not. Summing up the results of our analyses, we will be able to validate the Nomination Dossier criteria, the division of the core and buffer zone, and finally to evaluate the efficiency of the Management Plan, with each student writing a report for a chosen WHS.

Learning outcomes

As a first result of the course the students will get acquainted with the domain of restoration, from its historical beginnings up to our times, as well as in several different contexts in the world. The second result to be obtained will be the understanding of the criteria inspiring the selection of the most important sites of outstanding universal value and ways of protecting them.

Teaching and Evaluation methods

Lectures for the first two modules, with some discussion seminars starting with the second module; then, site visits and more discussion seminars with the presentations of the students' projects in progress. The exam will consist in the presentation of a written report (3600

words plus illustrations) for the chosen WHS by each student or group of students.

Evaluation:

20% Participation

30% General preparation concerning Modules 1 - 2

50% Student final written evaluation report to the four Veneto W.H.S.-

Bibliography (to be discussed in a seminar, assessing the reading load)

- N. Stanley Price, M. Kirby Talley Jr., A. Melucco Vaccaro (eds), *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, The Getty Conservation Institute, Los Angeles, 1996.
- J. Jokilehto, *A history of architectural conservation*, Oxford, Butterworth-Heinemann, 1999.
- G. Gianighian, *Italy*, in R. Pickard (ed), *Conservation of the European Built Heritage Series (Volume 1^o): Policy and Law in Heritage Conservation*, E&FN SPON, London & New York, 2001, pp. 184-206.
- Idem, *Venice, Italy* in R. Pickard (ed), *Conservation of the European Built Heritage Series (Volume 2^o): Management of Historic Centres*, E&FN SPON, London & New York, 2001, pp. 162-186.
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International Organizations and their Role in the Preservation of Cultural Heritage – F1719

Andreas Ziegler
Université de Lausanne

Course description

The proliferation of intergovernmental and non-governmental organizations is one indicator of the internationalization of social life and the interdependence of states in the early 21st century. This course will examine the principal legal, historic and political issues concerning organizations composed of states. These include the legal status and powers of organizations, membership and participation, norm-creation, dispute settlement, enforcement of decisions, peace and security activities, and finally the organizations' privileges and immunities as well as their legal status and powers under national law. The preservation of world heritage and how it influences the work of various international organizations and institutions will serve as an example. Though UNESCO will be at the core of most of this activity, many other organizations and institutions have included the preservation of world heritage in their work, i.e. the World Trade Organization (WTO), the World Intellectual Property Organization (WIPO) or, in the framework of armed conflicts, the ICRC and the United Nations.

At the same time, the course will also address such real world problems as the creation of international criminal courts, the 'succession' of Russia to the USSR's seat on the UN Security Council, the response to the break-up of Yugoslavia, the jurisdictional issues in the Lockerbie-case, the possibility of judicial review of acts of the UN Security Council, the success of WTO dispute settlement, NATO action against Serbia in 1999, the military intervention in Afghanistan and Iraq in the aftermath of 9/11, UN administration of Kosovo and East Timor, etc. These will be related to the preservation of world heritage in its wider context

Primary consideration will be given to the development of UNESCO and the United Nations. Other universal organizations such as the Bretton Woods institutions, WTO or ICAO, as well as regional ones such as the Council of Europe, the EU, and others will also be dealt with. This course does not try to provide a comprehensive picture of all of these organizations. Rather it aims at helping students to understand the common legal problems faced by international institutions, using the example of the preservation of world cultural heritage.

The course is based on an interactive form of teaching. Students will have to prepare short papers and present them in class. In addition, a considerable amount of time will be devoted to group discussions and role playing.

Andreas Ziegler, Université de Lausanne
Diploma of the Academy of European Law (Florence); Diploma of International Humanitarian Law (ICRC, Geneva); Diploma of the Academy of International Law (The Hague); LL.M European University Institute (Florence); MA, MLaw, PhD in International Relations (St. Gallen). Professor of International Public Law at UNIL. Was, among other functions covered, Senior Officer at the Secretariat of the European Free Trade Association. Areas of research: International Economic Law, International Public Law, LGBTI Law (Sexual Orientation, Gender Identity, Minorities). Author or editor of books and articles published in several languages (French, English, German, Italian, Spanish). Currently working on a monograph on Sexual Orientation and Gender Identity Law from an International and Comparative Perspective.

Learning Outcome:

The course allows students with different academic backgrounds to understand current issues of society that are important for global cooperation and coordination. A broad spectrum of relevant disciplines is involved (history, economics, cultural studies, sociology etc.) in order to understand the political and legal implications of various solutions. The knowledge thus gained is of importance in many activities be they in academia, private practice, politics or culture.

Syllabus

1. Basic Concepts of the Law and Politics of International Organizations and Culture (including Cultural Heritage and Diversity)
2. The Legal Status and Powers of International Organizations: The example of the UN and UNESCO
3. Participation in International Organizations: Different Models and their Impact on the Outcomes (e.g. World Bank Projects v. WTO Discussion on a Cultural Exception v. UNESCO World Heritage Sites)
4. Internal Operation of International Organizations
5. Rule-Making by International Organizations
6. Dispute Settlement through International Organizations
7. Enforcement of Decisions by International Organizations
8. Peace and Security Activities I: Prevention measures regarding Cultural Heritage
9. Peace and Security Activities II: Measures regarding Cultural Heritage during Armed Conflict
10. The Responsibility and Accountability of International Organizations
11. International Organizations and National Legal Systems: The Model of UNESCO
12. Roles and Functions of International Organizations for the Future (of the Preservation of World Heritage)

Teaching Method

This course will be taught using a combination of lectures and class discussions. It will be based on student preparation of the course materials which will be distributed in advance. These course materials structure the entire course program in the form of review questions. Students are expected to prepare and to debate them in class as well as to contribute with their own insights.

Evaluation

- A. There will be a 2-hour written final examination which will be worth 60% of the final course mark.
- B. Class participation is expected. It will be worth 20% of the final course mark.
- C. Each student must prepare at least one short presentation per half-term and to be able to present it in class (10% each).

Reading

Basic Texts:

UN Charter, online at: www.un.org/en/charter-united-nations/
UNESCO Constitution of 1945: http://portal.unesco.org/en/ev.php-URL_ID=13055&URL_DO=DO_TOPIC&URL_SECTION=201.html
Convention concerning the Protection of the World Cultural and Natural Heritage, Paris, 16 November 1972, online at:
http://portal.unesco.org/en/ev.php-URL_ID=13055&URL_DO=DO_TOPIC&URL_SECTION=201.html
UNESCO Universal Declaration on Cultural Diversity, 2 November 2001, online at: http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html

Supplementary Readings:

Jan Klabbers, *An Introduction to International Organizations Law*. Cambridge (CUP, 3rd ed., 2015) (=Klabbers).
Ruffert, Matthias / Walter, Christian, *Institutionalised International Law* (Hart, Oxford, 2015) (250 pages).
Archer, Clive: *International Organizations*. - London: Routledge, 4th edn. 2015 (185 pages).
Davies, Michael D. V.: *International organizations*. - Cheltenham, UK: Elgar, 2014 (680 pages).
Benedetto Conforti and Carlo Focarelli, *The Law and Practice of the United Nations*, Martinus Nijhoff Publishers Leiden, 2010 (449 pages).

An updated bibliography can be found at:

<https://www.unil.ch/dip/en/home/menueinst/enseignement/andre-as-r-ziegler/bibliographie/international-organisations.html>

Critical Food Studies: Culture(s) and the Global Politics of Food – F1720

Charlie Thompson
Duke University

Course Description

Nowhere else on the planet is food more celebrated than in Italy. What is less well known is that Italy is also the nexus of what we have come to call the 'politics of food'.

In this course of study, centered on Venice and on the larger context of Italy, we will focus on the celebratory aspects of a place known for its rich and varied cuisine. We will take advantage of the setting of Venice International University by taking field trips to local markets, meeting local farmers and chefs from Venice and surrounding communities, and understanding how foodstuffs, including seafood, make the journey from producer to plate. These field trips will be required of members of the class, but will also be offered to all Duke students as part of the cultural food study promoted by the instructor.

Building on this introductory foundation, we will move on to look at contested food systems around the world, while continuing our focus on Italy as a case study. In the process, we will learn that while many in Italy celebrate their food heritage, there is pressure from global forces that have made Italy and other parts of western Europe into a battleground in what we might call the 'international food fight'. One prime example is the story of how when fast food was introduced to Italy, the 'Slow Food Movement', an initiative started by Carlo Petrini, responded, beginning its campaign in Rome, where a group of activists demonstrated against a McDonald's opening near the Spanish steps. Their movement quickly spread and is now international. Students will attend the Slow Food's global celebration held in Turin in September, only four hours from Venice. This field trip will also be open to other Duke students.

Slow food vs. fast food is only the beginning. Other salient topics included in the course are: the European fight over GM foods, world food trade, food aid to the developing world, the mass production of meats and fish, and the patenting of seeds and animals. Each of these issues is important in the context of Italy, but the rest of the planet is equally engaged. As we look at the dual problems of obesity and world hunger often in the same contexts, the decline of fisheries around the world, labor exploitation, migrancy across borders and into Italy, and modern-day slavery we will better understand some of these issues. Factoring in our exploration of world agricultural crises, we will discuss global climate change and its impacts on agriculture. UN-FAO reports issued from Rome, some of the them informed by the work of Hope Shand, will be featured. Students will be encouraged to

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bring in examples of food politics from their home countries. The comparative perspective provided by international students will be an invaluable part of the course.

After starting out from all that we love about food, we will quickly come to the realization that food security and food sovereignty are current problems that threaten the celebrated local cuisine of Italy and everywhere else. There is no such thing as a local place untouched by powerful global forces. With this study, undergraduate students who enjoy their food but who may be unaware that this most basic area of human endeavor is fraught with conflicts requiring political solutions, will be given tools to understand and hopefully begin to do something about the food systems of which they are part. This setting and subject (with field trips) promise to provide a rich experience of the study of food politics and its global ramifications that will not only be relevant here in Venice, but will travel with students back to their home countries.

Learning Outcomes

This course will provide students with a study-abroad experience that is both academically rigorous and culturally enriching. It will focus on the unique status of the city of Venice, and Italy at large, engaging with its history, geography, and especially its cuisine. The course will provide students with first-hand knowledge of many of the aspects that make northern Italy a site of celebration and contestation in world food politics, making the location itself as important as the readings. Students from around the world will be encouraged to compare and contrast their own food traditions and challenges with those of Italy. We will ask: what is Italy doing right with its food systems and we will use the successes and challenges we observe and study to understand our present world food questions, helping us to think about problems and opportunities 'back home', wherever home may be. The unique international makeup of the student body at VIU will be considered an asset we will take advantage of through comparative perspectives.

Required preliminary knowledge: None, only a keen interest in eating and in food systems worldwide.

Teaching and Evaluation Methods

The class will be conducted in American Seminar style. Students will be expected to prepare their readings for discussion, and the profes-

sor will initiate each discussion by asking questions that are related to the specific and general topics of the course. Often, students will be asked to write short reactions and prepare questions in writing ahead of time. Each student will be expected to lead one class discussion about a topic related to food studies in a comparative perspective, though this can also occur by forming a team of two.

Evaluation:

Students will be graded according class and field trip participation (25%), Seminar Presentation (20%) mid-term short essay responses (25%), and a final paper (30%).

Syllabus

Following introductory visits to markets, restaurants, and an introduction to food in Venice and Italy, we will turn to topics of global concern. The following is a preliminary outline still under construction:

- _ History of Agriculture – Global (general introduction)
 - Mechanization and WW II (tractors, fertilizers, pesticides)
 - Colonization; Rise of Industrial Agriculture as the Dominant Narrative.
- _ Green Revolution, Genetic Erosion and High-Response Seeds
 - What is the Green Revolution?
- _ Trade, Intellectual Property and Corporate Dominance in Agricultural Research/Policy.
- _ New Technologies and Corporate Concentration – Genetic Engineering, Synthetic Biology, Gene Editing, etc.
- _ Environmental and Human Impacts of Industrial Ag Model
 - Food Waste
 - Environmental Degradation (cost of fertilizer; pesticide contamination).
- _ Industrial Ag, Climate Crisis and Big Meat
- _ Land Grab and Agricultural Labor Issues – worldwide examples.
- _ Nutrition and public health impacts (obesity, bio-fortification – worldwide examples)
- _ International Multilateral Institutions, Private Sector and Agriculture Development – what are the dominant trends? [the rise of public/private collaborations; what role for FAO, IFAD, World Food Program?]
- _ Peasant Agriculture and Food Sovereignty movement responses (80% of food worldwide is produced by peasant farmers)

_ Agro-Ecology Movement / local food justice movement – examples worldwide.

_ Who Will Feed Us in the Future?

Bibliography

Patel, Raj. *Stuffed and Starved: The Hidden Battle for the World Food System*, 2012.

Petrini, Carlo. *Food and Freedom: How the Slow Food Movement is Changing the World*, 2015.

Friends of the Earth International, *Who Will Feed Africans?*, January 2017, 14 pp.

Food First Backgrounder: World Hunger: Ten Myths, 2015 update.

Farmers Under Fire: The Global Fight for Small Farmers' Rights

http://www.globaljustice.org.uk/sites/default/files/files/resources/un_peasant_declaration_booklet_2017_web.pdf

Green Revolution Accomplishments:

<http://www.agbioworld.org/biotech-info/topics/borlaug/borlaug-green.html>

FAO, SAVE FOOD: Global Initiative on Food Loss and Waste Reduction

<http://www.fao.org/save-food/resources/keyfindings/en/>

<http://www.fao.org/food-loss-and-food-waste/en/>

UN FAO video: <https://www.youtube.com/watch?v=o-MLULKFae4>

<https://www.youtube.com/watch?v=pxoz88-GXyk>

Seeds in the Global South: <https://foodfirst.org/publication/seed-laws-certification-and-standardization-outlawing-informal-seed-systems-in-the-global-south/>

THE WORLD BANK GROUP'S 2013-15 AGRICULTURE FOR ACTION PLAN: A LESSON IN PRIVATIZATION, LACK OF OVERSIGHT AND TIRED DEVELOPMENT PARADIGMS

By Eric Holt-Giménez, Justine Williams and Caitlyn Hachmyer, 2015.

<https://foodfirst.org/publication/the-world-bank-groups-2013-15-agriculture-for-action-plan-a-lesson-in-privatization-lack-of-oversight-and-tired-development-paradigms/>

The Six Pillars of Food Sovereignty:

<http://www.globaljustice.org.uk/six-pillars-food-sovereignty>

Reading: Laura Silici, 2014. Agroecology: What it is and what it has to offer. International Institute for Environment and Development. Issue Paper. IIED, London. <http://pubs.iied.org/pdfs/14629IIED.pdf>

Short Statement about the Instructors:

Professor Charlie Thompson (Professor of the Practice of Cultural Anthropology and Documentary Studies) and his wife Hope Shand are former organic farmers. Charlie has written extensively and made films about farm labor and immigration internationally. Hope Shand is a specialist in GMO foods, climate change in agriculture, and corporate ownership of seeds and other life forms. Charlie twice taught, with Arts and Sciences former Dean at Duke University Laurie Patton, a university-wide course entitled “Critical Food Studies,” and also teaches a Duke seminar each year entitled, “The Politics of Food.” Ms. Shand is currently a consultant to a variety of international organizations concentrating on food and farm issues.

Digital Humanities: Web Resources, Tools and Infrastructures – F1721

Federico Boschetti

Consiglio Nazionale delle Ricerche - CNR

Course description

Web resources for Digital Humanities are plentiful, but it is important to evaluate their quality, to cite and/or quote them correctly, to extend and maintain them. The first section of this course is devoted to improving your skills in the use and creation of reliable web resources for academic purposes, such as writing a paper or a thesis, in the domain of the human and social sciences. The second part of the course is devoted to the use of web tools for the creation of new digital editions, to sharing bibliographical references in standard formats, to detecting plagiarism in suspect papers and, finally, to retrieving multilingual documents related to your domain of interest. Research infrastructures not only distribute resources and tools, but also ensure the interoperability among them through compliance to standard formats and procedures. The final section is devoted to illustrating the role that the research infrastructures can play in your domain specific activity.

Teaching method

The course is based on lectures with slideshows and lab activities, in which the students apply their new skills to case studies discussed with the teacher and classmates.

Learning outcomes

At the end of the course, students will be able

1. to evaluate the reliability of information sources available on the web;
2. to create and share a collection of bibliographical references;
3. to create a simple digital edition based on resources available online;
4. to exploit multilingual documents retrieved from the web for their research purposes.

Syllabus

1.1. Overview

1.2. Lab: Searching for information at different levels of reliability

2.1. Reliability and Validity

2.2. Lab: Following the development of an idea: intuition (a simple post in a blog); exposition (an abstract submitted to a conference); demonstration (a peer reviewed paper published by a scientific journal); dissemination (a TED-like talk)

3.1. The (myth of the) Neutral Point of View

3.2. Lab: How Wikipedia manages the Neutral Point of View on sensitive topics

Federico Boschetti, Consiglio

Nazionale delle Ricerche – CNR

Laurea in Ancient Greek Literature

(Ca' Foscari), Dottorato internazionale

in Classical Philology (Trent and Lille

III), Dottorato in Cognitive and Brain

Sciences - Language, Interaction and

Computation (Trent). Researcher

at the Institute of Computational

Linguistics of CNR. Teaches Linguistic

Technologies for Information

Extraction at the University of Pisa.

Was Visiting Lecturer at the

University of Leipzig and

Visiting Scholar at Tufts University.

He was Programmer and Assistant

for digitization of Latin texts at the

University of Padua. Main fields of

research: Formal and Computational

Philology, Corpus Analysis, and Greek

Philology. Taught at VIU in Fall 2014

and Fall 2015.

- 4.1. Digital libraries, archives and repositories
 - 4.2. Lab: Exploring the documents of Archive.org
 - 5.1. Primary sources and their digital representation
 - 5.2. Lab: Proof-reading on WikiSource
 - 6.1. From digitized texts to digital editions
 - 6.2. Lab: Marking texts according the Text Encoding Initiative (TEI) guidelines
 - 7.1. Citing and quoting digital resources
 - 7.2. Lab: Mastering Zotero to share bibliographical references
 - 8.1. Managing multiple versions of the same document
 - 8.2. Lab: How Control Version Systems work
 - 9.1. Plagiarism detection tools
 - 9.2. Lab: How to compare documents, in order to detect plagiarism
 - 10.1. Multilingual resources and tools
 - 10.2. Lab: Exploring parallel corpora and multilingual lexico-semantic resources
 - 11.1. Cross-language information retrieval
 - 11.2. Lab: Cross-language information retrieval in action
 - 12.1. Research infrastructures
 - 12.2. Lab: Exploring the language resources and technologies provided by CLARIN and the data and tools for Digital Humanities provided by DARIAH
- During the exam week, students will discuss their final presentation.

Evaluation Criteria

- 60% oral presentation and participation
- 40% final presentation

Bibliography

- American Psychological Association. 2016. *Publication Manual of the American Psychological Association*. 6th ed. Washington, D.C.: APA.
 - Susan Schreibman, Ray Siemens, and John Unsworth, eds. 2016. *A New Companion to Digital Humanities*. Chichester, West Sussex: Wiley Blackwell.
 - Douglas W. Oard. 2006. "Transcending the Tower of Babel: Supporting Access to Multilingual Information with Cross-Language Information Retrieval." In *Emergent Information Technologies and Enabling Policies for Counter-Terrorism*, edited by Robert L. Popp and John Yen, 299-314. Hoboken, NJ: Wiley & Sons.
- Further references will be provided during the course.

How to Begin Thinking: Some Versions of 20th-Century History, Philosophy, Literature and Theory – F1722

Kevin Newmark
Boston College

The 20th century has been marked by a series of unexpected and transformative events. Today's thinking in the 21st century is thus, in part, the result of shock waves registered in almost every area conceivable: from historical occurrences to socio-political practices, from philosophical theory to literary forms. This course will examine some of the innovative ways in which these shock waves have been registered in works by Calvino, Coetzee, Spiegelman, Heidegger, Lévinas, Saussure, Barthes, Derrida, and Agamben.

In a 1981 interview, Emmanuel Lévinas was asked how one begins thinking. In his reply, Lévinas suggested that “it probably begins through traumatizations...” Some of the more obvious traumas to which the 20th century has been witness include overwhelming historical events, such as the Holocaust, which had a major impact on Lévinas' own thinking about the necessity of transforming traditional ethics. However, other examples of the way thinking has been altered by events are offered in the area of education by the student revolts in the late 1960s, or in the area of race relations by the end of Apartheid in South Africa in 1994, or in the area of socio-economic relations by various emergent ‘post-colonial’ and ‘non-Western’ cultures. In each case, basic expectations about reality are shocked into confronting or inventing new modes of thinking. In such moments, the world undergoes a change. Next to historical events properly speaking, there also exist transformative possibilities that are opened up by new ways of conducting traditional intellectual activities, like philosophical inquiry and literary creativity. In fact, in the same interview, Lévinas mentions how important reading novels had been for his own preparation for renewing philosophical reflection in the waning 20th century.

This course aims to awaken in students an appreciation of the way such sudden and disruptive changes—in history, society, philosophy, and literature—make our situation in the 21st century both a challenge and an opportunity. Facing the unexpected is difficult because it challenges those ways of viewing the world that have become familiar and therefore comfortable for us. However, these challenges can in turn become opportunities for inaugurating modes of thinking and behaving in the future that might be different in very welcome ways, too. One part of the course will be devoted to a consideration, usually by way of press reports of day-to-day news, of the way all these issues can be traced in especially powerful examples drawn from our own times. We will take advantage of the international composition of our class by reflecting on the different ways news is report-

Kevin Newmark, Boston College B.A. (Holy Cross College), M.A. (Middlebury College in Paris, France), Ph.D. (Yale). Professor of French at the Department of Romance Languages and Literature, Boston College. Also taught at Yale. In Fall 2007, he was professor at VIU, where he has organized BC Summer Schools for several years. Areas of specialization: post-romantic poetry and prose, literary criticism and theory, philosophical approaches to literature, and literary approaches to philosophy. Author of “Beyond Symbolism: Textual History and the Future of Reading”, Ithaca: Cornell University Press, 1991 and of “Irony on Occasion: From Schlegel and Kierkegaard to Derrida and de Man”, New York: Fordham University Press, 2012. Currently writing a book on why writers love Venice.

ed and experienced within the context of diverse cultures. Such reflections should help to make students more sensitive to the delicate interplay between registering shock and coping with its realities. The overall objective of the course is to examine material that can help students begin to appreciate not only what has already happened to change the world we have inherited from our various traditions, but also to consider what still remains possible, what is now demanded of us as we confront and are confronted by new responsibilities.

Learning Outcomes

This course will provide students with a study-abroad experience that is both academically rigorous and culturally illuminating. It will introduce students to several of the most important and influential thinkers of the 20th century. It will place the contributions of these thinkers in the historical and cultural context of cataclysmic events whose tremors continue to shape the west, especially Europe and the U.S. In addition to its didactic content, the course will encourage students to develop a specific relation to the past for the sake of the future. This relation involves 'responding' to what has already happened in history in order to 'think' about new ways of shaping the future. By the end of the course, students will be better prepared to understand the philosophical (ethical) concept of responsibility as precisely this kind of 'thoughtful response' to one's cultural and historical context.

Teaching and Evaluation methods

The class will be conducted along the lines of an American Seminar. Students will be expected to prepare their readings for discussion, and the professor will initiate each discussion by asking questions that are related to the specific and general topics of the course. Occasionally, students will be asked to prepare questions in writing ahead of time. Each student will be expected to lead one class discussion, though this can also occur by forming a team of two.

Evaluation:

Students will be graded according to class participation (25%), seminar presentation (20%) mid-term essay (25%), and final paper (30%).

Bibliography

Giorgio Agamben, *Homo Sacer*

Roland Barthes, *Mythologies* (Selections), "What is an Author?"

Italo Calvino, *Under the Jaguar Sun* (Selections)

J. M. Coetzee, *Disgrace*

Jacques Derrida, *On Cosmopolitanism and Forgiveness*

Martin Heidegger, *The Question Concerning Technology*

Emmanuel Lévinas, *Ethics and Infinity* (Selections)

Ferdinand de Saussure, *Course in General Linguistics* (Selections)

Art Spiegelman, *Maus*

Social Documentary as Global Phenomenon – F1723

Charlie Thompson
Duke University

Course Description

In this course, we address central questions in the field(s) and traditions of documentary studies, with a major focus on identifying and analyzing the issues related to representing and exhibiting the lives and stories of others through documentary film, photography, writing, and audio. Through readings, presentations of some of the major documentary works over the last 100 years, along with a deep focus on documentary representations today, we will plumb the depths and explore the range of documentary expression and ask hard questions about its ethics and practices. We will historicize contemporary work, and connect historical work to the present, all with a mind toward making judgments about when it is appropriate to re-present the stories of others, particularly those most vulnerable.

Using the setting of our study-abroad course in Italy and current events in the news today, our main focus of the semester will be historical and present-day representations of refugees in Europe and around the globe. We will feature a series of films on migrants, immigrants, refugees, all telling versions of stories that have dominated political and journalistic discourse internationally. This timely topic will help us situate the larger questions of documentary in present-day politics, discourse, and the ethics of representation within events we have all read about. In other words, our deep focus on particular issues will constitute an applied approach to documentary practice and ethics.

Using particular representations of human beings on the move today, students will be able to tailor their study of documentary to a pertinent and manageable sub-category of the larger whole. But this is no diversion from the main traditions. As we move through the course, it will become apparent in such historical works as those by Thompson and Smith, Riis, Orwell, Agee, Lange, and others, that refugees, migrants, and the downtrodden of humanity have been key subjects of documentary work from its inception. While refugees have not been the only topic of documentaries by any means, we can argue that representations of human exile have been among its most salient, common, and heartfelt forms. Simply searching on the internet for documentaries about refugees yields thousands of hits. This course will make the participants into documentary critics who will possess the tools to analyze documentaries as well as the documentarians' need to tell these stories.

As Venice is the site of our explorations, we will make sure to connect

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our observations and discussions of human movement to the global travelers (including ourselves) who go there. Given the richness of this place as a crossroads of human exploration, both historically and present-day, the setting will certainly enrich our considerations of how people document travel, both chosen and forced. We will ask such questions as: What are the economics and privileges exhibited and implied by travel by choice? How do we negotiate and represent the many contact zones we find when we as travelers interact with non-travelers? How does this privilege relate to the documentary traditions we have been reading about? What does all of our movement mean for discussions of our common humanity? How are students and faculty who study abroad alike and different from tourists? What about instances when subjects document themselves, as with refugees being given cameras to record the flight from Syria? And of course, how can privileged travelers like ourselves connect with narratives of those forced to travel, particularly the migrants and refugees who have very little choice in the matter of movement? Using this ethnographic approach tied to both our reading and experience, the general look at documentary traditions will never be only theoretical or disconnected from 'real-world' issues. Instead, we will explore global issues on-the-ground with specific examples, always giving our philosophical questions a basis in the here and now, helping situate larger arguments in social and political crises as we go. Thus, by entering deeply into discussions of the particular form of documentaries about refugees in a broader context, we can understand the broad motivations behind the documentary tradition.

Learning outcomes will include the following:

- _ Identify and address the complexities involved in representing others.
- _ Contextualize documentary work historically and comparatively, especially through a focus on migrancy.
- _ Understand the major ethical arguments involved in doing and exhibiting documentary work.
- _ Engage with a variety of genres of documentary work and understand how each seeks to communicate.
- _ Identify major iconic writings, photographs, and films in the documentary category, particularly those representing refugees and migrants.
- _ Synthesize knowledge from readings, screenings, and discussions

in student projects that demonstrate a grasp of the documentary traditions.

- _ Reflect on how documentary practices inform and inspire social change.
- _ Reflect on how documentary practices both have changed and remained the same over time. We will explore whether documentaries influence change or only reach those already engaged.
- _ Imagine new uses and forms of documentary work based on an understanding of how social media, cellphones, and travel have changed our world.
- _ Engage with the phenomenon of human travel through participation, observation, and analysis, making the semester of study abroad into an unforgettable foray into the documentary arts that seek to deepen human understanding and ethics, all connected to our explorations of place.

Teaching and Evaluation Methods

The class will be conducted in American Seminar style. Students will be expected to prepare their readings for discussion, and the professor will initiate each discussion by asking questions that are related to the specific and general topics of the course. Often, students will be asked to write short reactions and prepare questions in writing ahead of time. Each student will be expected to lead one class discussion about a topic related to one or more documentary representations, though this can also occur by forming a team of two.

Students will be graded according class and field trip participation (25%), seminar presentation (20%) mid-term short essay responses to prepared questions (25%), and a final paper addressing documentary representations of human suffering (30%).

Bibliography

I. Books (excerpts)

- John Thompson and Adolphe Smith, *Street Life in London*
Farm Security Administration photographs, focus on migrants
Agee and Evans, *Let Us Now Praise Famous Men*
Jacob Riis, *How the Other Half Lives*
Paul Taylor and Dorothea Lange, *An American Exodus*
Sebastião Salgado, *Exodus*
Wim Wenders, *Salt of the Earth* (film)
Viet Thanh Nguyen, *The Refugees*

II. Films on Refugees

Europe (historical)

The Ritchie Boys

Appalachia (U.S.)

Elizabeth Barrett's *Stranger with a Camera*

Afghanistan

4.1 Miles

Syria:

Exodus (Frontline, PBS)

After Spring

White Helmets

Watani: My Homeland

Sub-Saharan Africa

Sierra Leone's Refugee Allstars

The Land Between: On the Hidden Lives of Sub-Saharan African

Migrants

Rain in a Dry Land

Italian documentary on the European refugee crisis

Gianfranco Rossi's *Fire at Sea*

Central America

Brother Towns/Pueblos Hermanos

Which Way Home

Burma

They Call it Myanmar: Lifting the Curtain

Let's Kill the Moonlight. The Early 20th Century Avant-Garde Performative Movements in Europe - a theoretical course and practical workshop – F1724

Gad Kaynar-Kissinger
Tel Aviv University

The goal of this course is to analyze from historiographic and poetic perspectives the genealogy, underlying motives, practical and theoretical conceptions and several of the multifarious modes and genres that revolutionized Western Theatre and Performance, revived their ancient rationale, and turned them from a dying elitist commodity or from popular entertainment into an ideologically-infused and existentially-significant art form from the 1870s (Nietzsche's *The Birth of Tragedy From the Spirit of Music*, Zola's "Towards a Naturalistic Theatre", Ibsen's *Pillars of Society*, *A Dollhouse*) to the 1970s (the age of the experimental, socially-conscious, multi-cultural, inter-medial, Performance-Art oriented group theatres of Richard Schechner, Julian Beck and Judith Malina, Peter Brook, Arienne Mnouchkine and Eugenio Barba).

Filippo Tommaso Marinetti's second founding manifesto of Italian Futurism - *Let's Kill the Moonlight*, published in 1909, exalting speed, the "love of danger", aggression, war and audacity - intended to provoke its addressees by attacking the "passéist" mentality of the prevailing middle-class culture, in other words, by highlighting the incoherent relation of "electrified" modern life to traditional art, including theatre and its outmoded, moderate, romantic and reflective conventions. Marinetti's protest implies the binary poles of modernist dramaturgy and histrionic practice. Throughout the century under discussion theatrical aesthetics vacillated in dialectical cycles of action and reaction between various conceptions of the theatrical performance either as a neo-Aristotelian 'objective', 'realistic', mimetic, illusionist, representative and pseudo-scientific laboratory – a kind of fictional enclave that regards the spectator as an onlooker and witness through an imaginary fourth wall – or detecting, exposing, affirming and/or criticizing and reforming prevailing psychological, social, cultural and political processes, on the one hand, and non-Aristotelian, avant-garde, experiential, non-realistic, stylized, theatrically-conscious, presentative and self-referential approaches which tended to consider the performance as a multimedial 'event' involving the spectators, on the other. The latter was intended to rhetorically protest against or demolish hegemonic bourgeois society, to resuscitate dormant primeval human drives, or to instigate a social revolution. Starting with an attempt to decipher the relevant vocabulary and philosophical premises – such as the difference between 'Modernity' and 'Modernism', as well as the phenomenologically-based relativist concepts of 'reality convention' and 'implied spectator' – the course

Gad Kaynar-Kissinger, Tel Aviv University

B.A. in Theatre Arts, Poetics and Comparative Literature, M.A. and Ph.D. in Theatre Arts (TAU). President of the Israeli Centre of the International Theatre Institute (I.T.I.). Former Chair of the Department of Theatre Arts at TAU, where he was also Theatre Manager and - for a long time - Professor. Was Visiting Professor at LMU. Taught at VIU in Fall 2013. Main fields of teaching and research: Dramaturgy; Hebrew and Israeli Theatre and Drama; Holocaust Drama; Bible and Theatre; Israeli Women Playwrights; Experimental Israeli Theatre; German Drama and Theatre (especially: Enlightenment to Expressionism); Scandinavian Drama (Ibsen, Strindberg, Bergman); Play and Performance Analysis; Rhetoric and Reception Theory; Theory and Methodology of Drama Translation; Theatre and Education. Work experience includes: translating; writing poems and stage adaptations; acting in theatre, film and television features; directing theatre and radio plays. He was awarded the Norwegian Order of Merit for his translations of Ibsen's work into Hebrew.

will explore and exemplify through paradigmatic works, major theatrical movements, schools and genres subsumed under the meta-concepts of 'Modernist Theatre', as well as their aesthetic antecedents and philosophical fields of reference. Within this framework, we shall consider the close interaction between these theatrical phenomena and the broader artistic and extra-artistic contexts in which they are embedded, to which they react, and which they themselves – to a considerable extent – generate. Two major intertwined issues will constitute the crux of the entire course: a) the gradual transition from the hegemony of the written, 'literary' drama to that of its theatrical enunciation, and from the text-based theatre production to 'Performance Art'; b) the immense influence of Eastern conventions, beliefs and philosophies on western Modernist Theatre. This, in a way, will lend the course a globalized focus.

Evaluation

Full attendance, participation, and thorough acquaintance with weekly prescribed texts (play and/or criticism) – 30% of the credit; Final exam – 70%

Reading

Plays

Beckett, Samuel, *Waiting for Godot*, NY: Grove, 1970.

Brecht, Bertolt, *The Caucasian Chalk Circle*, trans. Eric Bentley, NY: Grove, 1966.

—————, "Mother Courage and Her Children", trans. John Willett. In B. Brecht, *Collected Plays*, London: Methuen, 1982.

Chekhov, Anton, "The Seagull", trans. S.S. Koteliensky. In A. Tchekov, *Plays and Stories*, London: Everyman's Library, rep.1962, pp. 53-101.

—————, "Three Sisters", trans. Constance Gamett. In A.P. Chekhov, *Two Plays of Anton Chekhov: 'The Cherry Orchard, The Three Sisters'*, NY: Heritage Press, 1966.

Benedikt, Michael & George E. Wellwarth, *Modern French Theatre: An Anthology of Plays*, NY: Dutton, 1966: Guillaume Apollinaire, "The Breasts of Teresias" (1917), pp. 55-91; Jean Cocteau, "The Wedding on the Eiffel Tower" (1921), pp. 93-115,

Tristan Tzara, "The Gas Heart" (1920), pp. 131-146; Antonin Artaud, "Jet of Blood" (1925), pp. 221-226.

Frisch, Max, *Andorra*, trans. Michael Bullock, London: Methuen, 1964.

Jean Genet, *The Maids*, trans. Bernard Frechtman, London: Faber and

- Faber, 1963.
- Gorky, Maxim, "The Lower Depths", trans. David Magarshack. In *The Storm and Other Russian Plays*, NY: Hill and Wang, 1960, pp. 283-362.
- Ibsen, Henrik, "Ghosts", trans. James McFarlane. In H. Ibsen, *Four Major Plays*, Oxford & New York: Oxford University Press, 1988, pp. 89-164.
- , "The Lady From the Sea", trans. Peter Watts. In *Ibsen: Plays*, Harmondsworth: Penguin Books, 1965, pp. 233-330.
- Ionesco, Eugene, "The Bald Prima-Donna". In E. Ionesco, *Plays, Vol. 1*, London: John Calder, 1960, pp. 85-119.
- Jarry, Alfred, "Ubu Roi", trans. Cyril Connolly and Simon Watson Taylor. In A. Jarry, *The Ubu Plays*, London: Methuen, 1968, pp. 17-73.
- Kaiser, Georg, "From Morning to Midnight", trans. J.M. Ritchie. In *Georg Kaiser: Five Plays*, London: Calder and Boyars, 1971, pp. 17-73.
- Kokoschka, Oskar, "Murderer, Hope of Women". In O. Kokoschka, *Plays and Poems*, Riverside Calif.: Ariadne Press, 2001.
- Lerner, Motti, *The Confession*, unpublished, manuscript will be available on the website.
- Lorca, Federico Garcia, "The House of Bernarda Alba", trans. James Graham-Lujan and Richard L. O'Connell. In F. G. Lorca, *Three Tragedies*, Harmondsworth, Middlesex: Penguin, 1961.
- Maeterlinck, Maurice, *The Blue Bird: A Fairy Tale in Six Acts*, trans. Alexander Teixeira de Mattos, NY: Dodd, Mead and Co., 1911.
- Miller, Arthur, *All My Sons*, Harmondsworth, Middlesex: Penguin, 1949.
- , *Death of a Salesman*, Harmondsworth, Middlesex: Penguin, 1949.
- Müller, Heiner, "The Hamletmachine". In Carl Weber, ed. and trans., *Hamletmachine and other texts for the stage*, NY: Performing Arts Journal Publications, 1984, pp. 49-58.
- O'Neil, Eugene, *Long Day's Journey into Night*, New Haven, London: Yale University Press, 2014.
- Pinter, Harold, *The Birthday Party*, London: Methuen, 1965.
- Pirandello, Luigi, "Six Characters in Search of an Author". In L. Pirandello, *Naked Masks: Five Plays*, trans. Edward Storer, NY: E.P. Dutton, 1952, pp. 211-276.
- Sartre, Jean-Paul, "No Exit". In J-P. Sartre, *No Exit and Other Plays*, NY: Vintage, 1946, pp. 1-47.
- Sorge, Reinhard, "The Beggar", trans. Walter H. and Jacqueline Sokel.

- In Walter H. Sokel, ed., *Anthology of German Expressionist Drama*, Ithaca and London: Cornell University Press, 1984, pp. 22-89.
- Sternheim, Carl, "The Bloomers", trans. M. A. McHaffie. In C. Sternheim, *Scenes from the Heroic Life of the Middle Class: Five Plays*, London: Calder and Boyars, 1970, pp. 77-144.
- Strindberg, August, "Miss Julie", trans. Elisabeth Sprigge. In A. Strindberg, *Plays*, Chicago: Aldine, 1962, pp. 59-114.
- _____, "A Dream Play", *Ibid.* pp. 513-589.
- Various *Sintesi*, in Micahel Kirby, *Futurist Performance*, *Ibid.*, pp. 232-308.
- Weiss, Peter, *The Investigation*, trans. Jon Swan and Ulu Grosbard. NY: Atheneum, 1966.
- _____, *The persecution and assassination of Jean-Paul Marat as performed by the inmates of the asylum of Charenton under the direction of the Marquis de Sade (Marat/Sade)*, trans. Geoffrey Skelton, London: Calder and Boyars, 1965.
- _____, Williams, Tennessee, "The Glass Menagerie". In T. Williams, *A Streetcar Named Desire and Other Plays*, London: Penguin, 1962, pp. 227-313.

Criticism

- Aristotle, "The Poetics", trans. Ingram Bywater, selection. In Daniel Gerould, ed., *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*, NY: Applause, 2000, pp. 43-67.
- Artaud, Antonin, "On the Balinese Theatre". In E. T. Kirby, ed., *Total Theatre: A Critical Anthology*, New York: E. P. Dutton, 1969, pp. 211-224.
- _____, "The Theater and Its Double" (1938), trans. Mary Caroline Richards, selections. In Daniel Gerould, ed., *Ibid.*, pp. 433-443.
- Bigsby, Christopher, ed., *Arthur Miller*, Cambridge University Press, 1997.
- _____, *Dada and Surrealism, The Critical Idiom*, London: Methuen, 1972.
- Bradbury, Malcolm & James McFarlane, eds., *Modernism 1890 – 1950*, Harmondsworth: Penguin, 1976, pp. 19-55.
- Brecht, Bertolt, "The Modern Theatre is the Epic Theatre" (1930); "Alienation Effects in Chinese Acting". In: Daniel Gerould, ed., *Theatre/Theory/Theatre*, *Ibid.*, pp. 444-461.

- Brooker, Peter, "Key Words in Brecht's Theory and Practice of Theatre".
In Peter Thomson & Glendyr Sacks, *The Cambridge Companion to Brecht*, Cambridge University Press, pp. 185-200.
- Carlson, Marvin, *Performance: A Critical Introduction*, London & NY: Routledge, 1996, pp. 1-12; 79-120.
- Cole, Toby & Helen Krich Chinoy, *Directors on Directing: A Source Book of Modern Theatre*, Indianapolis: Bobbs-Merrill Educational Publishing, 1953: George II, Duke of Saxe-Meiningen, "Pictorial Motion", pp. 79-88; André Antoine, "Behind the Fourth Wall", pp. 89-102; Konstantin Stanislavsky, "Creative Work with the Actor", pp. 109-118; Adolphe Appia, "Light and Space", pp. 138-146; Gordon Craig, "The Artist of the Theatre", pp. 147-163.
- Craig, Gordon, "The Actor and the Übermarionette" (1907), selections.
In Daniel Gerould, ed., *Theatre/Theory/Theatre, Ibid.*, pp. 390-398.
- Esslin, Martin, *The Theatre of the Absurd*, NY: Anchor Books-Doubleday & Co., 1969, pp. 1-65; 100-165.
- Fascina, Francis, *Modernity and Modernism*, New Haven, 1993.
- Gordon, Mel, ed., *Dada Performance*, NY: PAJ Pub., 1987, pp. 7-24; 37-62.
- Hern, Nicholas, "Expressionism". In Ronald Hayman, ed., *The German Theatre: A Symposium*, London: Oswald Wolff; NY: Barnes & Noble Books, 1975, pp. 107-128.
- Innes, Christopher, *Avant-Garde Theatre 1892 – 1992*, London: Routledge, 1993, pp. 19-46.
- _____, ed., *A Sourcebook on Naturalist Theatre*, London & New York: Routledge, 2000, pp. 3-63.
- _____, *Erwin Piscator's Political Theatre: The Development of Modern German Drama*, Cambridge University Press, 1972, pp. 9-96.
- Kirby, Michael, *Futurist Performance*, N.Y.: Dutton, 1971, pp. 3-27; 33-65.
- Kuhns, David F., *German Expressionist Theatre*, Cambridge University Press, 1997, pp. 20-93.
- Lessing, Gotthold Ephraim, "Hamburg Dramaturgy", trans. Helen Zimmern, selections. In Daniel Gerould, ed., *Theatre/Theory/Theatre, Ibid.*, pp. 236-247.
- Lyons, Charles R., "Gordon Craig's Concept of the Actor". In: E. T. Kirby, ed., *Total Theatre: A Critical Anthology*, New York: E. P. Dutton, 1969, pp. 58-77.
- McFarlane, James, ed., *The Cambridge Companion to Ibsen, Ibid.*, pp. 68-88; 183-204; 227-232.

- Miller, Arthur, "Tragedy and the Common Man". In Barrett H. Clark, ed., *European Theories of the Drama*, NY: Crown Pub., 1965, pp. 536-538.
- Murphy, Brenda, "The Tradition of Social Drama: Miller and his Forebearers". In Christopher Bigsby, ed., *The Cambridge Companion to Arthur Miller*, Cambridge University Press, 1997, pp. 10-20.
- Nietzsche, Friedrich, *The Birth of Tragedy* (1872). In Daniel Gerould, ed., *Ibid.*, pp. 336-350.
- Pirandello, Luigi, "Preface to Six Characters in Search of an Author". In Barrett H. Clark, ed., *European Theories of the Drama*, NY: Crown Pub., 1965, pp. 206-213.
- Piscator, Erwin, "The Programme of the Proletarian Theatre" (1920). In: George W. Brandt, ed., *Modern Theories of Drama*, Oxford: Clarendon, 1998, pp. 220-223.
- Reinert, Otto, ed., *Strindberg: A Collection of Critical Essays*, New Jersey: Prentice-Hall, 1971, pp. 105-116; 137-151.
- Seigel, Jerold, *Modernity and Bourgeois Life*, Cambridge University Press, 2012, pp. 482-525.
- Shvestova, Maria, "The Caucasian Chalk Circle: the view from Europe". In Peter Thomson & Glendyr Sacks, *The Cambridge Companion to Brecht*, Cambridge University Press, 1994, pp. 153-164.
- Sokel, Walter H., *The Writer in Extremis: Expressionism in Twentieth-Century German Literature*, Stanford University Press, 1959, pp. 55-82, 164-191.
- Sprinchorn, Evert, *Strindberg as Dramatist*, New Haven & London: Yale University Press, 1982.
- Strindberg, August, "Preface to Miss Julie" (1888). In Daniel Gerould, ed., *Theatre/Theory/Theatre, Ibid.*, pp. 368-380.
- Taylor, John Russell, *Anger and After: A Guide to the New British Drama*, London: Methuen, 1962.
- Tisdall, Caroline & Angelo Bozzola, *Futurism*, London: Thames and Hudson, 1977, pp. 89-119.
- Wagner, Richard, "The Work of Art of the Future" (1849). In George W. Brandt, ed., *Modern Theories of Drama*, *Ibid.*, pp. 3-11.
- Weiss, Peter, "The Material and the Models: Towards a Definition of Documentary Theatre" (1968). In George W. Brandt, ed., *Modern Theories of Drama*, *Ibid.*, pp. 247-253.
- Williams, Raymond, *Drama From Ibsen To Eliot*, Penguin, 1964.

Syllabus

Weekly Breakdown

First Week: Subject: The cultural, socio-political and phenomenological origins and contexts of Modernist Theatre.

Required Reading:

Bradbury, Malcolm & James McFarlane, eds., *Modernism 1890 – 1950*, Harmondsworth: Penguin, 1976, pp. 19-55.

Suggested Reading:

Frascina, Francis *Modernity and Modernism*, New Haven, 1993.

Seigel, Jerold, *Modernity and Bourgeois Life*, Cambridge University Press, 2012, pp. 482-525.

Second Week: Subject: The aesthetic origins of Modernist Drama.

Required Reading:

Aristotle, "The Poetics", trans. Ingram Bywater, selection. In Daniel Gerould, ed., *Ibid.*, pp. 43-67.

Nietzsche, Friedrich, "The Birth of Tragedy" (1872). In *Ibid.*, pp. 336-350.

Suggested Reading:

Lessing, Gotthold Ephraim, "Hamburg Dramaturgy", trans. Helen Zimmern, selections. In *Ibid.*, pp. 236-247.

Third Week: Subject (Part 1): Social, psychological and poetic

Naturalism and Realism – major developments from the Duke of Sachs-Meiningen to Arthur Miller.

Required Reading:

Henrik Ibsen, *Ghosts*.

Anton Chekhov, *Three Sisters*.

Suggested Reading:

Henrik Ibsen, *The Lady from the Sea*.

August Strindberg, *A Dream Play*.

Anton Chekhov, *The Seagull*.

Maxim Gorky, *The Lower Depths*

Cole, Toby & Helen Krich Chinoy, *Directors on Directing: A Source Book of Modern Theatre*, Indianapolis: Bobbs-Merrill Educational Publishing, 1953: George II, Duke of Saxe-

Meiningen, "Pictorial Motion", pp. 79-88; André Antoine,

"Behind the Fourth Wall", pp. 89-102; Konstantin

Stanislavsky, "Creative Work with the Actor", pp. 109-118.

Innes, Christopher ed., *A Sourcebook on Naturalist Theatre*,

London & New York: Routledge, 2000, pp. 3-63.

McFarlane, James, ed., *The Cambridge Companion to Ibsen*, Cambridge University Press, 1999, pp. 68-88; 183-204, 227-232.

Reinert, Otto, ed., *Strindberg: A Collection of Critical Essays*, New Jersey: Prentice-Hall, 1971, pp. 105-116; 137-151.

Strindberg, August, "Preface to Miss Julie" (1888), in: Daniel Gerould, ed., *Ibid.*, pp. 368-380.

Fourth Week: Subject (Part 2): Social, psychological and poetic Naturalism and Realism – major developments from the Duke of Sachs-Meiningen to Arthur Miller.

Required Reading:

Federico Garcia Lorca, *The House of Bernarda Alba*.

Luigi Pirandello, *Six Characters in Search of an Author*.

Arthur Miller, *Death of a Salesman*.

Suggested Reading:

Eugene O'Neil, *Long Day's Journey into Night*

Tennessee Williams, *The Glass Menagerie*.

Arthur Miller, *All My Sons*.

—————, "Tragedy and the Common Man", in:

Barrett H. Clark (Ed.), *European Theories of the Drama*, NY: Crown Pub., 1965, pp. 536-538.

Pirandello, Luigi, "Preface to Six Characters in Search of an Author", in: Barrett H. Clark ed., *European Theories of the Drama*, NY: Crown Pub., 1965, pp. 206-213.

Murphy, Brenda, "The Tradition of Social Drama: Miller and his Forbearers", in: Christopher Bigsby, ed., *The Cambridge Companion to Arthur Miller*,

Cambridge University Press, 1997, pp. 10-20.

Fifth Week: Subject: The Roots of Multimedia: Wagner, Appia and the *Gesamtkunstwerk*.

Required Reading:

Appia, Adolph, "Light and Space", in: Toby Cole & Helen K.

Chinoy, *Directors on Directing: A Source Book of Modern Theatre*, Indianapolis: Bobbs-Merrill Educational Publishing, 1953. pp. 138-146.

Wagner, Richard, "The Work of Art of the Future" (1849), in: George W. Brandt (ed.), *Modern Theories of Drama*, Oxford: Clarendon, 1998 pp. 3-11.

Suggested Reading:

Kerndole, George E., "Wagner, Appia, and the Idea of Musical Design", in: E. T. Kirby, ed., *Total Theatre: A Critical Anthology*, New York: E. P. Dutton, 1969, pp. 9-19.

Wagner, R., "Opera Affirms the Separation of the Arts"; "Essence of Drama Is Knowing Through Feeling", in: E. T. Kirby, ed., *Ibid.*, pp. 2-8.

Sixth Week: Subject: Symbolist Dramaturgy, Directing and Design: Jarry, Maeterlinck, Craig.

Required Reading:

Alfred Jarry, *Ubu Roi*

Craig, Gordon, "The Actor and the Übermarionette" (1907), selections. In Daniel Gerould, ed., *Theatre/Theory/Theatre*, *Ibid.*, pp. 390-398.

Innes, Christopher, "Symbolism and Alfred Jarry". In C. Innes, *Avant-Garde Theatre 1892 – 1992*, London: Routledge, 1993, pp. 19-46.

Suggested Reading:

Maurice Maeterlinck, *The Blue Bird*.

Craig, Gordon, "The Artist of the Theatre". In Toby Cole & Helen H. Chinoy, *Directors on Directing*, *Ibid.*, pp. 147-163.

Lyons, Charles R., "Gordon Craig's Concept of the Actor". In E. T. Kirby ed., *Total Theatre*, *ibid.*, pp. 58 – 77.

Maeterlinck, Maurice, "The Tragical in Daily Life" (1896). In Daniel Gerould, ed., *Theatre/Theory/Theatre*, *ibid.*, pp. 381-389.

Seventh Week: Subject: Murdering the Moonlight: Italian Futurism

Required Reading:

Kirby, Michael, *Futurist Performance*, N.Y.: Dutton, 1971, pp. 3-27; 33-65.

Various Sintesi, in: *Ibid.*, pp. 232-308.

Suggested Reading:

Tisdall, Caroline & Angelo Bozzola, *Futurism*, London:

Thames and Hudson, 1977, pp. 89-119.

Eighth Week: Subject: The Rhetoric of German Expressionism: From the *Ich Drama* to the *Neue Sachlichkeit*.

Required Reading:

Oskar Kokoschka, *Murderer, The Women's Hope*.

Georg Kaiser, *From Morning to Midnight*.

Hern, Nicholas, "Expressionism", in: Ronald Hayman, ed., *The German Theatre: A Symposium*, London: Oswald Wolff, NY:

Barnes & Noble Books, 1975, pp. 107-128.

Suggested Reading:

Reinhard Sorge, *The Beggar*.

Carl Sternheim, *The Bloomers*.

Kuhns, David F., *German Expressionist Theatre*, Cambridge University Press, 1997, pp. 20-93.

Sokel, Walter H., *The Writer in Extremis: Expressionism in Twentieth-Century German Literature*, Stanford University Press, 1959, pp. 55-82, 164-191.

Ninth Week: Subject: The Early Meta-Theatrical Avant-garde: Dada and Surrealism

Required Reading:

Guillaume Apollinaire, *The Breasts of Teresias*; Jean Cocteau, *The Wedding on the Eiffel Tower*; Tristan Tzara, *The Gas Heart*; Antonin Artaud, *Jet of Blood*.

Bigsby, Christopher, *Dada and Surrealism, The Critical Idiom*, London: Methuen, 1972. [Note: Read the entire small book].

Suggested Reading:

Gordon, Mel, ed., *Dada Performance*, NY: PAJ Pub., 1987, pp. 7-24; 37-62.

Tenth Week: Subject: The Epic Theatre from Brecht to Frisch

Required Reading:

Bertolt Brecht, *The Caucasian Chalk Circle*.

Max Frisch, *Andorra*.

Brecht, Bertolt, "The Modern Theatre is the Epic Theatre" (1930); "Alienation Effects in Chinese Acting". In: Daniel Gerould, ed., *Theatre/Theory/Theatre, Ibid.*, pp. 444-461.

Shvestova, Maria, "The Caucasian Chalk Circle: the view from Europe". In Peter

Thomson & Glendyr Sacks, *The Cambridge Companion to Brecht*, Cambridge

University Press, 1994, pp. 153-164.

Suggested Reading:

Bertolt Brecht, *Mother Courage and Her Three Children*.

Brooker, Peter, "Key Words in Brecht's Theory and Practice of Theatre", in: *The Cambridge Companion to Brecht*, *ibid.*, pp. 185-200.

Eleventh Week: Subject: The Documentary and Political Theatre from Piscator to Weiss.

Required Reading:

Peter Weiss, *The Investigation*.

Piscator, Erwin, "The Programme of the Proletarian Theatre" (1920). In George W. Brandt (Ed.), *Modern Theories of Drama*, ibid, pp. 220-223.

Suggested Reading:

Peter Weiss, *The persecution and assassination of Jean-Paul Marat as performed by the inmates of the asylum of Charenton under the direction of the Marquis de Sade (Marat/Sade)*.

Motti Lerner, *The Confession*.

Innes, C. D., *Erwin Piscator's Political Theatre: The Development of Modern German Drama*, Cambridge University Press, 1972, pp. 9-96.

Weiss, Peter, "The Material and the Models: Towards a Definition of Documentary Theatre" (1968), in: *Ibid.*, pp. 247-253.

Twelfth Week: Subject: The Post-2WW Avant-Garde – Existentialism, Absurd, Performance Art

Required Reading:

Jean-Paul Sartre, *No Exit*.

Eugene Ionesco, *The Bald Prima-Donna*.

Esslin, Martin, *The Theatre of the Absurd*, NY: Anchor Books-Doubleday & Co., 1969, pp. 1-10.

Carlson, Marvin, *Performance: A Critical Introduction*, London & NY: Routledge, 1996, pp. 1-12.

Suggested Reading:

Samuel Beckett, *Waiting for Godot*

Harold Pinter, *The Birthday Party*

Jean Genet, *The Maids*

Heiner Müller, *The Hamletmachine*

Esslin, M., *Ibid.*, pp. 1-65; 100-165.

Carlson, Marvin, *Performance: A Critical Introduction, Ibid.*, pp. 79-120.

Fall 2017 Seminars

September 4-8

**Die Motette der Ars Antiqua
(The Ars Antiqua Motet: Music
and Literature in 13th century
France)**

Prof. Dr. med. Dr. phil. Lorenz
Welker,
LMU, Institute of Musicology

September 18–23

**Wittgenstein: Philosophical
Investigations**

Prof. Dr Axel Hutter,
LMU, Faculty of Philosophy,
Philosophy of Science and the
Study of Religion

September 26–29

**State-Church Relations -
an analysis of selected agree-
ments between the Roman
Catholic Church and European
states**

Prof. Dr. Dr. Elmar Güthoff,
LMU

October 30 – November 3

**Migration and Ethics: theoretical
and practical perspectives**

Dr Christine Bratu, LMU
Dr Jan-Christoph Heilinger,
LMU
Dr Verina Wild, LMU

November 6–10

**The Arts of Venice. An
Introduction into 15th to 17th
Century Venetian Art and
Architecture**

Prof. Dr. Wilhelm Vossenkuhl,
LMU
Prof. Dr. Reinhold Baumstark,
LMU

November 13–17

Causal Explanation

Prof. Dr Stephan Hartmann,
LMU, Faculty of Philosophy,
Philosophy of Science and the
Study of Religion
Dr Reuben Stern,
LMU, Faculty of Philosophy,
Philosophy of Science and the
Study of Religion

November 20-24

**Ovid, Petrarch, Richardson,
Flaubert**

Prof. Dr. Barbara Vinken, Ph.D.,
LMU, Institut für Romanische
Philologie
Prof. Dr. Jürgen Paul Schwindt,
Universität Heidelberg,
Seminar für Klassische
Philologie

Nov. 27–Dec. 1

**1453 and its Aftermath - a Crisis
in premodern Europe**

Prof. Dr. Claudia Märrtl,
LMU
Prof. Dr. Oliver Jens Schmitt,
Wien University

Students must register at least
one month before the seminar
commences. Apply to semi-
nars@univiu.org

Spring 2018 Courses

History of Venice

Luca Pes, Venice International University

Italian Contemporary History in Films

Luca Pes, Venice International University

Italian for Foreigners - beginner, intermediate, upper intermediate

Massimo Brunzin (coordinator), Venice International University

Art and Architecture in Renaissance Venice

TBD

Comparing East and West: Law and Ethics

Richard Powers, Boston College

Intercultural Communication

Marcel Burger, Université de Lausanne

Gender Studies

Luca Trappolin/Paolo Gusmeroli, Università degli Studi di Padova

Identity, Heritage and Globalization

Guido Borelli/Maurizio Busacca, Università Luav di Venezia

Globalization, Ethics, Welfare and Human Rights: Comparative Studies on Discrimination and Equality)

Hiroshi Nishihara, Waseda University

Global Governance for Peace and Security, Cooperation and Development

Sara De Vido, Università Ca' Foscari Venezia

Specialization Track:

Environmental Management and Sustainable Development

Cities, Global Change and Sustainable Development
Margherita Turvani, Università luav di Venezia

Globalization, Environment and Sustainable Development

Ignazio Musu/Ilda Mannino, Venice International University

Innovation and Social Changes

Yannik Lung, Université de Bordeaux

Globalization in a Changing World Economy

Yannik Lung, Université de Bordeaux

Environmental and Natural Resource Economics

Alessio D'Amato, Università degli Studi di Roma "Tor Vergata"

Introduction to Energy Politics

Irina Mironova/Jack Sharples, European University at St. Petersburg

World Oil and Gas Markets

Irina Mironova/Jack Sharples, European University at St. Petersburg

Academic Calendar

Additional courses

Climate Change and Forced Migration from an International Legal and Ethical Perspective
Richard Powers, Boston College

Welfare, Equity and Public Intervention: Challenges from Global Problems
Alessio D'Amato, Università degli Studi di Roma "Tor Vergata"

Comparative Studies on Right to Education and Nationalism
Hiroshi Nishihara, Waseda University

What did your Grandparents do? An Intercultural Exploration of Individual Life Histories
Simon Partner , Duke University

Port Cities in the Age of Empire
Simon Partner , Duke University

Communicating Media and Politics in a Globalized World
Marcel Burger, Université de Lausanne

Rewriting the history of the Occident: the apocalyptic visions of Michel Houellebecq
Lars Schneider, Ludwig-Maximilians-Universität

Spring 2018

Orientation week
February 19-23
Opening Ceremony
February 22
Courses begin
February 26
Midterm break
April 2 - April 6
Courses end
May 25
Exam week
May 28 - June 1
Public holidays
April 2, April 25, May 1

Most libraries are accessible to anyone for consultation, however they often require an identification card to be left at the entrance. Many libraries do not lend books and only allow consultation. Almost all libraries have closed shelves and users are expected to ask for books at the desk after having consulted the catalogues and filled out a request form.

Marciana

Public library and historical documents,

San Marco 7;
tel. 041 2407211,
biblioteca@marciana.venezia.sbn.it

Monday to Friday
08.10-19.00,
Saturday
08.10-13.30

Fondazione Cini

Arts and Humanities,

Isola di San Giorgio Maggiore;
tel. 041 2710255,
biblioteca@cini.it
Monday to Friday
09.00-16.30

Querini Stampalia

general public library
with some open shelves,

Santa Maria Formosa,
Castello 5252;
tel. 041 2711411,
biblioteca@querinistampalia.org

Tuesday to Saturday
11.00-23.00,
Sunday
11.00-19.00

Museo Correr

Art History,

San Marco 52;
tel. 041 2405211,
biblioteca.correr@comune.venezia.it

Monday, Wednesday and Friday
08.30-13.30,

Tuesday and Thursday
08.30-17.00

Levi Foundation

History of Music
and Music Scores,

San Marco 2893;
tel. 041 7867- 47/46,
biblioteca@fondazionelevi.it
Monday to Friday
09.00-16.30;
by appointment only, in the
afternoon

Archives of the Biennale

Archivio Storico delle Arti
Contemporanee - ASAC
VEGA Parco Scientifico
Tecnologico di Venezia
Via delle Industrie, Marghera;
Tuesday and Wednesday
09.00-17.00;
by appointment only
(tel.041 5218790 or e-mail
consultazione.asac@labiennale.org)

Libraries of Università Ca' Foscari Venezia

Cultural Flow Zone (CFZ)

The Cultural Flow Zone (CFZ) was restored in 2005 and is made of four different spaces, the so-called "Tese". It has a reading room with over 300 places, 24 computers with internet connectivity, photocopying and multimedia facilities and it has a large selection of bibliographic and electronic resources. Zattere, Dorsoduro 1392, Venice tel. +39 041 234 5820 / 5811, cfz@unive.it www.unive.it/cfz

Opening Hours:
from Monday to Friday
9.00 am - 24.00
Saturday
9.00 am to 20.00
Sunday
2.00 pm to 24.00

Notice:
quick reference, book loans and returns, library registration, information and other services only from Monday to Friday
9.00 am - 6.30 pm

Library of Economics (BEC)

The Library of Economics (BEC) has around 120,000 volumes and 1,700 periodicals in the following disciplinary areas: Economics, Business Management, Statistics, Marketing, Accounting, Finance and so on. The Library offers many different services, such as:

book loans, book reference, bibliographical assistance, a multimedia room with 30 pcs, reference assistance for databases and photocopying. Fondamenta San Giobbe, Cannaregio 873, Venice tel. 041 2348763, bec@unive.it www.unive.it/bec

Opening Hours:
from Monday to Friday
8.30 am - 19.45 pm
Saturday
9.00 am to 13.00

Notice:
from Monday to Friday
6.15 pm - 19.45
and on Saturdays: reference, photocopying and book return services only.

Library of Humanities (BAUM)

The Library of Humanities (BAUM) is located in the Malcanton Marcorà complex and has a total surface of 2500 sq m, two underground floors and 300 places. The Library of Humanities includes over 300,000 books, 3,651 journals and 600 electronic journals available on the university network. A significant part of the books and all the magazines are open-shelf and they belong to the following disciplinary areas: Philosophy, History, Art, Italian Studies, Philology, Arts, Social Sciences and so on. The

Library of Humanities offers many different services, such as: book loans, book reference, reference assistance, databases, photocopying and scanning facilities.

Malcanton Marcorà complex, Dorsoduro 3484/D, Venice tel. +39 041 234 5613 baum@unive.it, www.unive.it/baum

Opening Hours:
from Monday to Friday
8.30 am - 24.00;
Saturday
9.00 am - 13.00

Reference:
from Monday to Friday
8.30 am - 18.30;
Saturday
9.00 am - 13.00
(with the exception of the underground floors)

Book loans:
from Monday to Friday
8.30 am - 18.15
Self-access photocopying:
from Monday to Friday
8.30 am - 24.00;
Saturday
9.00 am - 13.00
Self-access scanning and printing:
from Monday to Friday
8.30 am - 24.00;
Saturday
9.00 am - 13.00

Library of Mathematical, Physical and Natural Sciences (BAS)

The collection of the Library of Mathematical, Physical and Natural Sciences (BAS) includes resources in the following scientific areas: Chemistry, Physics, Nanotechnologies, Environmental Sciences, Materials Sciences and so on. It has two different buildings - one in Venice and another in Mestre - and offers various services, such as book loans, book reference, reference assistance, databases and photocopying facilities.

Santa Marta 2137, Venice,
via Torino 155, Mestre
tel. +39 041 234 8516
(Santa Marta) / 8454 (via Torino);
bibliobas@unive.it

Opening Hours:

Santa Marta:
from Monday to Friday
8.30 am - 19.00;
via Torino:
from Monday to Friday
8.30 am - 18.30

European Documentation Center (CDE)

c/o Library of East Asian Studies
(ASIA-OR)
Palazzo Vendramin dei Carmini,
Dorsoduro 3462, Venice
tel. +39 041 234 9503,
cde@unive.it

Opening Hours:

Monday to Friday
9.00 am - 19.00
Document research by
appointment only

Library of the Inter-University Center for Studies on the Culture Veneto (CISVe)

Palazzo Minich,
San Marco 2940, Venice
tel. 041 234 7596 / 7597,
cisv@unive.it

Opening Hours:

from Monday to Friday
10.00 am - 13.00

Historical Library

Ca' Foscari Historical Library was established in 1868 with the foundation of the University. The Historical Library includes about 80,000 books and periodicals from the sixteenth to the mid-twentieth century. It also includes 21 collections given by university professors and Rectors.

Ca' Bernardo, Dorsoduro 3199,
Venice

Opening Hours:

from Monday to Friday
9.00 am - 17.00
(admittance by appointment
only)
tel. +39 041 234 5832,
fondostorico@unive.it

Library of Foreign Languages and Literatures (BALI)

The Library of Foreign Languages and Literatures (BALI) includes the following libraries:

Library of Anglo-American, Iberian and Slavic Studies (AMERIBE)

Ca' Bernardo,
Dorsoduro 3199, Venice
tel. +39 041 234 9428 / 9482
bibliodais@unive.it

Opening Hours:

from Monday to Friday
9.00 am - 18.00
Additional library services till
17.30 only

Library of European and Postcolonial Studies (SLEPP)

Palazzo Cosulich,
Zattere - Dorsoduro 1405, Venice
tel. +39 041 234 7819 / 7827
sleppre@unive.it

Opening Hours:

from Monday to Friday
9.00 am - 18.00

Library of Language Sciences (SC-LING)

Ca' Bembo,
Dorsoduro 1075, Venice
tel. +39 041 234 5746
bibliosl@unive.it

Opening Hours:

from Monday to Friday
9.00 am - 18.00

Libraries of Università Iuav di Venezia

Library of Eurasian Studies (EURASIA)

Ca' Cappello, San Polo 2035,
Venice

tel. +39 041 234 8852

bibeuras@unive.it

Opening Hours:

from Monday to Friday

8.00 am - 20.00;

Saturday

8:00 am - 14.00

Additional library services only
from Monday to Thursday

9.00 am - 17.00

and Friday

9.00 am - 14.00

Library of East Asian Studies (ASIA-OR)

Palazzo Vendramin dei Carmini,

Dorsoduro 3462, Venice

tel. +39 041 234 9551 / 9503

asiabib@unive.it

Opening Hours:

from Monday to Friday

9.00 am - 19.00

Additional library services till

17.30 only

Central Library

Tolentini, S. Croce 191;

tel. 041 2571104,

sbd@sally.iuav.it

Reading Room:

Monday to Friday

09.00-24.00

Consultation and loans:

Monday to Friday

09.00-20.00

Reserve Room:

Monday to Friday

09.00-18.30

Urban Planning Library, "G. Astengo"

Temporarily at Tolentini,

S. Croce 191;

bc@sally.iuav.it

Architectural Planning Library

closed shelves

Ex Cottonificio Veneziano,

S. Marta, Dorsoduro 2196;

041 2571008,

dpa@marcie.iuav.it

Reading Room:

Monday to Friday

09.30-18.30

Consultation and loans:

Monday to Friday

09.30-18.30

9-15-10.45

11.00-12.30

13.30-15.00

15.15-16.45

17.00-18.30

Monday

- F1703** Italian for Foreigners:beginner level, Brunzin
F1703 Italian for Foreigners: beginner level, Ferro
F1703 Italian for Foreigners:intermediate level, Lo Giudice
F1705 The Imaginary City: Why Writers Love Venice, Newmark
F1718 Training in UNESCO World Heritage Studies, Gianighian

- F1703** Italian for Foreigners:beginner level, Brunzin
F1703 Italian for Foreigners: beginner level, Ferro
F1703 Italian for Foreigners:intermediate level, Lo Giudice
F1701 History of Venice, Pes
F1707 Intercultural Communication, Romania

- F1710** Patterns of Democracy and forms of government: comparing Western and Islamic traditions, Buratti/Papa
F1722 How to Begin Thinking: Some Versions of 20th-Century History, Philosophy, Literature and Theory, Newmark
F1714 Globalization, Ethics Welfare and Human Rights, Göltenboth
F1721 Digital Humanities: Web Resources, Tools and Infrastructures

- F1716** Fundamental Rights, Individuals and Groups in multicultural societies, Buratti/Papa
F1712 Global Governance for Peace and Security, Cooperation and Development, De Vido
F1702 Italian Contemporary History in Films, Pes
F1706 Architectural and Urban Heritage. Venice before and after the Collapse of the Republic, Zucconi/di Lenardo
F1721 Digital Humanities: Web Resources, Tools and Infrastructures

VIU Movie Series

Movies on Italy and Venice and movies proposed by VIU international students body in original language with English subtitles

Tuesday

- F1703** Italian for Foreigners:beginner level, Brunzin
F1703 Italian for Foreigners: beginner level, Ferro
F1703 Italian for Foreigners:intermediate level, Lo Giudice
F1720 Critical Food Studies: Culture(s) and the Global Politics of Food, Thompson

- F1703** Italian for Foreigners:beginner level, Brunzin
F1703 Italian for Foreigners: beginner level, Ferro
F1703 Italian for Foreigners:intermediate level, Lo Giudice
F1704 Art and Architecture in Renaissance Venice, Modesti
F1715 Social Exclusion and Human Rights, Nishihara

- F1723** Social Documentary as Global Phenomenon, Thompson
F1708 Gender Studies, Ziegler
F1713 Identity Heritage and Globalization, Göltenboth

- F1709** Comparing East and West, Nishihara
F1711 Re-contextualizing dramas in different Cultures. The Case of Ibsen, Kaynar Kissinger
F1719 International Organizations and their Role in the Preservation of Cultural Heritage, Ziegler

F1724 Let's Kill the Moonlight, Kaynar Kissinger

F1717 Economics and Management of the Arts, Bernardi

Weekly Schedule

Wednesday

- F1703** Italian for Foreigners: beginner level, Brunzin
F1703 Italian for Foreigners: beginner level, Ferro
F1703 Italian for Foreigners: intermediate level, Lo Giudice
F1705 The Imaginary City: Why Writers Love Venice, Newmark
F1718 Training in UNESCO World Heritage Studies, Gianighian

- F1703** Italian for Foreigners: beginner level, Brunzin
F1703 Italian for Foreigners: beginner level, Ferro
F1703 Italian for Foreigners: intermediate level, Lo Giudice
F1701 History of Venice, Pes
F1707 Intercultural Communication, Romania

- F1710** Patterns of Democracy and forms of government: comparing Western and Islamic traditions, Buratti/Papa
F1722 How to Begin Thinking: Some Versions of 20th-Century History, Philosophy, Literature and Theory, Newmark
F1714 Globalization, Ethics Welfare and Human Rights, Göltenboth

- F1716** Fundamental Rights, Individuals and Groups in multicultural societies, Buratti/Papa
F1712 Global Governance for Peace and Security, Cooperation and Development, De Vido
F1702 Italian Contemporary History in Films, Pes
F1706 Architectural and Urban Heritage. Venice before and after the Collapse of the Republic, Zucconi/di Lenardo

VIULIFECO-curricular Program:

- _ Open Lectures
- _ Guest Lectures
- _ Cultural Events
- _ Transcultural game

Thursday

- F1703** Italian for Foreigners: beginner level, Brunzin
F1703 Italian for Foreigners: beginner level, Ferro
F1703 Italian for Foreigners: intermediate level, Lo Giudice
F1720 Critical Food Studies: Culture(s) and the Global Politics of Food, Thompson

- F1703** Italian for Foreigners: beginner level, Brunzin
F1703 Italian for Foreigners: beginner level, Ferro
F1703 Italian for Foreigners: intermediate level, Lo Giudice
F1704 Art and Architecture in Renaissance Venice, Modesti
F1715 Social Exclusion and Human Rights, Nishihara

- F1723** Social Documentary as Global Phenomenon, Thompson
F1708 Gender Studies, Ziegler
F1713 Identity Heritage and Globalization, Göltenboth

- F1709** Comparing East and West, Nishihara
F1711 Re-contextualizing dramas in different Cultures. The Case of Ibsen, Kaynar Kissinger
F1719 International Organizations and their Role in the Preservation of Cultural Heritage, Ziegler

F1724

- Let's Kill the Moonlight, Kaynar Kissinger
F1717 Economics and Management of the Arts, Bernardi

Friday

Rescheduled classes

- N.B. already fixed:**
Friday, October 13
Friday, November 24
(reschedule of all classes of Tue, November 21: National Holiday)

Site visits, field trips:

Site visits and field trips related to courses are arranged on Fridays.

VIULIFE & Co-Curricular Program

VIU will also organize a series of co-curricular activities on Fridays during the semester.

Visits to:

- _ Palazzo Ducale
- _ Ghetto
- _ St. Mark Basilica
- _ Lagoon Tour
- _ Port of Venice and MOSE Tour
- ...

National and Local Public Holidays:

- _ November 1
- _ November 21
- _ December 8

Midterm Break:

- _ October 30
- _ November 3

September

October

1		
2		
3		
4	Orientation Week	
5	Orientation Week	
6	Orientation Week	
7	Opening Ceremony	
8	Orientation Week	
9		
10		
11	Courses begin	
12		
13		Rescheduled classes
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		
24		
25		
26		
27		
28		
29		
30		Midterm break
31		

**Academic Calendar
Fall 2017**

November

Public holidays

Midterm break

Midterm break

Public holidays

Rescheduled classes

December

Courses end, Public holidays

Exam week

Exam week

Exam week

Exam week

Exam week

January

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- 14, 44, 126, 127 Architectural and Urban Heritage. Venice before and after the Collapse of the Republic
- 7, 14, 36, 119, 126, 127 Art and Architecture in Renaissance Venice
- 118 Causal Explanation
- 14, 119 Comparing East and West: Comparative Studies on Religious Liberties
- 119 Cities, Global Change and Sustainable Development
- 15, 93, 126, 127 Critical Food Studies: Culture(s) and the Global Politics of Food
- 118 Die Motette der Ars Antiqua (The Ars Antiqua Motet: Music and Literature in 13th century France)
- 118 Digital Humanities: Web Resources, Tools and Infrastructures
- 15, 98, 126, 127 Economics and Management of the Arts
- 15, 85, 127 1453 and its Aftermath - a Crisis in premodern Europe
- 118 Fundamental Rights, Individuals and Groups in multicultural societies
- 15, 82, 126, 127
- 14 Gender Studies: Comparative and International Approaches to Gender, Sexuality and the Law
- 7, 15, 68, 119, 126, 127 Global Governance for Peace and Security, Cooperation and Development
- 119 Globalization, Environment and Sustainable Development
- 7, 15, 119 Globalization, Ethics, Welfare and Human Rights: Anthropological Perspectives on Borders, Migration and Mobility in the Mediterranean
- 6, 14, 18, 119, 126, 127 History of Venice
- 15, 100, 126, 127 How to Begin Thinking: Some Versions of 20th-Century History, Philosophy, Literature and Theory
- 7, 15, 119 Identity, Heritage and Globalization: Anthropology of Art at La Biennale
- 119 Innovation and Social Changes
- 7, 14, 47, 119, 126, 127 Intercultural Communication
- 15, 90, 126, 127 International Organizations and their Role in the Preservation of Cultural Heritage
- 6, 14, 21, 119, 126, 127 Italian Contemporary History in Films
- 119 Italian for Foreigners - beginner, intermediate, upper-intermediate levels
- 15, 107 Let's Kill the Moonlight. The Early 20 th Century Avant-Garde Performative Movements in Europe - a theoretical course and practical workshop
- 118 Migration and Ethics: theoretical and practical perspectives
- 118 Ovid, Petrarck, Richardson, Flaubert

14, 57, 126, 127	Patterns of Democracy and forms of government: comparing Western and Islamic traditions
14, 60, 126, 127	Re-contextualizing dramas in different Cultures. The Case of Ibsen
15, 103, 126, 127	Social Documentary as Global Phenomenon
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131	State-Church Relations - an analysis of selected agreements between the Roman Catholic Church and European states
118	The Arts of Venice. An Introduction into 15th to 17th Century Venetian Art and Architecture
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VIU members

Boston College (USA)
Città Metropolitana di Venezia (Italy)
Consiglio Nazionale delle Ricerche - National Research Council (Italy)
Duke University (USA)
European University at St. Petersburg (Russian Federation)
Institut National de la Recherche Scientifique (Canada)
KU Leuven (Belgium)
Ludwig-Maximilians-Universität (Germany)
Tel Aviv University (Israel)
Tongji University (China)
Tsinghua University (China)
Università Ca' Foscari Venezia (Italy)
Université de Bordeaux (France)
Université de Lausanne (Switzerland)
Università degli Studi di Padova (Italy)
Università degli Studi di Roma "Tor Vergata" (Italy)
Università Iuav di Venezia (Italy)
Waseda University (Japan)

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Rossella Porfido

Institutional Affairs

Igor Folca-Nash
Head of Office
Giovanna Pietrobon
Assistant

Administration

Alessandro Spezzamonte
Director of Administration
Jasmine El Din
Administrative Assistant

Conferences and LLP

Igor Folca-Nash
Head of Office
Silvia Casalini
Conference assistant

Vocational Training:

Elena Bovolenta
European Project Training Center

Facilities Management, Network and Systems Administration

Facilities:
Igor Folca-Nash
Facilities Manager

Network:

Antonio Picerni
Web Project Manager
Alessandro De Rossi
Network Administrator
Daniele Lando
Database Administrator

Assistant:

Marcello Masiero
Technical Support

Communications, VIU Fellows and Alumni

Orla McLaughlin
Head of Office
Francesca Zennaro
Helene Duci
Assistants

Academic Programs:

Orla McLaughlin
Executive Director

Globalization Program

Luca Pes
Scientific Coordinator and Vice Dean
Cristina Di Gioia
Program Coordinator
Hélène Duci
Francesca Zennaro
Program Assistants

Intensive Graduate Activities (PhD Academy, Graduate Seminars, Summer Schools)

Ilda Mannino
Scientific Coordinator
Elisa Carlotto
Program Coordinator

Library

Elena Bovolenta
Librarian

TeDIS Program on Innovation

Stefano Micelli
Scientific Director
Lucia Di Gioia
Executive Director
Matteo Cavalieri
Project Controller

Heads of Unit

Sustainable Logistics:
Marco Mazzarino
Innovation in Public Administration/E-governmeny:
Luca De Pietro
Creativity, Design, Innovation:
Stefano Micelli

Research Team

Marco Bettioli
Marina Chiarvesio
Giancarlo Corò
Luca De Pietro
Eleonora Di Maria
Marco Mazzarino

TEN Program on Sustainability

Ignazio Musu
Scientific Director
Alessandra Fornetti
Executive Director
Ilda Mannino
Scientific Coordinator
Elisa Carlotto
Program Coordinator

Ageing Program

Agar Brugiavini
Scientific Director
Tea Stifanic
Program Coordinator

**can I DO
an internship?
IS THERE a PC
LABORATORY?
are THERE
SITE VISITS?**

**THIS
semester
I want
TO...**