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The information contained in this booklet can be found on the Internet at <http://www.univiu.org> > Study > Globalization Program  
The web site is periodically updated.







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## General Information



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## What is VIU

**Venice International University (VIU)** is something unique in the academic world - a consortium of 17 universities from all over the world with an autonomous campus on the island of San Servolo, Venice, Italy.

Universities today must play a strategic role in addressing the new global challenges: sustainable development, climate change, energy, food & water security, urban growth, ageing populations, innovation & technology, global ethics, protection of tangible and intangible cultural heritage.

VIU's academic and thematic programs adopt interdisciplinary approaches in an international context, nurturing the ability of students to develop different skills, to work across disciplines, to react with great flexibility and a broad intellectual range.

The participants in the activities are mainly students of the member universities, although since its foundation in 1995, VIU has increasingly worked to develop and contribute to the research triangle of stakeholders – industry, academia and government – through the thematic programs on Sustainability (TEN), Innovation (TeDIS) and Ageing.

In the area of Sustainable Development, VIU is active in several important international networks, including *Sustainable Development Solutions Network (SDSN)*, *Associazione Italiana per lo Sviluppo Sostenibile (ASviS)*, *UN Global Compact* and *Global Compact Network Italia Foundation*.





**Member Universities of VIU:**

Boston College – USA

Consiglio Nazionale della Ricerca – Italy

Duke University – USA

European University at St. Petersburg – Russia

INRS-Université de la Recherche – Canada

Korea University – Korea

KU Leuven – Belgium

Ludwig Maximilians Universität – Germany

Tel Aviv University – Israel

Tsinghua University – P.R. China

Università Ca' Foscari Venezia – Italy

Università degli Studi di Padova – Italy

Università degli Studi di Roma "Tor Vergata" – Italy

Università Iuav di Venezia – Italy

Université de Bordeaux – France

Université de Lausanne – Switzerland

Waseda University – Japan

The Metropolitan City of Venice is also a member of VIU

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.





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## 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 program 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 on the expertise acquired since 1997, by the VIU Joint Semester Program, by the first editions of the VIU Globalization Program and by the VIU Thematic Programs on Sustainability (TEN Program) Innovation (TeDIS Program) and Ageing (Ageing Program).

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 study and for careers in new and emerging fields. Students choose from a course offering of 22-25 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
3. Art and Architecture in Renaissance Venice
5. Italian for Foreigners

**Multicultural, International  
& Interdisciplinary**



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

6. Intercultural Communication

7. Gender Studies

8. Comparing East and West

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

9. Identity, Heritage and Globalization

10. Globalization, Ethics, Welfare and Human Rights

11. 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: [student-services@univiu.org](mailto:student-services@univiu.org)

## Credit recognition

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

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, Iuav, Padova and Tor Vergata universities are also eligible to

## Admissions



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, Iuav, Padova and Tor Vergata. 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: **Nicholas D'India**, [nicholas.dindia@bc.edu](mailto:nicholas.dindia@bc.edu)

Duke University: **Susan Pratt**, [pratt.susan@duke.edu](mailto:pratt.susan@duke.edu)

European University at St. Petersburg: Prof. **Natalia Mazur**, [nmazur@eu.spb.ru](mailto:nmazur@eu.spb.ru)

Institut National de la Recherche Scientifique: **Dalida Poirier**, [Dalida.poirier@inrs.ca](mailto:Dalida.poirier@inrs.ca)

Korea University: **Seunghyun Yang**, [s\\_hyun@korea.ac.kr](mailto:s_hyun@korea.ac.kr)

KU Leuven: **Marijke Nicolai**, [marijke.nicolai@kuleuven.be](mailto:marijke.nicolai@kuleuven.be)

Ludwig-Maximilians-Universität: **Claudia Wernthaler**, [claudia.wernthaler@lmu.de](mailto:claudia.wernthaler@lmu.de)

Tel Aviv University: **Shira Betesh-Galili**, [acadaff@tauex.tau.ac.il](mailto:acadaff@tauex.tau.ac.il)

Tsinghua University: **Zuo Jiane**, [jiane.zuo@mail.tsinghua.edu.cn](mailto:jiane.zuo@mail.tsinghua.edu.cn)

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

Université de Bordeaux: Prof. **Laurent Servant** - [laurent.servant@u-bordeaux.fr](mailto:laurent.servant@u-bordeaux.fr) / **Anne Blassiau**, [anne.blassiau@u-bordeaux.fr](mailto:anne.blassiau@u-bordeaux.fr)

Université de Lausanne: **Sylvie Kohli**, [erasmus@unil.ch](mailto:erasmus@unil.ch)

Università degli Studi di Padova: Prof. **Alessandro Paccagnella**, [alessandro.paccagnella@unipd.it](mailto:alessandro.paccagnella@unipd.it)

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

Università Iuav di Venezia: Prof. **Maria Chiara Tosi**, [mnrtso@iuav.it](mailto:mnrtso@iuav.it)

Waseda University: **Maho Yoshikawa**, [myoshikawa2@kurenai.waseda.jp](mailto:myoshikawa2@kurenai.waseda.jp)

Or you may contact VIU offices directly: [student-services@univiu.org](mailto:student-services@univiu.org)  
Students from Ca' Foscari, Iuav 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](http://univiu.org) > Study > Globalization Program > Courses.

#### Online registration for 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.

#### Tuition fees

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.

#### Logistics

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.

#### Co-curricular Activities

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 several calls for applications for the Internship and Mobility Program:

#### Internships and Mobility

##### 1. Worldwide Mobility

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.

Destinations (Cultural Heritage) include, among others:

- \_ Museum of Contemporary Art (MOCA), Shanghai, China
- \_ Tel Aviv University, Israel
- \_ Boston College, Chestnut Hill, USA



**Destinations (Sustainable Development)** include, among others:

- \_ Tsinghua University, Beijing China
- \_ Waseda University, Tokyo, Japan
- \_ Duke University, Durham (NC), USA
- \_ Boston College, Massachusetts, USA

## **2. Internships in Italy**

For bachelor's and master's students, including exchange students at Ca' Foscari, Iuav 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 - Mg 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](mailto:globalization@univiu.org)

## **3. Erasmus+ Mobility for Studies**

Students of the Italian member universities can apply for Erasmus+ grants (through VIU) for studies at one of VIU's EU member universi-



ties in the EU. Specific calls for application are issued for these opportunities. Priority is given to students who have already attended, or who plan to attend, a semester of courses in the Globalization Program at VIU.

In 2018\_2019 the following destinations will be available:

- \_ Ludwig Maximilians Universitaet
- \_ Université de Bordeaux
- \_ KU Leuven
- \_ Tel Aviv University

For more information: [erasmus@univiu.org](mailto:erasmus@univiu.org)

### **VIULectures**

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.

### **Summer and Autumn Schools**

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

For an updated list, please visit our website: [univiu.org](http://univiu.org) > Study > Summer/Autumn Schools.

Contacts: [summerschools@univiu.org](mailto:summerschools@univiu.org)

### **Web Community**

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

- f** “VIU – Venice International University”  
@VeniceInternationalUniversity  
[www.facebook.com/VeniceInternationalUniversity](https://www.facebook.com/VeniceInternationalUniversity)
- t** “VIU Community” @univiu [twitter.com/univiu](https://twitter.com/univiu)
- @** @univiu [www.instagram.com/univiu/](https://www.instagram.com/univiu/)
- y** @univiu [www.youtube.com/user/univiu](https://www.youtube.com/user/univiu)
- @UNIVIU [www.flickr.com/photos/univiu](https://www.flickr.com/photos/univiu).



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## 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.

### Classrooms and offices

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

### Computer facilities and photocopying

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).

### Housing and dining

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

### Libraries and Resources

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](http://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.



The location chosen for the program, 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 students 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 field-work 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, VIU also intends to contribute to the cultural and political debate on this extraordinary metropolitan area.

## Venice



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## Italy

### **History of Venice - F18o1**

Luca Pes  
Venice International University  
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### **Italian Contemporary History in Films - F18o2**

Luca Pes  
Venice International University  
pag. 21

### **Italian for Foreigners - beginner, intermediate, upper intermediate - F18o3**

Massimo Brunzin (coordinator),  
Ivan Lo Giudice, Elena Nieddu  
Venice International University  
pag. 25

### **Art and Architecture in Renaissance Venice - F18o4**

Paola Modesti,  
Venice International University  
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### **Shakespeare in Venice and Verona - F18o5**

Kirsten Stirling,  
Université de Lausanne  
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### **Rule the Waves. Maritime Empires between Politics and Commerce - F18o6**

Günter Zöller,  
Ludwig-Maximilians-Universität  
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## Cultures of The World

### **Intercultural Communication - F18o7**

Vincenzo Romania,  
Università degli Studi di Padova  
pag. 45

### **Gender Studies - F18o8**

Luca Trappolin,  
Università di Padova  
pag. 48

### **Comparing East and West: Philosophy East and West. Self and Society in European and Asian Political Thought - F18o9**

Günter Zöller,  
Ludwig-Maximilians-Universität  
pag. 52

### **Representations of Time and Space in Western and Far Eastern Cultures - F181o**

Agostino De Rosa,  
Università luav di Venezia  
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### **Cultural History of the Jewish Diaspora - F1811**

Alexandr Ivanov / Valery  
Dymshits,  
European University  
at St. Petersburg  
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### **Jewish Visual Culture - F1812**

Alexandr Ivanov / Valery  
Dymshits,  
European University  
at St. Petersburg  
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## Fall 2018 Courses

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### Global Challenges

**Identity, Heritage and Globalization: Global Cultural Heritage in International Law - F1813**

Federica Mucci,  
Università degli Studi di Roma  
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**Globalization, Ethics, Welfare and Human Rights - F1814**

Giovanna Marconi,  
Università Iuav di Venezia  
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**Global Governance for Peace and Security, Cooperation and Development: conflicts regarding scarce resources and social development - F1815**

Takeshi Daimon,  
Waseda University  
pag. 90

**Sino-Japanese Rivalry over the Aid, Trade, and Investment Triangle in Emerging Asia - F1816**

Takeshi Daimon,  
Waseda University  
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**Medicine, Culture and Globalization - F1817**

Orin Starn / Katya Wesolowski,  
Duke University  
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**The Protection of Animals in International Law - F1818**

Federica Mucci,  
Università degli Studi di Roma  
"Tor Vergata"  
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**Activism, Social Movements and Revolution - F1819**

Orin Starn / Katya Wesolowski,  
Duke University  
pag. 101

**Philosophers, Rebels, Tyrants - F1820**

Gerald Easter,  
Boston College  
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**Politics and Propaganda in Film - F1821**

Gerald Easter,  
Boston College  
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**Economics and Technology applied to Cultural Heritage (Fall Specialization Track)**

**Early Modern Print Culture (in the Digital Age) - F1822**

Kirsten Stirling,  
Université de Lausanne  
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**Urban History and Digital Tools: Shaping Capital Cities (1714-1889). Arts, Architecture, Fashion in Paris, London, Rome, Venice - F1823**

Guido Zucconi / Isabella di Lenardo,  
Università Iuav di Venezia  
pag. 112

**Globalization, Communication and Network Society - F1824**

Ilya Levin,  
Tel Aviv University  
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**Digital Culture - F1825**

Ilya Levin,  
Tel Aviv University  
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## Courses



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## History of Venice – F1801

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 has been 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 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. Was recognized Adjunct Associate Professor of European Studies at Duke (2011-2016). Published mostly on Venetian 19th-21st Century Cultural and Social History, on the Methodology of Local and Urban History and of History of the Present. Research and teaching interests include Cinema and History, Contemporary Italian Society, and History of Historiography.



## 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.  
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 of 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



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## Italian Contemporary History in Films – F1802

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 in 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 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. Was recognized Adjunct Associate Professor of European Studies at Duke (2011-2016). Published mostly on Venetian 19th-21st Century Cultural and Social History, on the Methodology of Local and Urban History and of History of the Present. Research and teaching interests include Cinema and History, Contemporary Italian Society, and History of Historiography.



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 in group discussions; form a team with other classmates 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 that students are present at the discussions of films, as absences from discussions will particularly affect the 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 of (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 Portrays 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.



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## Italian for Foreigners – beginner, intermediate, upper intermediate and advanced levels – F1803

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 (coordinator),

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 Istituto Venezia, Italian Language School in Venice and Trieste. Was 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), CEDILS Certification in teaching Italian as a foreign language (Ca' Foscari) and CELI examiner (Università per Stranieri di Perugia). Lecturer in Italian Language and Culture at the Istituto Venezia. 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



- \_ 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

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 in Moscow at the Istituto Italiano di Cultura and at the Centro Italiano di Cultura.



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 (*selection of authentic teaching materials and selected teaching materials from textbooks such as Espresso, Chiari, 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 contin-



ued 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 or 11.00-12.30.

## **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 dif-



ferences 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).*



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## Art and Architecture in Renaissance Venice – F1804

Paola Modesti,  
Venice International University

Focusing on the built and architectural heritage of Venice, this course aims at gaining first-hand experience and a critical understanding, through historical perspectives, of a multifaceted and engaging phenomenon: the distinctive participation of Venice in the Italian Renaissance, the great cultural and artistic revival, begun in the mid-fourteenth century and flourishing until the late sixteenth century, that was inspired by the achievements of antiquity.

### Course topics

- \_ Renaissances, Italian Renaissance, Italian Renaissance architecture. Essentials and observations
- \_ Building the city, the identity, and the 'myths' of Venice
- \_ Venice's hubs: Rialto and Piazza San Marco
- \_ Venice's heart: the church of San Marco
- \_ A holy city: architecture and art of Venetian churches
- \_ Architecture and art of the Venetian Scuole and Scuole Grandi. The contribution of the social minorities
- \_ "In our particular way". The evolving Venetian tradition of 'great' and 'simple' houses
- \_ Architecture and architectural practice in fifteenth-century Venice: I. The Lombardo workshop; II. Mauro Codussi (c. 1440-1504)
- \_ Jacopo Sansovino (1486-1570). Venice as a new Rome
- \_ Andrea Palladio (1508-1580) and Venice. A problematic relationship.

To encourage awareness of cultural diversity, cultural exchanges and comparative views, classes may also include short student presentations on the cultural and built heritage of the students' own countries, according to a schedule to be arranged at the beginning of the course.

### Learning objectives

- \_ overall knowledge of the built and artistic heritage of Venice, detailed knowledge of the course topics;
- \_ knowledge of key issues relating to fifteenth- and sixteenth-century architecture in Italy and of Renaissance architecture and art;
- \_ comprehension and use of the specific terminology of art history and architecture, including the fundamentals of the classical language of architecture;
- \_ familiarity with analysis and interpretation of architectural works;

**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 and in Spring  
2017. 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 until  
the 19th Century; Venetian  
Architecture; Religious Architecture;  
Architecture and Liturgy; the  
liturgical and civic uses of churches  
before the Tridentine Reform; the  
Villa; the Grand Tour; Architectural  
Drawing.



- \_ familiarity with visual and written study materials relating to the architectural and artistic heritage;
- \_ ability to produce and present a research paper involving visual analysis, reading of scholarly publications, and critical thinking.

### **Course structure, activities and requirements**

In-door classes, consisting of lectures and discussions with PPT presentations, student presentations and student-led discussions will alternate with site visits. The specific types of student involvement will be tailored to the number of course participants and their backgrounds, to encourage cooperation and cultural exchange.

Trips to Ravenna, Torcello, and to a Palladian country house in the mainland, as well as a night visit to the church of San Marco, and guided visits to the Doge's Palace and to the Ghetto, which VIU will organize as co-curricular activities, will also constitute an integral part of this course.

Students are expected to attend and participate actively in all the course activities. They should also be flexible about the timetable in case of outside lessons, which could overlap with the lunch break to allow time to reach the visit sites.

In the first half of the term students will be required to submit short reports weekly on assigned field work and/or readings, containing their observations and insights, which will be shared as material for class discussions. Meanwhile they will choose a research topic relating to the course contents, which will be the subject of a mid-term oral presentation and will be further developed into a final written paper of about 5 pages (following a guideline that will be provided during the course).

### **Evaluation**

The final grade will be based on:

- \_ attendance, participation in the course activities, contribution to discussions, class presentations and weekly assignments (30%);
- \_ oral presentation of the topic of the research paper (20%)
- \_ final research paper, which must be handed by the end of the course and will be discussed individually in the exam week (50%).

### **Readings**

The publications listed below, all available in the VIU library, are indicated as general reference and orientation material. Specific



readings and bibliographies will be provided in the e-learning platform of the course.

#### Dictionary of Architecture:

James Stevens Curl, Susan Wilson, *The Oxford Dictionary of Architecture*, Oxford (UK), Oxford University Press, 2016. VIU library 720.3/CUR.

#### A guide to architecture throughout the world and throughout history, with proper terminology:

*The Grammar of Architecture*, ed. by Emily Cole, Boston-New York-London, Bulfinch Press 2002. VIU library 720.351/COL.

#### 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. VIU library 720/MIL.

Wolfgang Lotz, *Architecture in Italy 1500-1600*, revised edition with an introduction by Deborah Howard, New Haven and London, Yale University Press, 1995. VIU library 720/LOT.

#### Venetian architecture:

Ennio Concina, *A History of Venetian Architecture*, Cambridge (UK), New York, Melbourne, Cambridge University Press, 1998. VIU library 720.945311/CON VEN.

Deborah Howard, *The Architectural History of Venice*, revised and enlarged edition, New Haven and London, Yale University Press, 2002, with Glossary of architectural terms and Venetian words. VIU library 720.945311/HOW VEN.

Deborah Howard, *Venetian Architecture*, in *A Companion to Venetian History, 1400-1797*, edited by Eric. R. Dursteler, Leiden-Boston, Brill, 2013, pp. 743-778. VIU library 945.31 DUR VEN.

#### 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. VIU library 720.945311/MCA VEN.

Amfreo Tafuri, *Venice and the Renaissance*, translated by Jessica Levine, Cambridge Mass. and London, The M.I.T. Press, 1989



- (original Italian edition Turin 1985). VIU library 720.945311/TAF VEN
- 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). VIU library 709.45311/HUS VEN.
- 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. VIU library 720/HAR.
- Richard Goy, *Building Renaissance Venice: Patrons, Architects and Builders, c. 1430-1500*, New Haven and London, Yale University Press, 2006. VIU library 720.945311/GOY VEN.
- Deborah Howard, *Venice Disputed: Marc'Antonio Barbaro and Venetian Architecture: 1550-1600*, New Haven and London, Yale University Press, 2011. VIU library 720.945311/HOW VEN.

**A comprehensive textbook on Renaissance Venice:**

- Patricia Fortini Brown, *Art and Life in Renaissance Venice*, New York, Harry N. Abrams, 1997. VIU library 709.4531/BRO VEN.

**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. VIU library 321.86.7 ROS VEN.
- 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). VIU library 945.31/CRO VEN.



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## Shakespeare in Venice and Verona – F18o5

Kirsten Stirling,  
Université de Lausanne

Venice, a major trading port, was the crossroads of East and West in the medieval and early modern period, and the two plays that Shakespeare set principally in the city are greatly concerned with race, prejudice and the clash of cultures. In this class, we will study three Shakespeare plays with connections to Venice and the Veneto and read them with particular regard to issues such as cultural stereotyping, intercultural communication and the construction of civil society. *The Merchant of Venice* contains the character of the Jewish moneylender, Shylock, whose name has passed into popular culture and whose representation is still problematic and controversial today. The titular character of *Othello*, the “Moor of Venice,” is reviled for falling in love with and marrying a white woman, Desdemona, and his lieutenant Iago engineers his fall by manipulating his insecurities. *Romeo and Juliet*, set not in Venice but in Verona, is famous for its love story, but the star-crossed romance between the lovers is set in the context of civil unrest and blood feuds. There will be a strong performance element to this class, and each week will be divided into thematic discussion of the issues raised and engagement with the language and themes of the play through workshopping performances of short scenes, which will allow us to address the difficulties of staging sensitive racial and cultural themes in contemporary theater. As well as reading the Shakespearean texts we will incorporate viewings of filmed stage performances and feature films of the plays from different periods and cultures. Students will be assessed on both their critical responses of the plays and on a creative project in which they will stage a short scene of their choice from one of the plays, either live or recorded.

### Learning outcomes

- \_ Students will be able to read and analyze Shakespeare's plays.
- \_ Students will acquire knowledge about attitudes to race and gender in Shakespeare's time.
- \_ Students will develop performance skills.
- \_ Students will become sensitive to issues surrounding the staging of potentially offensive material.

### Syllabus

- Week 1 Introduction: Shakespeare and Italy.  
Week 2 *Romeo and Juliet* 1. Introduction to Comedy and Tragedy.  
Week 3 *Romeo and Juliet* 2. Love sonnets from Petrarch to Shakespeare.

### Kirsten Stirling,

Université de Lausanne  
MA in Scottish Literature and History (Glasgow); PhD in Scottish Literature (Glasgow). Senior Lecturer at the English Department of UNIL, where she was Head of Department and she is director of the first year Literature Program. Her research interests include Scottish Literature (especially twentieth century); early modern poetry (especially the poetry of John Donne); and J.M. Barrie's *Peter Pan*. She is director of the SNSF-funded project “Space, Place and Image in the Poetry and Prose of John Donne” and President of the John Donne Society for the year 2017-18. She is author of *Peter Pan's Shadows in the Literary Imagination*, Routledge, NY and London 2012 (on the origins and textual history of Barrie's book) and of *Bella Caledonia: Woman, Nation, Text*, Rodopi, Amsterdam 2008 (on the representation of Scotland as a woman). Teaching fields of interest include Early Modern Print Culture in the Digital Age and Shakespeare in Performance, which were themes of MA Seminars taught at UNIL.



Week 4 *Romeo and Juliet* 3. Civil society / civil unrest.  
Week 5 *Merchant of Venice* 1. Portia, marriage and gender roles.  
Week 6 *Merchant of Venice* 2. The othering of Shylock.  
Week 7 *Merchant of Venice* 3. Law and language.  
Week 8 *Othello* 1. Race and prejudice.  
Week 9 *Othello* 2. Rhetoric and performance.  
Week 10 *Othello* 3. Tragedy.  
Week 11 and 12 Performances of creative projects.

### Evaluation

20% class participation. Students are encouraged to participate in both smallgroup discussion and interactive lectures.  
40% creative project. Students will work in groups to produce a dramatic interpretation of a scene from one of the plays.  
40% final essay.

### Bibliography

#### Primary texts

William Shakespeare, *Romeo and Juliet*.  
William Shakespeare, *The Merchant of Venice*.  
William Shakespeare, *Othello*.

All texts available online (open access) at  
<http://www.folgerdigitaltexts.org>

#### Further reading

Peter Hall, *Shakespeare's Advice to the Players*. Oberon Books, 2003.  
Graham Holderness, *Shakespeare and Venice*. Routledge, 2010.  
Gary Taylor, *Reinventing Shakespeare: A Cultural History, from the Restoration to the Present*. OUP, 1991.  
Laura Tosi and Shaul Bassi, *Visions of Venice in Shakespeare*. Routledge, 2011.



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## **Rule the Waves. Maritime Empires between Politics and Commerce – F18o6**

Günter Zöller,

Ludwig-Maximilians-Universität

### **Course Description**

The course will examine the political phenomenon of thalassocracy (Greek for “sea rule”) in a global historical perspective and against a comprehensive philosophical background. The main focus of the course is on the maritime commercial empire of medieval and early modern Venice.

The detailed examination of Venice as an internationally active and militarily mighty trade republic will be framed by the close study of earlier and later commercial sea empires. In particular, the course will examine the Hanseatic League, a North German medieval and early modern alliance of trade cities operative throughout Europe. In addition, the course will feature the trading empire of the Dutch Republic in later modern times with substantial involvement in Asia, the Americas and Africa.

The consideration of the three historical examples will be framed by an analysis of the political, legal and commercial aspects of European colonialist imperialism. Particular attention will be devoted to the development of international law (“law of the peoples”) in the context of colonial expansionism and competition between colonial powers. In addition, the course will examine the close connection between commercial empires and the republican constitution of the states involved, chiefly among them Venice. As co-curricular features, the course will include site visits in Venice, among them the Palazzo Ducale and the Arsenale.

The course will begin with the ancient Greek colonization of the Mediterranean world in general and with Athens’ naval empire in particular (Delian League). From there the course will move to the characteristic combination of republicanism and imperialism in classical Rome. Next the course will consider the rise of medieval and early modern trade republics in Northern Italy and Germany in the political context of “free” cities exempt from princely rule. The dual focus here will be on the Northern German trading alliance of the Hanseatic League and on Venice’s maritime empire in the Eastern Mediterranean Sea. Next the course will move to consider the rise of the Dutch republic as a global commercial power in the wake of Portugal’s and Spain’s collapse as colonial world powers.

Throughout the course will address the political and philosophical underpinnings of the three case studies of sea empires and overseas empires. To that end, the course first will provide an introduction to classical and neo-classical republicanism, based on the works by the

### **Günter Zöller,**

Ludwig Maximilians Universität  
Magister Artium and Dr. phil. in  
Philosophy (Rheinische Friedrich-  
Wilhelms-Universität, Bonn).  
Professor of Philosophy at LMU,  
where he was Chair of the  
Philosophy Department and  
Associate Dean at the Faculty  
of Philosophy, Logic, Theory of  
Science and Religion Studies.  
Previously taught at Grinnell College  
and at the University of Iowa. Was  
Visiting Professor at the University  
of Padova and he is in the Advisory  
Board for Studies in Western  
Philosophy at Tsinghua. Areas  
of specialization: Kant and German  
Idealism; 19th Century Philosophy;  
20th Century Continental  
Philosophy. Areas of competence:  
History of Modern Philosophy;  
Political Philosophy; Aesthetics;  
Philosophy of Music; Philosophy  
of Literature. Already taught at VIU  
in Fall 2011, Spring 2015 and 2017.



ancient Roman historian Polybius and on the early modern republican political thinker Machiavelli. Next the course will turn to the founding of modern international and maritime law by the Dutch lawyer and legal philosopher Grotius. Finally, the course will consider the modern linkage between commerce and politics as examined by the Swiss-French liberal political thinker Benjamin Constant at the beginning of the 19th century.

### **Learning Outcomes**

Students will acquire historical and philosophical knowledge about the relation between political and commercial society, improve their skills in the analysis of historical and philosophical texts and problems, and enhance their ability to discuss complex theoretical issues in written and spoken academic English.

### **Teaching and Evaluation Methods**

The course will be taught as a seminar with substantial and regular student participation, including formal presentations, moderated discussions and writing assignments. The final grade will be based one third each on active class participation, formal class presentations and a term paper.

### **Bibliography**

General (all texts in modern English translations):

Polybius, *The Histories* (selections)

Machiavelli, *The Discourses on Livy* (selections)

Grotius, *On the Right of War and Peace* (selections)

Constant, *On the Spirit of Conquest and Usurpation* (selections)

Venice Jan Morris, *The Venetian Empire: A Sea Voyage*. London: Penguin, 1990

Monique O'Connell, *Men of Empire: Power and Negotiation in Venice's Maritime State*. Baltimore: Johns Hopkins University Press, 2009

Roger Crowley, *City of Fortune: How Venice Ruled the Seas*. London: Penguin, 2013

Hanseatic League:

Dollinger, Philippe, *The German Hansa*. Translated by D. S. Ault and S. H. Steinberg. Stanford: Stanford University Press, 1970



Donald J. Harreld (Ed.), *A Companion to the Hanseatic League*.  
Amsterdam: Brill, 2015

**Dutch Republic:**

Jonathan I. Israel, *Dutch Primacy in World Trade, 1585-1740*. Oxford:  
Oxford University Press, 1989

C. R. Boxer, *The Dutch Seaborne Empire: 1600-1800*. Introd. J. H.  
Plumb. London: Penguin, 1991

Jonathan Israel, *The Dutch Republic. Its Rise, Greatness, and Fall 1477-  
1806*. Oxford, Clarendon Press, 1995



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## Intercultural Communication – F1807

Vincenzo Romania,  
Università degli Studi di Padova

### Course aims

Intercultural communication is a part of everyday life interactions in complex societies. Nevertheless, interpersonal and collective conflicts keep on arising because of a scarce attitude of organisations and individuals towards the development of intercultural sensibility, competencies and attitudes. Nevertheless, intercultural skills will become more and more crucial for working and interacting in future society.

For this reason, this course aims to provide a general introduction to intercultural communication, and to develop professional and interpersonal skills to enact in different organisational contexts: health, education, housing, cultural mediation. The intercultural composition of the Venice International University students will help this process.

### Course overview

The program will be divided in three parts: communication; culture and behaviour; principles and practices of intercultural communication. This structure is intended to allow everybody to attend the class, 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, kinesics. Frontal lectures will be provided to illustrate how communication has 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 be engaged in team activities to enlighten 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 others. Moreover, in an intersectional perspective, students will be invited to discuss how different collective identities are melted in their experience.

Thirdly we will focus on the principles and practices of intercultural communication (21st-36th hour). Experimental class activities will be aimed at deconstructing stereotypes, learning to manage interper-

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Università degli Studi di Padova  
BA and MA in Sociology  
(La Sapienza, Rome); PhD intensive  
program in Migrations, Diversity  
and Identity (Bilbao and Bradford);  
PhD in Sociology (Padova). Professor  
of 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, Integration, Migrations  
and Identity, 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. Gli attentati di Parigi  
come dramma sociale e trauma  
culturale”, published by Mimesis  
in 2017. At VIU he already taught  
“Intercultural Communication”  
(Fall 2017) and “Globalization, Ethics  
Welfare and Human Rights: A Focus  
on Migratory Crises in the  
Mediterranean Area” (Spring 2018).



sonal 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 present journal articles concerning the problems of intercultural mediation.

### **Learning outcomes**

- \_ Recognising cultural differences in speaking and communicating;
- \_ Learning to deal with intercultural communication in complex societies
- \_ Developing creative strategies of conflict resolution;
- \_ Familiarize 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**

- 60% Logbook of weekly readings and presentations
- 20% Classroom exercises
- 20% Final exam.



### **Bibliography**

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, last 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.

The reading of the books is then considered as optional.



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## Gender Studies – F18o8

Luca Trappolin,  
Università degli Studi di Padova

### Course description

The course will begin with a general overview of the emergence and the development of gender studies: main objects, topics, concepts and research perspectives. Classes will bring together notions from feminist studies, men's studies, post-colonial studies, cultural studies and queer studies.

The aim of the course is to offer an introduction to *gender studies*, an interdisciplinary field of research focused on everyday life practices, social structures, discourses, representations, cultural objects and institutions where gendered identities are constructed, negotiated, resisted or subverted. Special attention will be given to the interplay between gender and sexuality.

Introducing a sociological constructivist approach, the primary goal is to give students the basic instruments to engage in critical analysis of current social phenomena and transformations that make gender a particularly relevant category of analysis. *Why* and *how* does gender matter in sociological terms? How do gender and sexuality work as social constructions and sources of inequality and domination?

Deconstructing the long-established representation of men's social experience as universal in different geopolitical and cultural contexts, we will discuss the meaning of situated and embodied standpoints, vocabularies and discourses.

How do we experience the world as men and women?

At a structural level, we will debate on what kind of material and symbolic privileges are distributed along gender, sexual, class and race lines or stratifications. We will focus on exchanges of some particular social goods that take place within and between genders. In the first part of the course, we will critically consider key dimensions of gender stratification in the labor market, the family, the social constructions of bodies and erotic capital. The second part of the course will address topics related to the construction of homosexual identities and the stratification within the LGBT communities.

Our perspective focuses on gender, women's, feminist, LGBT and queer studies, considered both as expressions of society's critical self-reflexivity, but also as the historical product of a particular (western) perspective.

Students will therefore be invited to collect and discuss social experiences and data (gender indicators of inequalities in education, family and the labour market) that refer to their own national or local

### Luca Trappolin,

Università degli Studi di Padova  
Ricercatore at the Department of Philosophy, Sociology, Pedagogy and Applied Psychology, University of Padova, where he teaches Sociology of Differences and he is responsible for Queer Studies at the Interdepartmental Research Centre for Gender Politics Studies (CIRSPG). Already taught Gender Studies at VIU in Fall 2014 and 2016, and - with Paolo Gusmeroli - in Spring 2018. He is on the Editorial Board of "AG-AboutGender", international journal of Gender Studies. Main fields of interest: the transformations of gender identities and sexual orientation; conflicts related to identity recognition dynamics and the construction of the public sphere. With A. Gasparini and R. Wintemute, he is editor of "Confronting Homophobia in Europe. Social and Legal Perspectives", Hart Publishing, Oxford 2012.



contexts. Students are expected to develop a mid-term paper based on gender indicators from their countries. Papers will be presented and discussed after the mid-term break. Through collective discussions, students will answer the following questions: what are the most effective vocabularies that can describe gender inequalities in different types of society? How can we recognize and name post-patriarchal forms of sexism? How are norms of masculinities and femininities – intersecting with class, race and sexual identity – represented in public discourses and the mass media? Examples will be taken from the Italian as well as from other Western and Eastern contexts.

Specific topics touched on by the course will be the following:

- \_ Gender, work and careers
- \_ Family, socialization and the sexual division of labour
- \_ Social constructions of gendered bodies
- \_ The debate on Erotic Capital between empowerment and objectification

In the second part of the course, classes will address the following topics:

- \_ The intersection of Gender and Sexuality
- \_ The Social Construction of Homosexuality
- \_ The Stratification of Homosexual Subjects

### **Learning outcomes of the course**

- \_ To gain knowledge and a critical sense of gender inequality today;
- \_ To read, analyse and discuss theoretical and research texts on the course topics;
- \_ To be introduced to direct observation as a method of enquiry.
- \_ To learn to analyse public debates, cultural products, mass-media communication and policies, by applying the knowledge acquired during the lessons.

### **Evaluation method**

20% participation to class discussions and activities;  
30% mid-term paper;  
50% final test.



## **Syllabus**

- Week 1 Introduction to the Sociology of Gender**  
Class 1: Presentation of the course (topics, activities and evaluation)  
Class 2: How different are women and men?
- Week 2 Problems and approaches**  
Class 1: The Sociology of Gender (1)  
Class 2: The Sociology of Gender (2)
- Week 3 Problems and approaches**  
Class 1: Gender in everyday life  
Class 2: Gender as social structure
- Week 4 Gender “at work”**  
Class 1: Men’s and women’s careers and choices  
Class 2: The gender system in the economic organizations
- Week 5 Gender in the family**  
Class 1: Socialization, roles and identities  
Class 2: The sexual division of labor in the family
- Week 6 Gender and the body**  
Class 1: Social constructions of women’s bodies  
Class 2: Social constructions of men’s bodies
- Week 7 Mid-term break**
- Week 8 Gender snapshots from different national contexts**  
Class 1: Presentation and discussion of students’ mid-term papers  
Class 2: Presentation and discussion of students’ mid-term papers
- Week 9 Gender snapshots from different national contexts**  
Class 1: Presentation and discussion of students’ mid-term papers  
Class 2: Presentation and discussion of students’ mid-term papers
- Week 10 Debating the concept of Erotic capital**  
Class 1: Erotic capital as empowerment  
Class 2: Erotic capital and bodies’ objectification
- Week 11 From Gender to Sexuality**  
Class 1: Thinking Sex  
Class 2: The intersection of Gender and Sexuality
- Week 12 The Social Construction of Homosexuality**  
Class 1: Structural Foundations of the Gay World  
Class 2: *Masculinity and Homophobia*



### **Week 13 The Stratification of Homosexual Subjects**

Class 1: Homophobic Violence, Cultural Essentialism and Sexual Identities

Class 2: Gay Imperialism and Homonormativity

### **Week 14: Exams**

### **Bibliography**

\* Wharton, Amy (2005), *The Sociology of gender: An Introduction to theory and research*, chapter 1, pages 1-16.

\* Holmes, Mary (2007), *What is Gender? Sociological Approaches*, Sage

Other book chapters and articles will be provided in PDF format through the Moodle platform.



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## Comparing East and West: Philosophy East and West. Self and Society in European and Asian Political Thought - F1809

Günter Zöller,  
Ludwig-Maximilians-Universität

### Course Description

The course will investigate the relation between the individual and civil society in a comprehensive perspective that encompasses the ancient and the modern world, in addition to spanning Western European and East Asian cultures. The focus is on philosophical accounts of the civic-social self in the past and the present in the East and the West. Throughout the focus will be on the communal character of civic selfhood in classical and contemporary philosophical thought. The course will be organized in two parts, devoted to Western and Eastern thinking about the civic self, respectively.

The course will begin with the dramatic representation of emerging civic life by two Greek tragedies, Sophocles' *Antigone* (441 BCE), which portrays the conflict between unwritten, family-based law and positive, state-issued law, and Aeschylus' *Oresteia* (458 BCE), which features the replacement of personal revenge and family feuding through public justice and civil courts.

Next the course will discuss Plato's extended analogy between the soul (*psyche*) and the city state (*polis*) in his most famous dialogue, *The Republic* (ca. 380 BCE). The focus here will be on Plato's threefold partitioning of the inner human being and on the corresponding tripartite division of the body politic.

Next the course will turn to Aristotle's influential characterization of the human being as a "political animal" (*zoon politikon*) in *The Politics* (ca. 350 BCE). The pertinent points here will be the distinction between the private and the public sphere and the civically conditioned character of the life of a free human being.

Moving from classical antiquity to modern times, the course will draw on Montesquieu's comprehensive comparative study of political society in *On the Spirit of the Laws* (1748). Here particular attention will be devoted to the republican principle of the rule of law and the mutual requirement of freedom and law.

From there the course will turn to the modern conception of citizenship in a republican constituted state, to be found in Rousseau's influential work, *On the Social Contract* (1762). The main point here will be the twofold status of the citizens as subject to laws that are of their own making (self-legislation, autonomy).

Then the course will turn to the contrastive comparison of ancient and modern civic life, as detailed by Benjamin Constant in his discourse, *On the Liberty of the Ancients Compared with that of the Moderns* (1819). Here the issue will be the momentous dissociation of

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Ludwig Maximilians Universität  
Magister Artium and Dr. phil. in  
Philosophy (Rheinische Friedrich-  
Wilhelms-Universität, Bonn).  
Professor of Philosophy at LMU,  
where he was Chair of the  
Philosophy Department and  
Associate Dean at the Faculty of  
Philosophy, Logic, Theory of Science  
and Religion Studies. Previously  
taught at Grinnell College and  
at the University of Iowa. Was  
Visiting Professor at the University  
of Padova and he is in the Advisory  
Board for Studies in Western  
Philosophy at Tsinghua. Areas of  
specialization: Kant and German  
Idealism; 19th Century Philosophy;  
20th Century Continental  
Philosophy. Areas of competence:  
History of Modern Philosophy;  
Political Philosophy; Aesthetics;  
Philosophy of Music; Philosophy of  
Literature. Already taught at VIU in  
Fall 2011, Spring 2015 and 2017.



the modern individual from immediate civic involvement and direct political influence.

In a next move the course will address Hegel's influential distinction between the social spheres of civil society and the state in his comprehensive account of modern social life, *Elements of the Philosophy of Right* (1820). The chief concern here will be with the functional division of the modern human being into the city burger and the state citizen.

In a major further move the course then will compare and contrast the ancient and modern Western conception of civic life analyzed so far with Eastern ways of describing and prescribing the individual's relation to a social and civil whole. The focus here will be on Confucian social and civic ethics in the specifically different but structurally akin relations between ruler and ruled and parents and children. The primary text here will be the posthumous collection of Confucius' teachings and conversations, *The Analects*. In concluding, the course will consider the nature and significance of the contemporary revival of ancient Confucian ethical thought in an otherwise increasingly modernized East Asian world.

### **Learning Outcomes**

Students will acquire historical and philosophical knowledge about the relation between ancient and modern as well as European and Asian conceptions of political society, improve their skills in the analysis of philosophical texts and problems, and enhance their ability to discuss complex theoretical issues in written and spoken academic English.

### **Teaching and Evaluation Methods**

The course will be taught as a seminar with substantial and regular student participation, including formal presentations, moderated discussions and writing assignments. The final grade will be based one third each on active class participation, a formal class presentation and a term paper.

### **Syllabus**

Orientation week

Week 1 Introduction: the ancients and the moderns; Sophocles: the family and the state

Week 2 Aischylus: service and sacrifice; revenge and justice



- Week 3 Plato: *psyche* and *polis*; philosophers and rulers
- Week 4 Aristotle: *oikos* and *polis*; democracy and polity
- Week 5 Montesquieu: republican government and despotic rule; law and freedom
- Week 6 Rousseau: state of nature and civil state; democracy and republic
- (Week 7 Mid-term break)
- Week 8 Kant: the idea of the republic; law and ethics
- Week 9 Hegel: civil society and the state
- Week 10 Constant: ancient and modern liberty; the public and the private
- Week 11 Confucius: the sage and the ruler
- Week 12 Modern Confucianism: ethos and civility
- Week 13 Modern China: democracy and meritocracy
- (Week 14 Final exams)

## Bibliography

### Primary

- Sophocles, *Antigone* (selections)
- Aeschylus, *The Oresteia* (selections)
- Plato, *The Republic* (selections)
- Aristotle, *The Politics* (selections)
- Montesquieu, *On the Spirit of the Laws* (selections)
- Rousseau, *On the Social Contract* (selections)
- Constant, *On the Liberty of the Ancients Compared with that of the Moderns*
- Hegel, *Elements of the Philosophy of Right* (selections)
- Confucius, *The Analects* (selections)

### Secondary

- Stephen C. Angle, *Contemporary Confucian Political Philosophy* (Cambridge: Polity, 2012)
- Daniel A. Bell (Ed.), *Confucian Political Ethics* (Princeton: Princeton University Press, 2008)
- Daniel A. Bell, *The China Model: Political Meritocracy and the Limits of Democracy* (Princeton: Princeton University Press, 2015)
- Joseph Chan, *Confucian Perfectionism: A Political Philosophy for Modern Times* (Princeton: Princeton University Press, 2013)



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## **Representations of Time and Space in Western and Far Eastern Cultures – F1810**

Agostino De Rosa,  
Università Iuav di Venezia

### **Course description**

The course aims to introduce the students to know and interpret the figurative forms by means of which the Western and the Eastern (especially Sino-Japanese) cultures used to represent time and space. Starting from the analysis of the anthropologic positions that have historically distinguished the two ethno-cultural fields, the course will provide a close examination of why, despite the development in the West of the conical linear perspective during the Renaissance, it's been privileged in the Far East that pseudo-axonometry which quickly became the symbolic form for the complex native philosophical and religious context. The theme of the representation of light and shadow in both of the figurative contexts will be particularly underlined, employing materials coming not only from the history of art and of figuration, but also from literature, music and cinema.

### **Learning outcomes of the course**

The expected learning outcomes are those related to a development for the students of a comparative approach between the Western and Eastern forms of representation, by means of the analytic observation and the documentary study of some of the figurative milestones. The course aims at developing for the student her/his own critical capacities in the exegesis of images characterized by a strong geometric and symbolic content, even if distant from an ethnographic point of view, by trying to make the common features stand out.

### **Teaching and evaluation methods**

The course will consist of lectures, with the aid of multimedia materials. The students' learning will be evaluated with two short individual exercises during the course, in the form of seminars, each counting for 30% of the final grade (30%+30%=60%). The remaining 40% will be given according to the final exam, which will consist of a discussion about the themes developed during the course.

Evaluation methods:

- 30% 1st individual exercise
- 30% 2nd individual exercise
- 40% Final discussion

### **De Rosa Agostino,**

Università Iuav di Venezia  
Architect and Full Professor  
of Architecture at Iuav. Teaching  
interests: Foundations and  
Applications of Descriptive  
Geometry; Theory and History  
of Representation Methods;  
Architectural Drawing in Landscape  
Architecture. He has written books  
and essays on the theme of  
representation, the history of images  
and land art. Edited the critical  
edition of the works and treatises on  
perspective by friar Jean François  
Niceron (1613–1646), reconstructing  
– digitally and physically –  
the optical devices and tricheries  
designed by him. He is also the  
Scientific co-ordinator of the  
surveying program (with laser  
scanner technology) of the  
anamorphic paintings hosted  
in the Monastery of Trinità dei Monti  
(Rome). He has curated exhibitions  
in Italy, Germany and Sweden. He  
already taught at VIU in Spring 2014-  
2016.



## Syllabus

### Week 1 Perspective versus axonometry

Lesson 1- *The geometrical and cultural roots of linear perspective*

\_ Panofsky, E. (1996). *Perspective as Symbolic Form*, Zone Book, Brooklyn, New York.

\_ Scolari, M., (2012). *Oblique Drawing. A History of Anti-Perspective*, The MIT Press, Cambridge, Massachusetts.

Lesson 2-*Projective Foundations of Linear Perspective*

\_ Montague, J. (2013). *Basic Perspective Drawing: A Visual Approach*, Wiley, Hoboken, NJ: 40-78.

\_ Kemp, M. (1992) *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*, Yale, Yale University Press.

### Week 2 Between Shadows and Light

Lesson 1- *Theory and History of Shadow Projection (I)*

\_ Stoichita, V. (2013). *Short History of the Shadow*, Reaktion Books, London: 1st chapter.

\_ Gombrich, E. (1995). *Shadows: The Depiction of Cast Shadows in Western Art*, National Gallery, London.

Lesson 2- *Theory and History of Shadow Projection (II)*

\_ Bauer, G. (1987). *Experimental Shadow Casting and the Early History of Perspective*, in "Art Bulletin", vol. LXIX, June.

### Week 3 Lesson 1- *Theory and History of Shadows Projection (III)*

\_ Da Costa Kaufmann, T. (1975). *The Perspective of Shadows: The History of the Theory of Shadow Projection*, in "Journal of the Warburg and Courtauld Institutes", Vol. 38: 258-287.

A-perspectival representation in Far East Figurative Art

Lesson 2-*Delete the senses*

\_ De Rosa, A. (1998). *L'infinito svelato allo sguardo. Forme della rappresentazione estremo orientale*, Milan, Città Studi: 1st chapter.

### Week 4 Lesson 1- *Images without limits*

\_ De Rosa, A. (1998). *L'infinito svelato allo sguardo. Forme della rappresentazione estremo orientale*, Milan, Città Studi: 2nd chapter.

\_ Wells, W.H.(1935). *Perspective in early Chinese Painting*, London, E. Coldston.

Lesson 2- *At the edge of the shadow*

\_ De Rosa, A. (1998). *L'infinito svelato allo sguardo. Forme*



della rappresentazione estremo orientale, Milan, Città Studi:  
3rd chapter.

Junichiro, T. (2001). *In Praise Of Shadows*, new edition,  
London, Vintage Classics.

\_ Glum, P.(1981-82). *Light without shade*, I, in "Oriental Art"  
n°4, Winter

\_ Glum, P.(1982). *Light without shade*, II, in "Oriental Art"  
n°1, Spring.

#### Week 5 The art of light and space

Lesson 1—*Another Horizon: James Turrell's light installations*  
(I)+II

\_ De Rosa, A. (2006). *James Turrell/Geometrie di Luce/Roden*  
*Crater Project*, Electa, Milan. - Sinnreich U., edited by  
(2009). *James Turrell: Geometry of Light*, Ostfildern, Hatje  
Cantz.

Assignment of 1st individual exercise: comparative study  
of two pictorial images (one from Renaissance's pictorial  
tradition, and the other from Far East's one) freely chosen  
by the student.

Lesson 2—*A Dawn in the Void: The Roden Crater Project* (I)

\_ De Rosa, A. (2006). *James Turrell/Geometrie di Luce/Roden*  
*Crater Project*, Electa, Milan.

\_ Govan, M., edited by (2013). *James Turrell: A Retrospective*,  
New York and London, Prestel USA.

#### Week 6 Lesson 1—*A Dawn in the Void: The Roden Crater Project* (I)

\_ De Rosa, A. (2006). *James Turrell/Geometrie di Luce/Roden*  
*Crater Project*, Electa, Milan.

\_ Govan, M., edited by (2013). *James Turrell: A Retrospective*,  
New York and London, Prestel USA,

Delivery of 1st individual exercise.

Lesson 2— exercises' discussion and readings

Midterm Break Week

#### Week 8 The Vertigo of Sight

Lesson 1—*The Secrets of Anamorphosis. First part*

\_ De Rosa, A., D'Acunto, G. (2002). La vertigine dello sgar-  
do. Tre saggi sulla rappresentazione anamorfica, Venezia,  
Libreria Editrice Cafoscarina: 1st chapter.

\_ Massey, L. (2007). *Picturing Space, Displacing Bodies:*  
*Anamorphosis in Early Modern Theories of Perspective*,  
University Park, PA, Penn State University Press.



Lesson 2–*The Secrets of Anamorphosis. Second part*

\_ De Rosa, A., D'Acunto, G. (2002). La vertigine dello sguardo. Tre saggi sulla rappresentazione anamorfica, Venezia, Libreria Editrice Cafoscarina: 1st chapter.

\_ Massey, L. (2007). *Picturing Space, Displacing Bodies: Anamorphosis in Early Modern Theories of Perspective*, University Park, PA, Penn State University Press.

Week 9 Lesson 1– *Small visual mazes*

\_ De Rosa, A., D'Acunto, G. (2002). La vertigine dello sguardo. Tre saggi sulla rappresentazione anamorfica, Venezia, Libreria Editrice Cafoscarina: 2nd chapter.

\_ Kemp, M. (1992). *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*, Yale, Yale University Press.

Assignment of 2nd individual exercise: comparative study (i.e. paper) of two essays:

1) Plummer, H. (1987). *Poetics of Light*, in "A+U", Tokyo December;

2) Junichiro, T. (2001). *In Praise Of Shadows*, new edition, London, Vintage Classics.

Maximum length: 10 pages (excluding the illustrations). Research papers must include bibliographical references and notes.

Lesson 2– *Steps into Infinity: the Twins Anamorphic Corridors at Trinità dei Monti (Rome)*

\_ De Rosa, A., (2013). *Jean François Nicéron. Prospettiva, catottrica e magia artificiale*, Rome, Aracne.

Week 10 Comparing East and West: some case studies

Lesson 1–Guest lecture: Alessio Bortot (University luav of Venezia), *AngBayon shrine and its Cosmogonic Architecture*. Delivery of 2nd individual exercise.

Week 11 Lesson 1–Guest lecture: Isabella Friso (Università degli Studi di Padova), *The works by L.I. Kahn, between East and West*.

Lesson 2 -Guest lecture: Cosimo Monteleone (University luav of Venezia), *The Observatory by Maharaja Sawai Jai Singh (Jaipur, India)*.

Week 12 Lesson 1–Guest lecture: Andrea Giordano (Università degli Studi di Padova), *History of Perspective through Ideal Cities*.

Lesson 2 -Guest lecture: Cosimo Monteleone (University



luav of Venezia), *Frank Lloyd Wright and the Far East*.

**Week 13** Lesson 1– paper discussion and readings

Lesson 2–paper discussion and readings.

**Exam week December 17-21 2018**

## **Bibliography**

### **Required readings**

Panofsky, E. (1996). *Perspective as Symbolic Form*, Zone Book, Brooklyn, New York.

Plummer, H. (1987). *Poetics of Light*, in “A+U”, Tokyo December.

Junichiro, T. (2001). *In Praise Of Shadows*, new edition, London, Vintage Classics.

### **Suggested readings**

AA.VV., *VIA/Architecture and Shadow*, #11, Philadelphia 1990

Aromberg Levin, M., Piero della Francesca: The Flagellation, New York 1972

Bauer, G., Experimental Shadow Casting and the Early History of Perspective, in “Art Bulletin”, vol. LXIX, June 1987

Baxandall, M., *Shadows and Enlightenment*, New Haven e London 1995

Clunas, C., *Pictures and Visuality in Early Modern China*, London 1997

Fong, M., The technique of ‘chiaroscuro’ in Chinese Painting from Han through T’ang, in “Artibus Asiae”, XXXVIII, 2/3, Ascona 1976

Glum, P., Light without shade, I, in “Oriental Art” n°4, Winter 1981/82

Glum, P., Light without shade, II, in “Oriental Art” n°1, Spring 1982

Gombrich, E. H., *Shadows/The depiction of cast shadows in western art*, London 1995.

Hung, W., *The Double Screen/Medium and Representation in Chinese painting*, London 1996

Inoue, M., *Space in Japanese Architecture*, New York/Tokyo, 1985

Isozaki, A., ‘Ma’: Japanese Time-Space, in “JA”, Tokyo February 1979

Itoh, T., *Space and Illusion in the Japanese Garden*, New York-Tokyo & Kyoto, 1977

Kemp, M., *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*, Yale 1992

Maeda, R. J., *Spatial Enclosures: the Idea of Interior Space in Chinese Painting*, in “Oriental Art” #4, Fall 1985/86

Maki, F., *Japanese City Spaces and the Concept of Oku*, in “JA”, Tokyo May 1979



- March, B., A Note on Perspective in Chinese Painting, in "The China Journal", VII/2, August 1929
- March, B., Linear Perspective in Chinese Painting, in "Eastrn Art" n°3, Philadelphia 1931
- Needham, J., Wang, L., Lo Gwey, D., voice Perspective, in AA.VV., "Science and Civilization in China", vol. IV, Cambridge 1971
- Nietschke, G., From Shinto t o Ando/Studies in Architectural Anthropology in Japan, London-Berlin 1993
- Scolari, M., Oblique Drawing: A History of Anti-Perspective, Cambridge Mass. 2012
- Wells, W.H., Perspective in early Chinese Painting, London 1935



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## Cultural History of the Jewish Diaspora – F1811

Valery Dymshits and Alexander Ivanov,  
European University at Saint Petersburg

### Course Description

Modern humanities have developed two main concepts of Jewish culture – the “unitary” and the “multiple” one, or to be more precise in the last case, multiple Jewish cultures. However, we suggest that these two concepts might not be that different from each other. On the one hand, partisans of the unitary concept often take into consideration interactions between Jews and non-Jews, but they consider them less important. On the other hand, proponents of a pluralistic hybrid character of Jewish culture agree that practices adopted from neighboring cultures undergo transformation within a specific Jewish context.

As long-term diasporic minorities, Jewries were keen on formulating and preserving their identity/identities notwithstanding the fluidity of Jewish culture/cultures and the blurring of their boundaries. The main source of the so-called core Jewish identity was a religious and in a broader sense, cultural heritage, but this heritage has been changing over the last two centuries: traditional Jewish texts were joined by national history, literature and fine arts, printed books – by museums and exhibitions, pilgrimage – by tourism.

The multi-ethnic and multi-language Jewish community is united by Hebrew as the sacred language and a set of Holy books (Tanakh, Talmud, Rabbinical literature). All Jewish ethnic groups produced such specific linguistic phenomena as their own vernacular and a complex of ritual objects. There was an uninterrupted cultural dialogue between different Jewish communities. Taking into consideration these and many other factors we can describe world Jewry as a special type of civilization.

Our primary task will be to examine and to clarify the complex issues of Jewish identity construction, heritage preservation, and cultural concepts within broad geographical and historical perspectives. A wide variety of episodes from different countries and epochs will merge into a single narrative thanks to implicit similarities between social, cultural and ideological elements.

We shall start with a general overview of the historical evolution of the Jewish diaspora and a brief description of the diversity of Jewish cultures and languages and then discuss the cultural specifics of different Jewish ethnic groups in Europe, Africa, and Asia taking into consideration their material culture, art, language and folklore. Our discussion will be based on twenty-five years of field research of Jewish ethnography and folk art in different regions including

### Valery Dymshits,

European University  
at St. Petersburg  
Doctor of Sciences in Chemistry  
(St. Petersburg Technological  
Institute). Researcher and lecturer,  
Interdepartmental Center  
“Petersburg Judaica” of EUSP.  
Taught Jewish ethnography, Jewish  
folklore, History of Yiddish Literature,  
History of Jewish Folkloristic  
and Ethnography, Russian-Jewish  
Literature at EUSP and  
at St. Petersburg State University.  
Took part in the foundation  
of St. Petersburg Jewish University  
(PJU), now St. Petersburg Institute  
of Judaica (PIJ), where he was Head  
of the Institute of Jewish Diaspora  
Research. Has done field works  
in Ukraine, Moldavia, Byelorussia,  
Baltic States, Central Asia, Caucasus  
and Romania. Worked on the  
ethnography and folk culture  
of Ashkenazim, Bukhara Jews,  
Mountain Jews, Georgian Jews,  
Russian Jewdaisers sects. Already  
taught at VIU with Alexander Ivanov  
in Fall 2016.

### Aleksandr Ivanov, European

University at St. Petersburg  
Member of the Commission  
for Research Planning and Chief  
administrator of the Center  
“Petersburg Judaica” at EUSP, where  
he taught “Jewish Life under  
Bolshevik’s Rule: Politics, Ideologies,  
Representations, 1920s-30s.”.  
He is coordinator of the Petersburg  
branch of the International archival  
project on Jewish documentary  
sources in depositories of Russia,  
Ukraine, and Belarus carried out  
by the Russian State Humanitarian  
University (Moscow) and the Jewish



Eastern Europe, Central Asia and the Caucasus. We will introduce the concept of a 'usable past' within the framework of the global Jewish context. Special attention will be paid to the evolution of a single religious Jewish identity into several modern identities: historical, ethnic, national, political, cultural, etc.

We will analyze the role of Yiddish literature and language as a new resource for constructing a secular identity in the global context tracing the transformation of Yiddish from a low status vernacular into a global language of an international Jewish cultural elite in the early-20th century.

Some unusual cases such as the Jewish boxers in Great Britain in the 18th – 20th centuries and Jewish soldiers in the Finnish army during and after the WWII will be examined to demonstrate how an intangible Jewish heritage served as a source of local and global Jewish identities.

Another important portion of our course will be dedicated to charitable communal institutions and their role in Jewish culture as a development of the Jewish giving tradition into professional philanthropy in Eastern and Western Europe and in the USA in the late-19th – 20th centuries.

We will compare Zionist and Territorialist agricultural colonization projects in Palestine, Argentina, the USA, and Russia in 1900s – 1940s. We will discuss the importance of material and immaterial Jewish heritage and ways of preserving it, including practices, representations, expressions, skills etc. related to Hebrew and Jewish studies, the creation of Jewish museums and archives in Europe, the USA, and the Soviet Union that can be considered as places of Jewish memory in the 20th century. We will talk about the memorialization of the Holocaust as a part of Jewish cultural heritage and as an integral part of the global heritage of all mankind.

The Klezmer Music Revival will be studied as an important cultural construct (an 'invented tradition') specific to 20th century Jewish culture and an integral part of the World Music movement in the late 1970s – 2010s.

Reconstructing the cultural history of Jewry, we will apply different methods and approaches developed by anthropologists, sociologists, historians of institutions, etc. teaching our students how to utilize them for the analysis of cultural interactions in a global perspective.

Theological Seminary (New York).

Fields of research include: History of the Russian Jewry, History of Jewish philanthropic organizations, History of the formation of Jewish archives in Russia, visual sources on the History of Jews in Russia from a visual anthropology perspective. Already taught at VIU with Valery Dymshits in Fall 2016.



## Syllabus and Readings

### Part I

**Class 1.** Diaspora cultures as the special type of culture. Diasporas typologies. Jews as a paradigmatic Diaspora group. The main features of the ethnography of minorities.

Reading:

- Brubaker, Rogers. *"The 'diaspora' diaspora"*. Ethnic and Racial Studies, 2005.28 (1): 1–19.

Recommended further reading:

- *Encyclopedia of Diasporas. Immigrant and Refugee Cultures around the World*. Ed. Melvin Ember. 2005

**Class 2.** Who are the Jews? Between religious, social, ethnic and linguistic definitions. The Jewish folk as a special type of civilization.

Reading:

- Rosman Moshe. *Prolegomenon to the Study of Jewish Cultural History* // Jewish Studies, an Internet Journal, vol. 1 (2002), pp. 109–127

Recommended further reading:

- Rosman Moshe. *How Jewish is Jewish History?* Oxford and Portland, Oregon: The Liftman Library of Jewish Civilization, 2007

**Class 3.** "Jewish" languages as a sociolinguistic category. The main features of Jewish languages. The sociolinguistic situation in the traditional Jewish community. Yiddish as the classical Jewish language.

Reading:

- Katz, Dovid. *Yiddish* // The YIVO Encyclopedia of Jews in Eastern Europe.

Recommended further reading:

- Harshav Benjamin, *Language in Time of Revolution*.

Stanford University Press, 1993

- Harshav Benjamin, *The Meaning of Yiddish*. Stanford University Press, 1999

**Class 4.** The structure of the Jewish Diaspora. The main directions of the historical migration of the Jews. A list of the main Jewish ethnic groups. The concept of secondary Diaspora. The ethnic structure of the contemporary Jewish Diaspora.

Reading:



- Gottheil, Richard; Reinach, Théodore *DIASPORA*

Recommended further reading:

- *The Routledge Handbook of Contemporary Jewish Cultures*. Ed. by Nadia Valman and Laurence Roth. L.: Routledge, 2014

**Class 5.** Confessional structure of the Jewish Diaspora. Basic communities and sects. Ashkenazim and Sephardim as religious terms. Hasidism and Mitnagdim. Karaites and Samaritans.

Reading:

- Stampfer, Shaul. *Families, Rabbis and Education. Traditional Jewish Society in Nineteenth-Century Eastern Europe*. The Littman Library of Jewish Civilization, 2010.

Recommended further reading:

- Neusner, Jacob. *A Short History of Judaism*. Fortress Press. 1992

**Class 6.** Jewish ethnic groups in Europe. Ashkenazim and Sephardim in historical, religion, ethnic meaning of terms.

Reading:

- Hundert Gershon D., *Jews in Poland-Lithuania in the Eighteenth Century: A Genealogy of Modernity*. University of California Press, 2004.

- *Odyssey of the Exiles*. The Sephardi Jews 1492 -1992. Ed. Ruth Porter, Sarah Harel-Hoshen. Beth Hatefutsoth. Israel 1992

Recommended further reading:

- Kaplan, Yosef. *The Alternative Path of Modernity. The Sephardi Diaspora in Western Europe*. Brill, 2000.

**Class 7.** Jewish ethnic groups of Persia, the Arab countries, Central Asia and India. Mechanisms of ethnogenesis in the Jewish Diaspora. Vanished and emerging ethnic groups. Krymchaks. Bukhara Jews. Mountain Jews. What does it mean “to become a Jew” and “to stop being a Jew”? Cases of the Jewish identity in different groups. Sabbatarians. Jewish ethnicity as a factor in Jewish politics.

Reading:

- Dymshits, Valery. *The Eastern Jewish Communities of the Former USSR // Facing West*. Oriental Jews of Central Asia and the Caucasus. Amsterdam: Zwolle, 1998. Pp. 7 – 28.

- Dymshits, Valery. *Jews of the Caucasus. Mountain Jews //*



Facing West. Oriental Jews of Central Asia and the Caucasus. Amsterdam: Zwolle, 1998. Pp. 107 - 109.

Recommended further reading:

- Emelyanenko, Tatjana. *Central Asian Jewish Costume //*

Facing West. Oriental Jews of Central Asia and the Caucasus. Amsterdam: Zwolle, 1998. Pp. 33-61

- Dmitriev, Vladimir. *Jews of the Caucasus //* Facing West. Oriental Jews of Central Asia and the Caucasus.

Amsterdam: Zwolle, 1998. Pp. 75 - 106

**Class 8. Seminar on the Ethnic Structure of Jewish Diaspora. Similarities and differences.**

**Class 9. Traditional Jewish art from all over the world and from all periods. How the concrete religious function interacted with local artistic tradition.**

Reading:

- Amar, Ariella; Jacoby, Ruth. *Ingathering of the Nations.*

*Treasures of Jewish Art.* Israel. 1998.

Recommended further reading:

- The Center for Jewish Art. Hebrew University, Jerusalem.

<http://cja.huji.ac.il/>

**Class 10. "Jewish time and "Jewish space". The structure of cultural values. The structure of annual cycles and the life cycle in the different Jewish communities. The perception of the Jews by their "ethnic neighbors".**

Reading:

- Stern, Sacha. *Calendar and Community: A History of the Jewish Calendar 2nd Century BCE to 10th Century CE.*

Oxford University Press, 2001

- Bartal, Israel. *Relations between Jews and Non-Jews.*

*Literary Perspectives //* The YIVO Encyclopedia of Jews in Eastern Europe.

Recommended further reading:

- Goldberg, Sylvie-Anne. *Crossing the Jabbok. Illness and*

*Death in Ashkenazi Judaism in Sixteenth -through*

*Nineteenth -Century Prague.* Berkeley -Los Angeles,

University of California Press, 1996

- Zborowski Mark, Herzog Elizabeth. *Life Is With People: The Culture of the Shtetl.* Schocken Books, 1995.

**Class 11. Seminar "The image of the Jew as the stranger in world folklore and literature".**



**Class 12. Jewish ethnic groups in the modern world. The conflict between ethnic and national identities. Israel and the Diaspora.**

Reading:

- Della Pergola, Sergio. *World Jewish Population, 2010*. Association for the Social Scientific Study of Jewry (ASSJ), Jewish Federations of North America (JFNA), North American Jewish Data Bank, November 2010

Recommended further reading:

- Elazar, Daniel J. *The Jewish People as the Classic Diaspora: A Political Analysis*

**Part II**

**Class 13. Introductory Lecture. Jewish identities, collective memory, and cultural heritage in the modern era.**

Reading:

- *The Routledge Handbook of Contemporary Jewish Cultures*. N. Valman and L. Roth (eds.). Routledge, 2014.
- Chiara Bortolotto, From Objects to Processes: UNESCO'S "Intangible Cultural Heritage", in *Journal of Museum Ethnography*, No. 19 (March 2007), pp. 21–33.

Recommended further reading:

- David Biale, Confessions of an Historian of Jewish Culture, in *Jewish Social Studies*, New Series, Vol. 1, No. 1 (Autumn, 1994), pp. 40–51.
- Helmut K. Anheier, Yudhishtir Raj Isar, *Cultures and Globalization. Heritage, Memory and Identity*. SAGE Publishing, 2011:

**Class 14. Peculiarities of Jewish local identities: the case of the Jewish boxers in Great Britain, 18th – 20th centuries.**

Reading:

- *Fighting Back? Jewish and Black Boxers in Britain*. M. Berkowitz and R. Ungar (eds.). London: University College, 2007.

Recommended further reading:

- Stephen H. Norwood, "American Jewish Muscle": Forging a New Masculinity in the Streets and in the Ring, 1890–1940, in *Modern Judaism*, Vol. 29, No. 2 (May, 2009), pp. 167–193.
- Allen Bodner, *When Boxing Was a Jewish Sport*. New York:



Excelsior Editions, 1997.

**Class 15. In the service of their native country: the case of Jewish soldiers in the Finnish army during the WWII.**

Reading:

- Tapany Harviainen, The Jews in Finland and World War II, in *Nordisk Judaistik. Scandinavian Jewish Studies*, Vol. 21 (1–2, 2000), pp. 157–166.

Recommended further reading:

- Hannu Routkallio, “Cast into the Lion’s Den” – Finnish Jewish Soldiers in the Second World War, in *Journal of Contemporary History*, Vol. 29, No. 1 (January, 1994), pp. 53–94.

- Hannu Routkallio, *Finland and the Holocaust. The Rescue of Finland’s Jews*. New York: Holocaust Library, 1987.

**Class 16. Jewish history and culture through the prism of Jewish archives: Jewish Communal Records (Pinkassim, Takkanot ha-Kahal, Genizot) and non-Jewish archives pertaining to Jews (records of Jewish-related legislation in England, Spain, the Kingdom of Poland, Grand Duchy of Lithuania, Russian Empire) in the early modern era.**

Reading:

- *Encyclopedia Judaica*, in 22 vol., 2nd ed., Vol. 1. Detroit: Macmillan/Keter, 2007:

Recommended further reading:

- Francis X. Blouin Jr., William G. Rosenberg, *Processing the Past: Contesting Authority in History and the Archives*.

Oxford University Press, 2011.

- Jacob R. Marcus, *The Jew in the Medieval World. A Source-book, 315 – 1791*. Hebrew Union College, 1981.

- Adina Hoffman, Peter Cole, *Sacred Trash: The Lost and Found World of the Cairo Geniza*. New York: Schochen Books, 2011.

**Class 17. Jewish archives and the rise of the Jewish historical scholarship in Europe (Germany, France, England), and in the United States, late-19th – 20th century.**

Reading:

- Miriam Viner, Archives, in *The YIVO Encyclopedia of Jews in Eastern Europe*. G. D. Hundert (ed.) University, Vol. 1. New Haven & London: Yale University Press, 2008:

Recommended further reading:

- Alexander Ivanov, Introduction, in *Jewish Documentary*



*Sources in Saint Petersburg Archives*. A. Ivanov & M. Kupovetsky (eds.). Vol. 1 – Federal Archives. St. Petersburg: “MIR”, 2011, pp. 46–74.

- Avraham Greenbaum, The Beginnings of Jewish Historiography in Russia, in *Jewish History*, Vol. 7, No. 1 (Spring, 1993), pp. 99–105.

**Class 18.** Jewish Archives in the time of the Holocaust: looting, destruction, rescue. The Einsatzstab Rosenberg, the NSDAP Institut zur Erforschung die Judenfrage (Institute for Study of the Jewish Question) in Frankfurt, the Ringelblum Archive.

Reading:

- David Fishman, *Securing Our Inheritance: The Fate and State of Jewish Documentary Heritage in Europe*. London: Rothschild Foundation (Hanadiv) Europe, 2015.

- Patricia K. Grimsted, Alfred Rosenberg and the ERR: The Records of Plunder and the Fate of the Loot, in *IISH Research Paper 47*. Published online by the International Institute of Social History (IISH/IISG), Amsterdam (March 2011):

Recommended further reading:

- David Fishman, *The Book Smugglers: Partisans, Poets, and the Race to Save Jewish Treasures from the Nazis*. Lebanon, NH: Fore Edge, 2017.

- *The Ringelblum Archive. Warsaw Ghetto. Selected documents*. E. Bergman, T. Epsztein eds. Warsaw: The Emanuel Ringelblum Jewish Historical Institute, 2000.

**Class 19.** The Jewish giving tradition as an important cultural asset: the case of Jewish philanthropy in relation to Jewish agricultural colonization projects in Palestine, Argentina and the USA, 1900s – 1920s.

Reading:

- Yehuda Levin, Labor and land at the start of Jewish settlement in Argentina, in *Jewish History*, Vol. 21, No. 3/4 (2007), pp. 341–359.

- Uri D. Herscher, *Jewish Agricultural Utopias in America, 1880-1910*. Detroit: Wayne State University Press, 1991.

Recommended further reading:

- Ephraim Frisch, *An Historical Survey of Jewish Philanthropy. From the Earliest Times to the Nineteenth*



*Century*. New York: Cooper Square Publishers, 1969.

**Class 20.** The rise of transnational Jewish philanthropy in 1920s – 1940s and modernization of East European Jewry: the case of the Society for Promotion of Artisan and Agricultural work among Jews (ORT).

Reading:

- Alexander Ivanov, From a Russian-Jewish Philanthropic Organization to the 'Glorious Institute of World Jewry': Activities of the World ORT Union in the 1920s – 1940s, in *Russian Jewish Diaspora and European Culture*. P. Wagstaff, J. Schulte, O. Tabachnikova (eds.). Leiden & Boston MA: Brill, 2012, pp. 387–416.

Recommended further reading:

- Alexander Ivanov, From Charity to Productive Labor: The World ORT Union and Jewish agricultural colonization in the Soviet Union, 1923 – 38, in *East European Jewish Affairs*, 2007. Vol. 37. Issue 1, pp. 1–28.

- Alexander Ivanov, Facing East: The World ORT Union and the Jewish Refugee Problem in Europe, 1933–1938, in *East European Jewish Affairs*, Vol. 39

[HYPERLINK "http://www.informaworld.com/smpp/title%7Edb=all%7Econtent=t713720502%7Etab=issueslist%7Ebranches=39"](http://www.informaworld.com/smpp/title%7Edb=all%7Econtent=t713720502%7Etab=issueslist%7Ebranches=39)

**Class 21.** Preservation of Jewish cultural heritage and creation of Jewish museums in the late-19th – early 20th century (Wien, Prague, St. Petersburg): theories and practices; Jewish contemporary commemorative practices and creation of the Holocaust museums and exhibitions.

Reading:

- Olga Litvak, Museums and Exhibitions, in *The YIVO Encyclopedia of Jews in Eastern Europe*. G. D. Hundert (ed.) University, Vol. 2. New Haven & London: Yale University Press, 2008:

- Isabel Wollaston, Negotiating the Marketplace: The Role(s) of Holocaust Museums Today, in *Journal of Modern Jewish Studies*, Vol. 4, No. 1 (2005), pp. 63–80.

Recommended further reading:

- *Jewish Museum Vienna, from A to Z*. M. Feurstein-Prasser (ed.). Munich, Berlin, London: Prestel, 2006.

- Hana Volavková, *A Story of the Jewish Museum in Prague*. Prague: Artia, 1968.



- *Photographing the Jewish Nation. Pictures from S. An-sky's Ethnographic Expeditions*. U. Avrutin, V. Dymshits, A. Ivanov, A. Lvov, H. Murav, A. Sokolova (eds.). Waltham, Massachusetts: Brandeis University Press & Hanover and London: University Press of New England, 2009.
- Georges Didi-Huberman, *Images in Spite of All: Four Photographs from Auschwitz*. University of Chicago Press, 2008.

**Class 22. Representation of the Jewish past in contemporary museums: the case of the exhibition “Family heirlooms and Jewish Memory” in St. Petersburg Museum of the History of Religion, 2011.**

Reading:

- Alla Sokolova, Jewish memory and family heirlooms (based on materials from filed studies in St. Petersburg, 2010 – 2011, in *East European Jewish Affairs*, Vol. 43, Issue 1, pp. 3–30.

Recommended further reading:

- Ewa Domanska, The material presence of the past, in *History and Theory*, Vol. 45, No. 3 (2006), pp. 337–348.
- Pierre Nora, Between Memory and History: Les Lieux de Mémoire, in *Representations*, No. 26 (1989), pp. 7–24.
- Erving Goffman, *Frame Analysis: An Essay on the Organization of Experience*. New York: Harper & Row, 1974.

**Class 23. Music as cultural bridge: Yiddish music in Soviet Union and its influence over Klezmer revival of 1990s – 2010s.**

Reading:

- Alexander Ivanov, Yiddish Music and Musicology in Petrograd / Leningrad / Saint Petersburg through the Prism of Document Collections in the City Archives, in *Three Cities of Yiddish: St. Petersburg, Warsaw and Moscow*. G. Estraikh & M. Krutikov, eds. Oxford: Legenda, 2017, . 141–157.

Recommended further reading:

- Henry Sapoznik, *Klezmer! Jewish Musik from Old World to Our World*. Schirmer Trade Books, 2006.
- Yale Strom, *The Book of Klezmer: The History, The Music, The Folklore*. Chicago Review Press, 2011.
- David Moscovitz, Does “Radical Jewish Culture” Produce Radical Jewish Rhetoric? in *Studies in American Jewish*



*Literature*, Vol. 21, Days of Wonder: Nights of Light (2002),  
pp. 162-171.

**Class 24. Seminar. Jewish tangible and intangible heritage: contemporary theories and practices.**

**Exam-week. Papers due.**

**Evaluation**

30% — contribution to the first and second seminars

30% — contribution to the third seminar

40% — final paper



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## Jewish Visual Culture – F1812

Valery Dymshits and Alexander Ivanov,  
European University at St. Petersburg

Images of the vanished world: representations of Jewish life in Europe before and after World War II in theater, photography, and cinematography

### Course Description

The 20th century marked an intensive, even revolutionary development of Jewish visual culture, affecting all its spheres including photography, theatre, feature and documentary films. The photographic craft and filmmaking that combined technological advances with commercial prospects were considered quite respectable even fashionable among the Jews in the Russian Empire and later in the USSR as well as in the other countries of Eastern Europe and overseas. It is no exaggeration to say that involvement of the Jews in photographic and cinema business was in fully consistent with the modernization process that had been taking place in the Jewish society of Eastern Europe and photographs and films by a virtue of media nature and wide circulating had played an important role as a sort of intermediary between the Jews and their non-Jewish environment. Accordingly, it is not surprising that the Jews had occupied key positions in photography and cinema between World War I and II mainly in three countries: Russia/Soviet Union, Poland and the United States. These spheres of Jewish visual culture are little known to modern audiences. Meanwhile, the study and interpretation of visual images that were later included in the golden fund of world photography and cinema and that had been created by Jewish photographers and filmmakers allows us to rise a number of important issues and problems standing far beyond the boundaries of Jewish topics.

Among these issues one can mention the following: mutual relations and influences between cinema, photography, fine art and literature, “what is ethnographic photography and film?”; photography and cinema as the tools of nation-building; manifestation of the national idea in photography and films; creation and employment of photographic and cinematic images for propagation of political ideas and ideologies, etc. Since many of the discussed films and photo-works are inspired by literary products (novels, poetry, art manifestes, political pamphlets, newspaper articles) significant part of the lecture course will be dedicated to discussions of the ratio of visual images to their verbal primary sources.

World War II and the Catastrophe of the European Jewry have forced to rethink the importance of visual culture for the Jewish communi-

### Valery Dymshits,

European University  
at St. Petersburg  
Doctor of Sciences in Chemistry  
(St. Petersburg Technological  
Institute). Researcher and lecturer,  
Interdepartmental Center  
“Petersburg Judaica” of EUSP.  
Taught Jewish ethnography, Jewish  
folklore, History of Yiddish Literature,  
History of Jewish Folkloristic  
and Ethnography, Russian-Jewish  
Literature at EUSP and  
at St. Petersburg State University.  
Took part in the foundation  
of St. Petersburg Jewish University  
(PJU), now St. Petersburg Institute  
of Judaica (PIJ), where he was Head  
of the Institute of Jewish Diaspora  
Research. Has done field works  
in Ukraine, Moldavia, Byelorussia,  
Baltic States, Central Asia, Caucasus  
and Romania. Worked on the  
ethnography and folk culture  
of Ashkenazim, Bukhara Jews,  
Mountain Jews, Georgian Jews,  
Russian Jewdaisers sects. Already  
taught at VIU with Alexander Ivanov  
in Fall 2016.

### Aleksandr Ivanov, European

University at St. Petersburg  
Member of the Commission  
for Research Planning and Chief  
administrator of the Center  
“Petersburg Judaica” at EUSP, where  
he taught “Jewish Life under  
Bolshevik’s Rule: Politics, Ideologies,  
Representations, 1920s-30s.”.  
He is coordinator of the Petersburg  
branch of the International archival  
project on Jewish documentary  
sources in depositories of Russia,  
Ukraine, and Belarus carried out  
by the Russian State Humanitarian  
University (Moscow) and the Jewish



ties of Europe, Israel, and America. In this connection photography and cinema reflecting Jewish topics were comprehended as an autonomous field of production of visual images that have documentary, artistic, and commemorative value and that form an integral part of Jewish cultural heritage. A search for old photographs and newsreels, depicting images of the pre-war Jewish world, undertaken by various organizations and private collectors, as well as attempts to include the results of this search within the context of the Jewish collective memory had been directed towards overcoming the sense of a break between past and present associated with tragic events of the Holocaust. Preservation, to a great extent, is a process of fixing, presentation, and interpretation of traces of the Jewish past according to modern methodological approaches and technological possibilities. After-World War II activation and actualization of scholarly researches dedicated to Jewish visual culture and longstanding debates on the key concepts related to photographic and cinematic representations of the Jewish past will be also in focus of the current lecture course.

The course will allow students to get acquainted with contemporary understanding of what is Jewish visual culture with a strong accent on photography and cinema. The students will be able to improve their skills in analyzing visual documentary sources and reading visual images with the help of methodological approaches developed by visual anthropology and art history.

Theological Seminary (New York). Fields of research include: History of the Russian Jewry, History of Jewish philanthropic organizations, History of the formation of Jewish archives in Russia, visual sources on the History of Jews in Russia from a visual anthropology perspective. Already taught at VIU with Valery Dymshits in Fall 2016.

## Syllabus and Readings

### Part I

Class 1. The overview of the history of the Jews in the Russian Empire and the Soviet Union, Poland and the United States. The multilingualism of Jewish literature and cinema. An overview of the development of Jewish cinematography.

Reading:

Rosman Moshe. *Prolegomenon to the Study of Jewish Cultural History* // Jewish Studies, an Internet Journal, vol. 1 (2002), pp. 109–127.

Bartosz Staszczyszyn *The Lost World of Yiddish Films in Poland*.



Recommended further reading:

Katz, Dovid. *Yiddish // The YIVO Encyclopedia of Jews in Eastern Europe*. G. D. Hundert (ed.) University, Vol. 1. New Haven & London: Yale University Press, 2008

**Class 2-3. S. A. An-sky. *The Dybbuk* (1915).**

Reading:

S.A. An-sky. *The Dybbuk*. *The Dybbuk and Other Writings* by S. Ansky. David G. Roskies (Editor), Golda Werman (Translator). Yale University Press, 2002, pp. 1- 50.

Recommended further reading:

Gabriella Safran. *Wandering Soul. The Dybbuk's Creator, S. An-sky*. Harvard University Press, 2010

**Class 4. "The Dybbuk" on stage. Fate of the play and new Hebrew theatre "Habima".**

Reading:

V. Ivanov. *Habima and the "Biblical Theatre"*. Chagall and the Artists of the Russian Jewish Theatre. Yale University Press, 2008, pp. 27- 49

Recommended further reading:

B. Harshav. *Art and Theatre*. Chagall and the Artists of the Russian Jewish Theatre. Yale University Press, 2008, pp. 69 - 87

**Class 5-6. "The Dibbuk" Dir. Michal Vazhinsky (1936).**

Reading:

*The Last Dibbuk // Beatrice Weinreich*. Yiddish Folktales. New York: Schocken Books, 1997, pp. 360 – 370.

Recommended further reading:

*The Tales of Rabbi Nachman of Bratslav: Selections with Commentary*. Maggid Books, 2010.

**Class 7.** Seminar. Jewish cinematography as ethnographic source and media of the ethnic self-representation.

**Class 8-9. Sholem-Aleichem. "Tevye the Dairyman". The archetypes of Jewish self-representation in the Twentieth century.**

Reading:

Sholem-Aleichem. *Tevye the Dairyman*. *Tevye the Dairyman and The Railroad Stories* (Library of Yiddish Classics). New York: Schocken Books, 1996, pp. 3 – 134.

Recommended further reading:

Dan Miron. *Traveler Disguised: The Rise of Modern Yiddish*



*Fiction in the Nineteenth Century*. New York: Schocken Books, 1996.

Class 9-10. "Tevye" Dir. N. Adler. (USA, 1935); "Fiddler on the Roof" (USA, 1970) Dir. Jewison.

Reading:

Ken Frieden. *A Century in the Life of Sholem Aleichem's Tevye*. Syracuse University Press, 1997.

Recommended further reading:

Goldman E. A. *Visions, Images, and Dreams: Yiddish Film Past and Present*. Studies in Cinema, no. 24. Ann Arbor, MI: UMI Research Press, 1983.

Class 11. Sholem-Aleichem. "Menachem-Mendel".

Reading:

Valery Dymshits. *The return of Menachem Mendel. Sholem Aleichem as a political commentator*. // East European Jewish affairs, 2013. V. 43, No 1, pp. 389–400.

Recommended further reading:

Hoberman J. *Bridge of Light: Yiddish Film between Two Worlds*. Philadelphia: Temple University Press, 1995.

Class 12. "Jewish happiness" Dir. Granovsky (USSR, 1925).

Reading:

Jeffrey Veidlinger. *Moscow State Yiddish Theater*.

Recommended further reading:

Goldberg J.N. *Laughter through Tears: The Yiddish Cinema*. London: Associated University Presses, 1983.

## Part II

Class 13. Vicissitudes of the Method: Concepts of "Jewish Photography", "Kinojudaica", and "Jewish Eye" in contemporary writings on Jewish visual culture (William Klein, A. D. Coleman, Sara Blair, Max Kozloff, Carol Zemel, Rashid Jangirov).

Reading:

A. D. Coleman, *Exodus from Austria: Emigration of Austrian Photographers 1920-1940*. Wien: Kunsthalle, 1998.

Max Kozloff, New York: Capital of Photography. New York: Jewish Museum and Yale University Press, 2002.

Sara Blair, *Jewish America Through the Lens*, in *Jewish in America*, S. Blair & J. Freedman, eds. (2004), pp. 113–133.

Recommended further reading:



Carol Zemel, *Looking Jewish: Visual Culture and Modern Diaspora*. Indiana University Press, 2015.

Lucjan Dobroszycki, Barbara Kirshenblatt-Gimblett, *Image Before My Eyes. A Photographic History of Jewish Life in Poland, 1864-1939*. New York: Schocken Books, 1977.

- Class 14. Between Ethnography and Art: Photographer Solomon Iudovin (Yudovin) and his contribution in creating visual images of the Jews in the course of Semen An-sky's expeditions, 1912–1914.**

Reading:

Alexander Ivanov, *“Experiences of a Young Man for Photographic Works”: Solomon Yudovin and Russian Pictorialism*. St. Petersburg: European University Publishing, 2005.

Alexander Ivanov, Creating the Portrait of the Jewish People: Photo Archive of Semen An-sky's expeditions, in *Etnografia Nova / The New Ethnography*, A. Czyewski, ed. (Warsaw, 07|2015 / 08|2016), pp. 322–361.

Recommended further reading:

*Photographing the Jewish Nation. Pictures from S. An-sky's Ethnographic Expeditions*. U. Avrutin, V. Dymshits, A. Ivanov, A. Lvov, H. Murav, A. Sokolova, eds. Waltham, Massachusetts: Brandeis University Press & Hanover and London: University Press of New England, 2009.

Olga Osadtschy, Solomon Yudovin: An Archive of People and Places, in *Chagall: The Breakthrough Years, 1917–1919*. J. Helfenstein & O. Osadtschy, eds. Köln: Kunstmuseum Basel, Verlag der Buchhandlung Walter König, 2017, pp. 62–93.

- Class 15. The Unknown Holocaust: Anti-Jewish pogroms in post-imperial Russia during the Civil War and their representation in photography and newsreels. Discussion of the documentary film “The Jewish Pogroms in Ukraine, 1919–1920.”**

Reading:

Vladimir Danilenko, *Jewish Pogroms in Ukraine, 1918–1920*. State Archive of the Kiev Oblst special issue, 2012.

Recommended further reading:

Oleg Budnitskii, *Russian Jews between the Reds and the Whites, 1917–1920*. University of Pennsylvania Press, 2012.

- Class 16. Jews in the Socio-political Environment of Post-revolution**



nary Russia and the Project of Jewish Agricultural Colonization, 1917–1930s: historical overview.

Reading:

Zvi Gitelman, *A Century of Ambivalence. The Jews of Russia and the Soviet Union, 1881 to the Present*. Indiana University Press, 2001.

Recommended further reading:

Jonathan L. Dekel-Chen, *Farming the Red Land: Jewish Agricultural Colonization and Local Soviet Power, 1924-1941*. Yale University Press, 2005.

**Class 17. Constructing Visual Images of “New Soviet Jews” in USSR literature, journalism, and photography, 1920s – 1930s.**

Reading:

Alexander Ivanov, Soviet Project of the Jewish Agricultural Colonization in the Mirror of Photographic Archives, 1920s – 30s, in *Object and archival body: between theory and practice*. Collected articles. I. Macrea-Toma & O. Sarkisova, eds. Budapest: CEU Press, 2018 (In print).

Recommended further reading:

Valery Dymshits, Alexander Ivanov, *The Hope and the Illusion. The search for a Russian Jewish homeland. A remarkable period in the History of ORT*. St. Petersburg–London: World ORT Publishing, 2006.

**Class 18. Seminar. “Bread, Labor, and Human Dignity: visual images of the Jewish farmers in Soviet documentary films” with showing and discussion of the film “Jews on the Land” (USSR, 1926; Film director – Alexander Room).**

Reading:

J. Hoberman, Cinema, in *The YIVO Encyclopedia of Jews in Eastern Europe*. G. D. Hundert (ed.) University, Vol. 1. New Haven & London: Yale University Press, 2008, pp. 331–336.

Recommended further reading:

Claire Le Foll, The Image of the Jews in Belorussian Soviet Cinema, 1924–1936, in *Visualizing Jews Through the Ages: Literary and Material Representations of Jewishness and Judaism*. H. Ewence & H. Spurling, eds. London: Routledge, 2015. (Series: Routledge Studies in Cultural History, 1 edition).

**Class 19. Visualizing Utopia: The Birobidzhan project and its representation in Soviet photography and documentary films, 1930s.**



Reading:

Alexander Ivanov, "To the Jewish Country!": Representations of Birobidzhan in Soviet Mass-Media, 1920s – 1930s, in *Promised Lands, Transformed Neighbourhoods and Other Spaces. Migration and the Art of Display, 1920-1950 / Länder der Verheißung, Verpflanzte Nachbarschaften und Andere Räume: Migration und die Kunst ihrer Darstellung, 1920-1950* Malgorzata Maksymiak, Susanne Marten-Finnis, Michael Nagel, eds. Bremen: Edition lumière 2016, p. 49–84.

Recommended further reading:

Alexander Ivanov, La participation de l'OZET dans la production du film documentaire Birobidjan (1937), in *Kinojudaica. Représentations des Juifs dans le cinéma de Russie et d'Union soviétique des années 1910 aux années 1980*. Valerie Pozner & Natasha Laurent (eds.). Paris: Nouveau Monde éditions, 2012, pp. 197–219.  
Robert Weinberg, *Stalin's Forgotten Zion. Birobidzhan and the Making of a Soviet Jewish Homeland*. University of California Press, 1998.

**Class 20. Creating the Portrait of East European Jewry on the Eve of World War II: Photographic activities of Alter Sholem Kacyzne and Roman Vishniac, 1920s – 1930s.**

Reading:

Alter Kacyzne, *Poyln: Jewish Life in the Old Country*. New York: Metropolitan books, 1999.  
Roman Vishniac, *A Vanished World*. New York: Farrar, Straus & Giroux, 1983.  
*Roman Vishniac Rediscovered*. Maya Benton, ed. New York, London & Munich, Prestel Publishing, 2015.

Recommended further reading:

Martin Gilbert, *The Jews in the Twentieth Century*. New York: Schocken Books, 2001.

**Class 21. Irrefutable Images that Attempt to Speak the Unspeakable: methodological approaches to the Holocaust photography and documentaries.**

Reading:

Georges Didi-Huberman, *Images in Spite of All: Four Photographs from Auschwitz*. University of Chicago Press, 2008.



David Shneer, Is Seeing Believing? Photographs, Eyewitness Testimony, and Evidence of the Holocaust, in *East European Jewish Affairs*, Vol. 45, No. 1 (2015), pp. 65–78.

Recommended further reading:

Ulrich Baer, To Give Memory a Place: Holocaust Photography and the Landscape Tradition, in *Representations*, No. 69, Special Issue: Grounds for Remembering (Winter, 2000), pp. 38–62.  
*Visualizing the Holocaust: Documents, Aesthetics, Memory*. D. Bathrick, B. Prager, & M. D. Richardson. Rochester – New York: Camden House, 2008.

**Class 22. Encounter of the Soviet and American Photographers and Cameramen with the Holocaust: visualisation of destruction of East European Jewry (with showing documentary film clips of 1941–1946).**

Reading:

Jeremy Hicks, *First Films of the Holocaust: Soviet Cinema and the Genocide of the Jews, 1938–1946*. University of Pittsburg Press, 2012.

Recommended further reading:

David Shneer, *Through Soviet Jewish Eyes. Photography, War and the Holocaust*. Rutgers University Press, 2011.

*Filmer la guerre: Les Soviétiques face à la Shoah, 1941–1946*.

Valerie Pozner, Alexandre Sumpf, Vanessa Voisin, eds. Paris: Memorial de la Shoah, 2015.

**Classes 23–24. Final seminar: “Searching the Traces of the Soviet Jewish Homeland” with showing and discussion of documentary films “L’Chayim, Comrade Stalin” (USA, 2002; Film director – Yale Strom) and “Red Zion” (Russia, 2006; Film director – Evgenii Tsymlal).**

Exam-week. Papers due.

### Evaluation

30% — contribution to the first part of the course

30% — contribution to the second part of the course

40% — final paper.



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## Identity, Heritage and Globalization: Global Cultural Heritage in International Law – F1813

Federica Mucci,  
Università degli Studi di Roma “Tor Vergata”

### Course Description

Cultural heritage belongs neither only to the territorial community, nor only to the State where it is localized. Even though undeniably more linked to some specific culture or cultures, it belongs to all humankind; it is a common heritage and a precious catalyst of mutual knowledge, sustainable processes and inspiration for creativity. The international community was already fully aware of its shared responsibility for the protection of cultural properties at the time of the conclusion of the 1954 The Hague Convention and has since developed several other treaty systems covering all the main aspects of international relevance and the different kinds of heritage. The recent threats posed by widespread intentional destruction have quickened the development of general international law sources and very recently also led to the first judgment of an international criminal tribunal in a case that is completely devoted to the destruction of cultural heritage.

Students will be introduced to the international law sources on the protection of cultural heritage and their *ratio*, with a view to producing synergies when facing the major challenges posed by their everyday implementation.

### Learning Outcomes

The course aims to provide students with the necessary basic notions to be able to understand and contextualize the international law sources on cultural heritage. These sources not only coordinate and strengthen, but also guide and inspire States in fulfilling their tasks for the protection of cultural heritage. To have direct access to these sources of law and to develop the ability to analyze them gives the students some fundamental reference parameters that have plenty of operative implications for several jobs in the cultural heritage working sector and offers them wider horizons of reflection on the importance, function and hence management and use of cultural properties.

### Teaching and Evaluation Methods

Teaching will take place through lectures and discussion of relevant documents during lessons.

Evaluation criteria:

30% participation during classes (debate, analysis of the documents, etc.)

### Federica Mucci,

Università of Rome “Tor Vergata”  
Master degree in Law and PhD in Public Law (Tor Vergata). Associate Professor of International Law at the Tor Vergata Department of History, Cultural Heritage, Education and Society. Taught International protection of cultural heritage at the European University in Rome.

Alternate member of the Assembly of the Italian National Commission for UNESCO for the Ministry of Foreign Affairs and International Cooperation, for which she acted as legal advisor, in several negotiations, conferences and meetings, in the field of international protection of cultural heritage and property, protection and promotion of diversity of cultural expression. Fields of teaching include:

International Law; European Union Law; Private International Law; International Cultural Heritage Protection. Most recent publications include “Armenian Cultural Properties and Cultural Heritage: What Protection under International Law One Hundred Years Later?”, in Lattanzi F. and Pistoia E. (edited by), “The Armenian Massacres of 1915-1916 a Hundred Years Later. Open Questions and Tentative Answers in International Law”, Springer, 2018 and “Building Resilient Peace through the Respect of Cultural Heritage and Pluralism: A Task for UN Peacekeeping Forces to Be Carried out in Cooperation with UNESCO”, in Caracciolo I. and Montuoro U. (edited by), “New Models of Peacekeeping Security and Protection of Human Rights The Role of the UN and Regional Organizations”, Turin, 2018.



30% written essay (max 5000 words) on a topic of students' choice among those studied during the course (the title must be previously agreed with the professor). Students will present their essay in a final seminar.

40% final discussion on topics and readings discussed during classes and on the essay.

### **Required preliminary knowledge**

The basic notions of international law that are necessary to understand the operative dynamics of the sources to be analyzed (international customs, treaties and acts adopted by international organizations) will be briefly introduced during the first week of the course.

### **Syllabus**

Orientation week

Week 1-2 The course will begin with an introduction on the basic notions of international law, particularly on subjects and sources of international law (first two weeks – slides will be available to students after each lecture). Then it will address the following topics:

**Basic principles underlying the protection of cultural heritage in the international legal order**

Week 3 **Heritage, environment and human rights**

Cultural heritage as a common heritage of humankind  
The so-called “third generation” human rights  
Environmentally and culturally sustainable development: a challenge, an opportunity

Week 4 **Heritage and peace**

The first international rules about cultural heritage in the law of armed conflicts banning pillage and voluntary attack  
The restitution of illegally removed cultural properties as a condition for restoring peace and security in the UN  
Security Council decisions

**The UNESCO conventional system for the protection of cultural heritage: solution of jurisdictional problems and creation of systems of shared responsibility**

Week 5 **Obligations of safeguard and of respect: the 1954 The**



- Hague Convention for the protection of cultural property in the event of armed conflict and its two Protocols
- Week 6 Cultural nationalism v. cultural universalism? The 1970 Paris Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property
- Week 7 **Midterm Break**
- Week 8 A specific protection for sites “of outstanding universal value”: the 1972 Paris Convention concerning the protection of the world cultural and natural heritage
- Week 9 Granting protection to “the widest – submerged – museum of the world”: the 2001 Paris Convention on the protection of the underwater cultural heritage
- Week 10 Beyond the “classic” heritage concept: the 2003 Paris Convention for the safeguarding of the intangible cultural heritage
- Week 11 Cultural diversity as essential as biodiversity, to be protected in a globalised world: the 2005 Paris Convention on the protection and promotion of the diversity of cultural expression
- Week 12 **Protection based on specific general international law rules, a process in the making**  
 The already established prohibition of the pillage of cultural properties during armed conflicts  
 The condemnation of the intentional destruction of cultural heritage before and after the 2003 UNESCO Declaration, leading to the ICC judgment of 27 September 2016  
 The 2001 UNESCO Declaration affirming that cultural diversity is a common heritage of humanity
- Week 13 **Complementarities of the international and domestic level of protection**  
 The necessary voluntary engagement of the State on whose territory the cultural property is localized  
 UNESCO recommendations as “soft law”  
 “Soft means of coercive implementation” to grant best effectiveness of protection
- Week 14 **Exam week**



## Bibliography

### Compulsory readings

Mucci F., *The Legal Protection of Cultural Heritage: a Comparative Analysis of Some Mediterranean National Legislations in the Light of the Relevant International Convention*, in *LA COMUNITÀ INTERNAZIONALE*, vol. 2, 2003, pp. 287-300

Mucci F., *Short And Quickly Delivered, Yet Quite Full Of Meaning: The International Criminal Court Judgment About The Intentional Destruction Of Cultural Heritage In Timbuktu*, in *ITALIAN JOURNAL OF PUBLIC LAW*, vol. 2-2016, pp. 415-423

Mucci F., *Armenian Cultural Properties and Cultural Heritage: What Protection under International Law One Hundred Years Later?*, in Lattanzi F., Pistoia E. (edited by), *The Armenian Massacres of 1915-1916 a Hundred Years Later. Open Questions and Tentative Answers in International Law*, Springer, 2018, pp. 161-179.

Mucci F., *Building Resilient Peace through the Respect of Cultural Heritage and Pluralism: A Task for UN Peacekeeping Forces to Be Carried out in Cooperation with UNESCO*, in Caracciolo I., and Montuoro U. (edited by), *New Models of Peacekeeping Security and Protection of Human Rights The Role of the UN and Regional Organizations*, Torino, 2018, pp. 119-129

### General Reference Textbooks:

Pinton S. And Zagato L. (edited by), *Cultural Heritage. Scenarios 2015-2017*, Venezia, 2017, Edizioni Ca' Foscari, 878 pp.

Craig Forrest, *International law and the protection of cultural heritage*, Routledge, November 2010, ISBN: 978-0-415-46781-0, 458 pp.

Further specific readings and references will be provided and discussed during the course.



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## Globalization, Ethics, Welfare and Human Rights – F1814

Giovanna Marconi,  
Università Iuav di Venezia

### Course description

The proposed course intends to explore the multifaceted challenges international migration poses at the urban level, particularly in terms of governance and sustainability of increasingly diverse urban societies, within which the multiplication of norms and values associated with residents' multiple cultural identities is deeply challenging traditional concepts such as community, belonging, urbanity.

As known, international migration constitutes today an extremely relevant challenge in many contexts worldwide, where political action tends to conflate immigration and security: the ongoing Mediterranean refugee and migration crisis is undermining Europe's unity by facilitating the rise of populist rhetoric and fostering widespread Euroscepticism while Trump's immigration and border security policies are already having important effects at the local level, besides the international one.

With a global migrant population of approximately 250 million people (WorldBank, 2015), international migration represents one of the most tangible examples of what is referred to as '*glocalization*', namely, the consequences of globalization in local contexts. In an increasingly urbanized world, migrants head primarily to cities, either of the global North and South, rising new 'demands for the city' and fuelling urban social and spatial complexity. Though neither simple to grasp nor easy to manage, the growing ethnic mix and socio-cultural differences in today's cities are a condition destined to rapidly evolve in the next few decades, due to the expanding number of migrants who are looking for a way out of the widening economic, social, and political disparities in countries worldwide or fleeing wars and conflicts, as well as environmental degradation (i.e. droughts, desertification, sea level rise) resulting from climate change.

International population movements are bringing new territorial dimensions to the forefront, as spaces of multiple belonging that trigger personal and collective connections - flexible, unstable and contractual - between the global and the local. In a global age in which relations occur within a time-space frame which has profoundly changed due to unprecedented advancements in ICT (Castells 1992), communities of belonging rooted in territorial proximity have considerably loosened. Unlike just a few decades ago, today people arriving in cities from other countries are able to (and usually do) keep strong ties with their places and communities of

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origin, as well as their diaspora in other countries, actually carrying on social interactions in dual complementary relationship systems. Physical proximity, habitual contact and neighborliness no longer even seem to be necessary, much less sufficient conditions to activate virtuous mechanisms of encounter, interchange, and confrontation among the different individuals populating a city. Bridging different groups of urban residents with diverse cultural backgrounds is thus one of the major challenges contemporary cities, their societies and their governments have to face.

The following questions will be central to the course:

- \_ What impacts do migrants, asylum seekers and refugees have on the built environment, socio-cultural fabric and economic development of their host cities?
- \_ What relationships to their host city do migrants develop? How do they identify with the host city and society? What are the local effects of the transnational networks they maintain with their place of origin or their relatives/friends who have migrated elsewhere (Diaspora), particularly in terms of multiple identities and the struggle to belong to their new city?
- \_ What factors prevent migrants from accessing housing and services or participating fully in the life of the city?
- \_ Which policies and practices are put in place by local stakeholders to cope with growing social, cultural and ethnic diversity?
- \_ Which services and spaces are/should be designed to promote migrants' inclusion as well as intercultural relations among different groups of urban residents?

### **Learning outcomes of the course**

Through an overview of relevant international literature and selected case studies examined through a comparative lens, as well as through interactive practical exercises specifically built for exploiting the international and multicultural classroom, the course will provide students with elements to better understand mainstream urban diversity and reflect upon the potential for urban stakeholders (i.e. planners, practitioners, policy makers, civil society at large) to create and maintain inclusive and sustainable urban environments. They will become familiar with urban policies and practices developed in different cities worldwide to promote respect of asylum seekers' rights, peaceful cohabitation, equal 'right to the city' for all



urban residents, social cohesion across differences and collective civic growth.

Students resulting particularly interested in further exploring the urban impacts of international migration in their cities, might be offered the opportunity to be tutored in their future research work (i.e. for a master or PhD thesis) by the research team of the SSIIIM Unesco Chair on the Social and Spatial Inclusion of International Migrants – Urban Policies and practices” running since 2008 at Università Iuav di Venezia (<http://www.unescochair-iuav.it>).

### **Teaching and evaluation methods**

#### **Structure**

The course will be structured around the following 3 themes, each one of which will be divided into sub-topics:

- 1) MIGRATION AS A GLOBAL URBAN PHENOMENON
- 2) URBAN FABRIC AND DIVERSITY
- 3) LOCAL POLICIES AND PRACTICES ADDRESSING INTERNATIONAL MIGRATION

Specific readings will be provided for each sub-topic.

Each session will consist of a presentation to introduce the sub-topic followed by a group discussion of the presentation and the reading(s).

During the semester, guest speakers will be invited to share their research and fieldwork with the class.

Theme 3) will particularly focus on European Approaches toward migrants' integration, with an extensive insight into the Italian - and in particular the Venetian – case, including a study visit to the 'Immigration and Citizenship Rights Promotion Service' of the Municipality of Venice.

Starting from the second half of the semester, part of the sessions will be dedicated to the research work that students are expected to carry out. They will be trained to produce a research project and implement it. Students will be required to give a short presentation of their draft research for feedback and discussion and a final presentation at the end of the semester.

#### **Research work**

Students will work in teams of 2-3 (depending on the total number of students attending the course) and choose case studies, from a list



of suggestions, to comparatively investigate the impacts of migration on urban areas and the policies and practices implemented (or lack thereof) to cope with it.

Using existing literature, data, press reviews, maps and images to document and present their case studies, students will work to highlight the particular emergencies, contingencies, policies and/or practices that feed exclusionist drives or promote inclusion and equal right to the city. They will be also encouraged to develop their own policy proposals to promote more inclusive environments.

Milestones of student's work will consist of:

- a) *Research Project*: After having selected their case studies, students will prepare a research project explaining objectives, activities and expected results of their research.
- b) *Midterm Presentation*: students will present advancements of their case study to the class in the form of a PPT presentation and be prepared to answer questions and receive feedback from their classmates.
- c) *Final report*: Students will prepare and present a report on the case studies selected, including also 'lessons learned' and 'policy guidelines' aimed at promoting more inclusive environments in the context under study.

## Evaluation

Students are expected to: engage with the class agenda; consistently contribute to discussions; demonstrate sufficient knowledge of the readings; articulate their ideas; develop a coherent case study; demonstrate verbal and graphic communication skills and a willingness to explore their research independently.

Evaluation will be based on:

- \_ participation in class discussion and level of interaction (15%),
- \_ knowledge of the readings (10%)
- \_ punctual delivery of assignments (10%)
- \_ quality of the research project (20%)
- \_ quality of mid-term presentation (15%)
- \_ quality of final report and its presentation (30%)

## Bibliography

Books (selected chapters):

Balbo M., Tuts R. (eds), 2005, *International migrants and the city*,  
Venice: Università luav di Venezia



- Castells, S. and Miller, M.J., 2009, *The Age of Migration, International Population Movements in the Modern World*, fourth edition, New York: The Guilford Press
- Fincher, R., & Iveson, K. (2008). *Planning and diversity in the city: redistribution, recognition and encounter*. Houndmills, Basingstoke, Hampshire, Palgrave Macmillan
- Marconi, G., Ostanel, E. (2015), *The Intercultural City: migration, minorities and the management of diversity*, London: IB-Tauris.
- Sandercock L., 1998, *Towards Cosmopolis. Planning for Multicultural Cities*, Chichester: Wiley
- IOM Glossary on migration
- Articles:
- Amin, A. (2002). 'Ethnicity and the multicultural city: living with diversity', *Environment and Planning A*, Vol. 34, No. 6, pp. 959–980
- Amin, A. (2008). 'Collective culture and urban public space', *Cities*, Vol.12, No.11, pp.5—24
- Arango, J. (2002), 'Explaining Migration: A Critical View', *International Social Science Journal*, Vol. 52, No. 165, pages 283–296.
- Balbo, M. (2009). 'Social and spatial inclusion of international migrants: local responses to a global process', *SSIIM Unesco Chair Paper Series*, No. 1, Venice: Università luav di Venezia
- Balbo, M. & Marconi, G. (2005). 'International migration, diversity and urban governance in cities of the South', *Habitat International*, Vol. 30, No. 3, pp. 706–715.
- Baubock, R. (2003), 'Reinventing Urban Citizenship', *Citizenship Studies*, 7(2): 139-60.
- Bauman, Z. (2008), 'Culture in a Globalised City', *Occupied London* Vol.3, pp.22-27
- Bell, D. Jayne, M. (2009), 'Small Cities? Towards a Research Agenda', *International Journal of Urban and Regional Research* Vol.33, No.3, pp. 683-699
- Brighenti, A. M. (2007), 'Visibility: A Category for the Social Sciences', *Current Sociology*, Vol. 55, No. 3, pp. 323-342
- Cancellieri, A. (2016), 'Hotel House Condominium: Spatial Capital and Spatial (dis)empowerment in a Place of Migrants'
- Fainstein, S. (2005), 'Cities and Diversity Should We Want It? Can We Plan For It?', *Urban affairs review*, Vol. 41, No. 1, pp. 3-19
- Gagnon, J. et. al (2010), 'The Southward Shift in International Migration: Social Challenges and Policy Implications', Paris: OECD



Development Centre

- Marconi, G. (2010), 'Not Just Passing Through: International Migrants in Cities of Transit Countries', SSIIIM Unesco Chair Paper Series, No. 6, Venice: Università luav di Venezia.
- Ostanel E (2012), 'Practice of Citizenship: Mozambican Immigration within the City of Johannesburg', *Journal of Intercultural Studies*, vol. 33, p. 23-38
- Ray, B. (2003), 'The Role of Cities in Immigrant Integration', Migration Information Source, Washington DC: Migration Policy Institute
- Sandercock, L. (2000), 'When Strangers Become Neighbours: Managing Cities of Difference', *Planning Theory and Practice* 1: 13-30.
- Sciortino, G., Colombo, A. (2004), 'The flows and the flood: the public discourse on immigration in Italy, 1969-2001', *Journal of Modern Italian Studies*, Vol. 9, No. 1, pp. 94-113
- Semi, G. et. al (2009), 'Practices of Difference: Analysing Multiculturalism in Everyday Life', in Wise A. and Velayutham S. (ed), 'Everyday Multiculturalism', London: Palgrave Macmillan, pp.66-84
- Van Kempen, T. (2007), 'Divided cities in the 21st century: challenging the importance of globalisation', *Journal of Housing and Built Environment*, v. 22, n. 1, p. 13-31
- Vertovec S. (2011), 'Migration and New Diversities in Global Cities: Comparatively Conceiving, Observing and Visualizing Diversification in Urban Public Spaces', MMG Working Paper 11-o8, Göttingen
- Wimmer A., Glick Schiller, N. (2002). 'Methodological nationalism and beyond: nation-state building, migration and the social sciences', *Global Network* Vol.2, N. 4, pp. 301-334
- Further readings might be provided throughout the course



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## Global Governance for Peace and Security, Cooperation and Development: Conflicts regarding Scarce Resources and Social Development – F1815

Takeshi Daimon,  
Waseda University

### Course description

This course focuses on the conflicts over scarce resources in developing countries. The collapse of the former Soviet Union (currently CIS with Russia as a core state) and end of the Cold War in the early 1990s raised people's expectations regarding the future. However, over the years, although the number of international conflicts or proxy wars has gradually decreased, risks of internal conflicts or civil wars have greatly increased. Some examples are Africa; People's Republic of Congo; Sierra Leone; Nigeria; Cote d'Ivoire; the Middle East and North Africa; Afghanistan; Iraq; Syria; and, more recently, Tunisia and Egypt, which are among the countries that experienced violence in the post-Cold War period following the "Arab Spring" in the 2010s. They are extremely vulnerable to the risks posed by wars and conflicts. Many of the war-driven nations are referred to as "failed states" or "fragile states" since they do not have the basic structure of a nation or they have lost their basic structure. Institutions that establish rights to resources and delineate the rules of a society are stressed in civil wars. Some of these countries are rich in natural resources and, hence, poverty was not the cause of conflict. In many countries, their rich resource base became a target of conflict.

Wars destroy the physical capital of a country by demanding an increase in the national resources that must be devoted to "guns rather than butter" or in military rather than nonmilitary expenditures. In such regions, lawlessness is prevalent and social norms of behavior are violated.

In this course, strategic decisions over conflicting parties are presented as a conceptual model using the standard 2 × 2 game theoretical framework. No prior exposure to game theory or microeconomics is assumed, and students are given sufficient time to familiarize themselves with numerical exercises to completely understand and practice game theory. Hence, the first several sessions of this course will be spent entirely on the introduction and practice of game theory, and home assignments will be given to ensure that students are prepared to understand the conceptual framework.

Once the preparatory sessions on game theory are completed, students are expected to learn an actual case study on conflicts that occurred during the past two decades and use the game theoretical framework to conceptualize them within the given context. It is noted that not all wars pertain to maximizing the resource base;

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some conflicts are ethnically or religiously oriented. In this course, we attempt to provide game theoretical interpretations of different types of conflicts over resources.

Finally, students are expected to present their term paper on the case study, using the game theoretical framework. Cases may be drawn from a wide range of social development and conflict topics and, by the middle of the semester, the student can decide on the exact topic after consultation with the instructor.

### **Learning outcomes of the course**

Students should be able to use game theoretical tools to understand strategic decisions over conflicting interests in developing countries.

### **Teaching methods**

Seminar style.

### **Evaluation methods**

20% Class participation

20% Weekly assignments

60% Final paper and presentation

### **Bibliography**

Collier, Paul (2007), *The Bottom Billion*, Oxford University Press.

World Bank (various years), *World Development Report*, Oxford University Press.

Wydick, Bruce (2008), *Games in Economic Development*, Cambridge University Press.

Complete reading materials will be distributed in class.



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## Sino-Japanese Rivalry over the Aid, Trade, and Investment Triangle in Emerging Asia – F1816

Takeshi Daimon,  
Waseda University

### Course description

This course focuses on the economic rivalry between China and Japan in East Asia and other emerging economies by examining the strategic economic motives and calculations of the two economic giants. This lecture is centered on the “triangular” relationship among foreign aid, trade (especially export), and direct investment, which was initiated by Japan in the 1980s and has been followed by China since approximately the 2000s. Japanese aid has long been viewed as being driven by commercial motives, such as ensuring the expansion of exports and access to necessary raw material imports. On the other hand, foreign direct investment (FDI) is viewed as a factor that promotes exports. During the 1980s and 1990s, Japan became the largest single donor of aid, as well as the largest investor and trader, in the world. However, toward the end of the 1990s, Japanese aid was cut down sharply as a result of domestic economic crises and major scandals involving official development assistance (ODA) and, subsequently, Japan could never reclaim its “aid superpower” status. During the 2000s, China, once the largest recipient of ODA from Japan, emerged as the world’s second largest economy and gradually replaced Japan’s position in the scenarios of international trade, FDI and, eventually, ODA. Today, these two aid powers are competing for market share in emerging economies in Asia and other parts of the world. This course consists of three parts. The first part overviews the origin of economic aid in Japan following the end of World War II. In Japan, ODA was started as a war reparation strategy for Southeast Asian countries, and it gradually started emphasizing the expansion of trade. Further, following the oil crisis in the early 1970s, ODA became more driven by security strategy interests, and extensive aid was offered to the Middle East. During this time, the triangular model of aid was established. By the end of the 1980s, its export surplus with Western countries pressured Japan to increase its overseas aid and investment. During the mid-1990s, the economic bubble in Japan collapsed, and the country gradually lost its position as a world economic power.

The second part of the lecture examines the emergence of Chinese foreign aid. During the early 2000s, China emerged as an economic giant and became the world’s largest donor of foreign aid. However, not much is known about Chinese aid since China is not a member of the Organization for Economic Cooperation and Development, whose member countries are required to report the types and

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amounts of aid donated by them. Finally, China adopted Japan's triangular model of aid donation.

The third part of the lecture comprises some case studies in East Asia, where the two aid powers are currently competing, and examines the possibilities of their future strategic cooperation. There is severe competition between Japan and China since both emphasize infrastructure development. More countries are becoming friendlier to China. In an increasing number of Southeast Asian countries, public polls show China is the most reliable country in terms of economic partnership. Is a win-win cooperation between the two aid powers possible or even feasible?

#### **Learning outcomes of the course**

Students will be able to understand the economic and political motivations of ODA and be introduced to the concept of "aid diplomacy," whereby China and Japan compete or survive each other in their spheres of influence.

#### **Teaching methods**

Seminar style.

#### **Evaluation methods**

20% Class participation

20% Weekly assignments

60% Final paper and presentation

#### **Bibliography**

Lancaster, Carol (2007), *Foreign Aid: Diplomacy, Development, Domestic Politics*, University of Chicago Press

Ministry of Foreign Affairs of Japan (various years), *White Paper on Development Cooperation*.

Complete reading materials will be distributed in class.



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## Medicine, Culture, and Globalization – F1817

Orin Starn,  
Duke University

### Course Description

This class will examine medicine, health, affliction and the body in global perspective. We will cover a diversity of topics, including disease, pain and disability; reproduction and childbirth; body modification and commodification; biotechnology and bioethics; end of life debates; and medical humanitarianism. The class will begin by examining historically how Western medical knowledge and intervention has shifted radically over the last several hundred years. It will go on to explore the sometimes conflictual relationship between traditional and local understandings of health and the body as against the present-day Western model of health, what some call “biomedicine. Additionally, we will focus on how increased globalization has created enormous health disparities in life expectancy and other measures around the world. The course will show how illness very often connects to large, global patterns of power and inequality, including the exposure of the poor to environmental health hazards of many kinds. Finally, we will examine the widespread current efforts to improve global health and the successes, paradoxes and limitations of these efforts.

### Learning Objectives

Students will gain some exposure to the principles of anthropological theory and social theory, especially in the fields of medical anthropology and global health studies. They will also gain a knowledge of key issues in thinking about cross-cultural questions of health and the body in relationship to social difference such as class, gender and race. Through the examination of particular cases, they will also come away with greater knowledge of particular areas of the world, including regions in South America, Africa, and Asia.

### Teaching and Evaluation Methods

Each student will be paired with another, and responsible for leading the discussion of the readings at least once during the semester. In addition, a typed, single-spaced page of notes about the readings for that week will be due at the beginning of that week. These notes are a precious device for making sure that students come to class ready to contribute to the discussion. Each student will also be part of a larger group of four that will do a presentation on an issue related to culture, health, and globalization. There will be two 5-7 page double-spaced papers, and a final exam.

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Grades will be calculated as follows: reading notes/class participation, 25%; papers, 25% each, final exam, 25%.

### **Bibliography**

There will be a number of articles and readings available on the course website. In addition, we will view some short films in class and read all or part of the following books:

Anne Fadiman, *The Spirit Catches You and You Fall Down*

Julie Livingston, *Improvising Medicine: an African oncology ward in an emerging cancer Epidemic*

Elizabeth Roberts, *God's Laboratory: Assisted Reproduction in the Andes*

Anne Allison, *Precarious Japan*

Nancy Scheper-Hughes, *Death Without Weeping: The Violence of Everyday Life in Brazil*



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## The Protection of Animals in International Law – F1818

Federica Mucci,  
Università degli Studi di Roma “Tor Vergata”

### Course Description

The protection of animals in international law - not of unconfigurable real “rights” of animals, but of human interests to a certain treatment of them - can be traced back to the beginning of the 20th century. The first treaties were concluded to prevent the overexploitation of whales and fur seals, in order to protect the industrial activities of which these animals constituted the raw material. Today, the topic of “animal welfare” is debated in various international forums and has led to the conclusion of some treaties in the Council of Europe and to the adoption of significant EU Treaty provisions and acts.

Especially on the part of non-governmental organizations, the topic is often presented as a progressive affirmation of real animal rights. On closer inspection, though, also these more recent international sources still - inevitably - provide for the protection of human interests that have to do with a certain way of treating animals. In this regard, two recent international disputes discussed at the International Court of Justice and the WTO are emblematic. They refer on one hand to the killing of whales in the conduct of research programs and on the other hand to consumers’ perception of the “immorality” of the purchase of commercial products made through the “inhuman” slaughter of the seals.

The “anthropocentric” key in reading the sources of international law that have to do with the protection of animals is not only a “technical” necessity, especially in consideration of the peculiar characteristics of the community and of the international order. It permeates all relevant sources, being at the basis of the ratio of the rules. This is particularly evident in those conventional instruments that most seem, at first sight, to conform to the idea of a “right to survival” of animal species, first and foremost the 1992 UN Biodiversity Convention.

Embracing necessarily an “anthropocentric” approach to the international protection of animals, however, does not at all mean renouncing the recognition of due importance to this topic. Evidence in international practice shows the tendency to acknowledge high priority to animal protection, even if attempts to raise the international level of protection often clash, in the context of balancing between opposing needs, with certain specificities of traditions at regional or local level. It certainly makes us think that, for example, even the UN Security Council has come to deal with, although incidentally, issues

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related to the protection of animal species, or that the Inuit were the first to protest the formulation of the exception in favor of their “cultural specificity” in the European Union regulation that prohibits the sale of seal products.

The course will delve into the various aspects of animal protection, highlighting the approach and the various problems faced by the sources of international law.

### **Learning Outcomes**

Through the critical knowledge of relevant sources, students should be able to interpret, from the point of view of the international legal order, the existing and possible future responses of international law to the demands of civil society on the subject of animal protection.

### **Teaching and Evaluation Methods**

Teaching will take place through lectures and discussion of relevant documents during lessons.

Evaluation criteria:

30% participation during classes (debate, analysis of the documents, etc.)

30% written essay (max 5000 words) on a topic at students’ choice among those studied during the course (the title must be previously agreed with the professor). Students will present their essay in a final seminar.

40% final discussion on topics and readings discussed during classes and on the essay

### **Required preliminary knowledge**

Basic notions of international law (particularly about subjects and sources)

Students will be introduced to these basic notions during the first week of the course.

### **Syllabus**

#### **Orientation week**

#### **Weeks 1 and 2**

The course will be structured into a first unit on the basic notions of international law (particularly on subjects and sources of international law (first two weeks – slides will



be available to students after each lecture). Then it will be divided into three main topics:

**Weeks 3, 4 and 5**

**Endangered species**

- the first treaties on the protection of whales and fur seals, devised not to deplete living economic resources
- CITES and the protection of the species through the control of commerce
- the networks of internationally protected natural sites of exceptional/outstanding universal value as protection of the habitat of species at the risk of extinction

**Weeks 6, 8 and 9 (week 7: midterm break)**

**Biodiversity and sustainable development**

- The convention on the protection of biological diversity and its protocols
- Biological diversity, cultural diversity and sustainable development

**Weeks 10, 11, 12 and 13**

**Public morals and “animal welfare”**

- Two recent international disputes on the protection of wild animals:
  - The International Court of Justice about whales
  - WTO dispute settlement mechanisms about seals
- Main features of the Council of Europe conventions
- A look at the European Union rules and the UN Security Council practice

**Week 14: exams**

**Bibliography**

**Compulsory readings**

For Week 1 and 2: The slides that will be given to students after each lecture

For Weeks 3, 4 and 5:

MUCCI F., *The Last Frontier of the International Protection of Human Rights at the Outermost Bounds of the Earth: Polar Activities between Cultural and Biological Diversity*, in Angela Del Vecchio (edited by), *International Law of the Sea: Current Trends and Controversial Issues*, The Netherlands, 2014, Eleven International Publishing, 371-384; ISBN 978-94-6236-081-5

Bowman M., *Conflict or compatibility? The trade, conservation and*



*animal welfare dimensions of CITES, Journal of International Wildlife Law and Policy*, 1998, issue 1, pp. 9-63

Dudley N. et al., Priorities for protected area Research, in *Parks Journal*, 2018, 24-1, pp. 35-50.

For Weeks 6, 8 and 9:

Gannon P. et al., Status and prospects for achieving Aichi Biodiversity Target 11: implications of national commitments and priority actions, in *Parks Journal*, 2017, 23.2, pp. 13-26.

McInnes R., Ali M. & Pritchard D. (2017) Ramsar and World Heritage Conventions: Converging towards success. Ramsar Convention Secretariat. 2017. pp. 1-35.

Padovani L.M. et al., Biodiversity: two decades of international convention, in *Energia, Ambiente e Innovazione*, 4-5 2011, pp. 68-72.

Matz N., *Chaos or Coherence? Implementing and Enforcing the Conservation of Migratory Species through Various Legal Instruments*, in *Zeitschrift für ausländisches öffentliches Recht und Völkerrecht*, 2005, Vol. 65, pp. 197-215

For Weeks 10, 11, 12 and 13:

Peters A., *Novel practice of the Security Council: Wildlife poaching and trafficking as a threat to the peace*, ejiltalk.org, published on February 12, 2104, pp. 1-7

Nollkaemper A., Framing Elephant Extinction, in *ESIL Reflections*, Vol. 3, issue 6, July 15, 2014, pp. 1-4

Sykes K., "Nations Like Unto Yourselves": An Inquiry into the Status of a General Principle of International Law on Animal Welfare, in *The Canadian Yearbook of International Law*, 2011, pp. 1-49

Peters A., *Global Animal Law: What It Is and Why We Need It*, in *Transnational Environmental Law*, Volume 5, Issue 01, April 2016, pp 9 – 23

Howse R., Langille J. and Sykes K., *Pluralism in Practice: Moral Legislation and the Law of the WTO After Seal Products*, 2015, New York University Public Law and Legal Theory Working Papers, Paper 506, pp. 81-150

Gogarty B. and Lawrence P., The ICJ Whaling Case: Missed Opportunity to Advance the Rule of Law in Resolving Science Related Disputes in Global Commons?, in *Zeitschrift für ausländisches öffentliches Recht und Völkerrecht*, 2017, Vol. 77, pp. 162-197



**Suggested reference texts:**

D. Cao-S. White (edited by), *Animal Law and Welfare – International Perspectives*, Springer International Publishing, Switzerland, 2016, pp. 1-106

M. Bowman-C. Redgwell (edited by), *International Law and the Conservation of Biological Diversity*, Kluwer Law International, London-The Hague-Boston, 1996.

Further specific readings and references will be provided during the course.



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## Activism, Social Movements, and Revolution – F1819

Orin Starn,  
Duke University

### Course Description

This class will examine efforts to change our world. Activism, social movements, revolution – these varying forms of direct action have always shaped society. What can we learn from past examples around the world? From new initiatives? What do scholars in various disciplines have to tell us about social protest in its varying forms? We will begin with baseline introduction from small-scale resistance to single-issue social movements to revolution's grand drama. This will include examining specific examples worldwide, including Brazil, China, and the United States. We will discuss both the possibilities and perils of collective action along the way. (Which can take forms as scary as the United States' racist Ku Klux Klan or as largely admirable as the former Czechoslovakia's Velvet Revolution.) The class will move on to examine the multiple dimensions of social protest – the questions of tactics and strategy, and the development of symbols, narratives, and sometimes leaders. Although some observers deride modern "clicktivism" and its risk-free moral pleasures, it seems clear that no movement can function without a digital dimension any longer. The internet and social media have provided new tools, put to various uses by reinvigorating feminist, environmental, human rights, anti-racist movements among others. We will parse the debates about the uses of social media, including the Arab Spring and Latin American indigenous organizing. The last weeks of the course will examine emerging activist initiatives at a time of nationalist resurgence, anti-immigration sentiment, and doubts about the very future of this small planet.

### Learning Objectives

Students will gain some exposure to the great body of scholarship about social movements and revolution, including work from history, sociology, and political theory among others. They will also gain sharper understanding of both the history and present-day challenges of social activism.

Through the examination of particular cases, they will also come away with greater knowledge of multiple areas of the world, including countries in Asia, Africa, and Latin America. The course will take advantage of VIU's unique international diversity by building in opportunities for students to share and reflect upon social activism's trajectories in their own home countries..

### Orin Starn,

Duke University  
BA in Anthropology (Chicago), MA and PhD in Anthropology (Stanford). Professor at the Duke University Department of Cultural Anthropology, of which he was Chair. Was Co-convenor, Franklin Humanities Institute Working Group on Sports, 2010-2011 and Faculty Director, Duke Human Rights Center, 2004-2010. Main areas of research and teaching: Latin America (especially Peru); Native North America; United States. Main fields: Cultural theory; nationalism and globalization; social movements; history of anthropology, memory and human rights; indigenous culture and politics; sports and society. Most recent book: *The Passion of Tiger Woods: An Anthropologist Reports on Golf, Race, and Celebrity Scandal*, Duke University Press, Durham 2012. Was editor of *Writing Culture and the Life of Anthropology*, Duke University Press, Durham 2015 and author of *Ishi's Brain: In Search of America's Last 'Wild' Indian*, Norton, New York, 2004. Taught at VIU in Fall 2012 and 2015.



### **Teaching and Evaluation Methods**

Each student will be paired with another, and responsible for leading the discussion of the readings at least once during the semester. In addition, a typed, single-spaced page of notes about the readings for that week will be due at the beginning of that week. These notes are a precious device for making sure that students come to class ready to contribute to the discussion. Each student will also be part of a larger group of four that will do a presentation on an example of resistance, social movements, or revolution. There will be two 5-7 page double-spaced papers, and a final exam.

Grades will be calculated as follows: reading notes/class participation, 25%; papers, 25% each, final exam, 25%.

### **Readings**

There will be a number of articles and readings available on the VIU course website. In addition, we will view some short films in class and read all or part of the following books:

James Scott, *The Weapons of the Weak*

Michael Hardt and Antonio Negri, *Empire*

Frantz Fanon, *The Wretched of the Earth*

Donna Haraway, "A Cyborg Manifesto"

Martha McCaughey, *Cyberactivism*

Ramachandra Guha, *Why Gandhi Matters*



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## Philosophers, Rebels, Tyrants – F1820

Gerald Easter,  
Boston College

### Course Description

The course is a comparative historical study of three distinct transnational political movements and authoritarian regime types: Socialism, Nationalism and Islamism. Each case is organized into three parts that stress ideas, actions, results: (1) Philosophers: the intellectual origins and ideological core concepts; (2) Rebels: the rise of revolutionary movements and political conflicts that brought radical adherents to power; (3) Tyrants: the nature of the particular authoritarian regimes that emerged from radical movements. The course will discuss the similarities that exist in all these movements, but also stress the considerable variation, such as reforming moderates versus radical extremists, and localism versus internationalism. Italy is featured in the course, especially in regard to “nationalism,” using the philosophical writings of Mazzini and the case of Mussolini’s fascist movement and regime. Italy is also used as a secondary case: first, as an example of the reform socialist trajectory since it once was a center of Eurocommunism; second, for the contemporary conflict between radical and reform Islam among European Muslims.

### Course Outline

**Introduction: What is Modern About Modern Politics? Intellectual and Social Roots of Modern Political Movements and Regime Types**

#### **Socialism: Ideology, Movements, Regimes**

- 1) Class-based Ideology: Marx and Radical Socialism
- 2) Red Revolutionaries: Radical Socialism Comes to Power
- 3) Communist Authoritarianism: Radical Socialism in Power
- 4) Collapse of Communism: Identity Crisis of the ‘Left’

#### **Nationalism: Ideology, Movements, Regimes**

- 5) Nation-based Ideology: Mazzini and Ultra-Nationalism
- 6) Ultra-Nationalists: Fascism Comes to Power
- 7) Nationalist Authoritarianism: Fascism in Power
- 8) Idols of the Tribes: Neo-Fascism and Far Right Revivals

#### **Islamism: Ideology, Movements, Regimes**

- 9) Religion-based Ideology: Qutb and Fundamentalist Islam
- 10) Radical Imams: Fundamentalist Islam Comes to Power
- 11) Islamic Authoritarianism: Fundamentalist Islam in Power

### Gerald Easter,

Boston College  
BA (Political Science and History Departments, Boston College),  
PhD (Political Science Department, Columbia). Professor at the Political Science Department of Boston College. Faculty Associate at Harvard. Previously Visiting Assistant Professor at Miami (Ohio) and Georgetown Universities. Teaches courses in Comparative Politics, with a regional focus on Eastern Europe. His research interests include the Modern State, Comparative Political Economy, Post-Communist Transitions, Russian Politics, Eastern Europe, Ethnonationalism. He is the author of *Reconstructing the State: Personal Networks and Elite Identity in Soviet Russia* (Cambridge University Press, 2000) and of *Capital, Coercion, and Post-Communist States* (Cornell University Press, 2012), which won prizes as best book in Social Sciences and Political Economy. Already taught at VIU in Spring 2008.



## 12) All Jihads are Local: Radical Islam and Europe's Muslims

\*\*Featured Case Studies: Soviet Russia; Fascist Italy; Taliban Afghanistan

### Class Format and Requirements

The class format consists of lectures, discussion of readings, and student presentations. The class is organized into three sections, focusing on the comparative political-ideological themes. For each section we follow the events concerning the rise and fall of a representative case study, using the case to gain insight into the broader ideology as well as comparative political theory. A written paper assignment (1500-2000 words), based on the major social science theoretical questions discussed, is due at the end of each section. Students can substitute for the paper with either an in-class presentation on a more focused theme, or a critical review of a relevant personal memoir source. (These alternative assignments must be worked out in collaboration with professor.)

### Evaluation

Evaluation of student performance breaks down as:

30% for each assignment at the end of the three sections (ie., 90 %),  
10% for class attendance and participation.

The assignments are designed to show how ideas can be interpreted differently, how radical interpretations can be grafted onto local conditions and conflicts, and how utopian ends are corrupted by violent means.

### Sample Reading List

Excerpts from featured philosophers, rebels and tyrants: Marx, Lenin, Gramsci; Mazzini, Mussolini, Hitler; Sayyid Qutb, Khomeini, Omar.

Books (excerpts or entire)

Daniel Chirot, *Modern Tyrants*

Stephen White, *Communism and Its Collapse*

Eugenia Ginzburg, *Journey into the Whirlwind*

Roger Griffin, *The Nature of Fascism*

Damian Tambini, *Nationalism in Italian Politics: The Northern League*

Nicolas Doumanis, *Italy: Inventing the Nation*

Primo Levi, *The Drowned and the Saved*

Thomas Barfield, *Afghanistan: Cultural and Political History*

Ahmed Rashid, *Taliban*



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## Politics and Propaganda in Film – F1821

Gerald Easter,  
Boston College

### Course Description

The course examines the uses and abuses of the film medium to project political messages. The class employs a critical analysis of explicit and implicit forms of political propaganda transmitted via popular culture. Each week has two sessions: first, themes are introduced in lectures and readings, which outline the political context and social setting in which films were made as well as the work of influential directors and particular film genres. Second, the film is viewed and followed with a discussion based on readings and lecture themes. This course combines Humanities and Social Sciences and includes two Italian films on the marquee.

### Course Outline

#### A Mass Medium for Mass Politics: Propaganda Nation

- 1) From Revolutionary Montage to Socialist Realism  
-*October* (Eisenstein)
- 2) Pagan Pageantries of Power: German Fascism  
-*Triumph of the Will* (Riefenstahl)
- 3) Renewing Faith in Democracy: American Populism  
-*Mr. Smith Goes to Washington* (Capra)

#### Righting Wrongs Around the World: The Western

- 4) Send in the Cavalry: Myth Making and Morality Plays  
-*Fort Apache* (Ford)
- 5) The Lone Hero: From McCarthyism to Solidarity  
-*High Noon* (Finneman)
- 6) Vigilante Justice and Spaghetti: The Cowboy through a European Lens  
-*The Good, the Bad and the Ugly* (Leone)

#### Hollywood Goes to War: The Cold War as Tragedy and Farce

- 7) Post-War Paranoia and Fantasy Run Amok  
-*Invasion of the Body Snatchers* (Siegal)
- 8) Vietnam and the Surrealism of War  
-*Apocalypse Now* (Coppola)
- 9) Demythologizing the Military and Nuclear Arms Race  
-*Dr Strangelove* (Kubrick)

#### Coming to Terms with the End of Empire, or Not

- 10) Doing Penance in Italy: Neorealism Reaction

### Gerald Easter,

Boston College  
BA (Political Science and History Departments, Boston College),  
PhD (Political Science Department, Columbia). Professor at the Political Science Department of Boston College. Faculty Associate at Harvard. Previously Visiting Assistant Professor at Miami (Ohio) and Georgetown Universities. Teaches courses in Comparative Politics, with a regional focus on Eastern Europe. His research interests include the Modern State, Comparative Political Economy, Post-Communist Transitions, Russian Politics, Eastern Europe, Ethnonationalism. He is the author of *Reconstructing the State: Personal Networks and Elite Identity in Soviet Russia* (Cambridge University Press, 2000) and of *Capital, Coercion, and Post-Communist States* (Cornell University Press, 2012), which won prizes as best book in Social Sciences and Political Economy. Already taught at VIU in Spring 2008.



-*Open City* (Rossellini)

11) The Spy Who Saved Britain: Flights of Fantasy

-*From Russia with Love* (Young)

12) Fear and Preemptive Justice in America: Science (non)Fiction

-*Minority Report* (Spielberg)

### **Class Format, Requirements**

The class is organized around the movies, plus - lectures and readings, and critical discussions of films. Students are required to attend class and participate in discussions. Students are also required to write four critical reviews (1000-1500 words) for each thematic section. The class also includes a group project, in which students will participate in writing, directing, acting, and editing their own political propaganda project. Each student is also required to submit a final paper (1500-2000 words), which reflects on their role in the group project. Hopefully, short film will be produced through your individual efforts. The main goal is to cultivate student awareness of the multi-sided media barrage of propaganda that frames the social-political environment in which we live.

### **Evaluation**

Evaluation of student performance is based on: 10 percent for each critical review essay (40%); 10 percent for attendance/discussion participation; 50 percent for group project and final reflection paper.

### **Sample Reading List**

Selections from:

Edward Bernays, *Propaganda*

Eric Rentschler, *Ministry of Illusion: Nazi Cinema and Its Afterlife*

Peter Kenez, *Cinema and Soviet Society: From the Revolution to the Death of Stalin*

Richard Taylor, *Film Propaganda: Soviet Russia and Nazi Germany*

Ernest Giglio, *Here's Looking at You: Hollywood, Film and Politics*

Peter Haas and Terry Christensen, *Projecting Politics: Political Messages in American Films*

Larry Ceplair and Steven Englund, *The Inquisition in Hollywood: Politics in the Film Community*

Carolyn Weber, *Imagining America at War: Morality, Politics and Film*

Linda Dittmar and Gene Michaud, *From Hanoi to Hollywood: The Vietnam War in American Film*



Simon Winder, *The Spy Who Saved Britain: The Disturbing World of James Bond*

Christopher Frayling, *Spaghetti Westerns: Cowboys and Europeans*

Peter Bondanella, *Italian Cinema: From Neorealism to the Present*



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## Early Modern Print Culture (in the Digital Age) – F1822

Kirsten Stirling,  
Université de Lausanne

In this class we will look at the way our literary heritage is preserved and transformed through its remediation in digital form, through an introduction to the “printing revolution” in the Renaissance and the way printed texts are now preserved and curated online. In the twenty-first century we are able to access

high-quality digital facsimiles and transcriptions of early printed texts on paying websites such as Early English Books Online (<https://eebo.chadwyck.com/>) or on the open-access websites of libraries such as the British Library, and the Beinecke Library at Yale. The class will thus have two threads: at the same time as studying the impact of print on literacy, reading practices and genre in the fifteenth and sixteenth centuries we will consider the impact of the “digital revolution” on the way these printed texts are understood and accessed by scholars and students today. Since the class is taught in English the early modern printed texts we will look at in detail will mainly be English language texts. However since Venice was one of the principal centers of the European printing trade in the fifteenth and sixteenth centuries, we will compare the development of printing in England and Italy, with particular focus on Venice. We will discuss both the shift from manuscript transmission of texts to print circulation, and the fixing in print (and subsequent wide circulation) of traditions that had previously been predominantly oral, such as the singing of ballads, the performance of plays, and the preaching of sermons.

The “remediation” of oral genres as printed texts is thus an issue in the early modern period, and we will compare this with the “remediation” of printed texts as digital media in the twenty-first century. Such a “re-purposing of old media in new media” (Kichuk 2007) may seek to reproduce the printed text as faithfully as possible, or it may “improve” on the original in order to provide easier access, include a search function and/or transcription, or comparison with multimedia files (e.g. of musical settings of songs). The funding available for such digital remediation projects must also be factored into our discussion, and in the class we will compare the economic model of a major commercial scholarly site, Early English Books Online, with smaller, more focused projects where the content (facsimiles and transcriptions) is almost entirely provided by volunteers. In comparing these models we will discuss the advantages and disadvantages of internet “crowd-sourcing” to such a project, and students will have the opportunity to contribute to a small online digitization project

### Kirsten Stirling,

Université de Lausanne  
MA in Scottish Literature and History (Glasgow); PhD in Scottish Literature (Glasgow). Senior Lecturer at the English Department of UNIL, where she was Head of Department and she is director of the first year Literature Program. Her research interests include Scottish Literature (especially twentieth century); early modern poetry (especially the poetry of John Donne); and J.M. Barrie's *Peter Pan*. She is director of the SNSF-funded project “Space, Place and Image in the Poetry and Prose of John Donne” and President of the John Donne Society for the year 2017-18. She is author of *Peter Pan's Shadows in the Literary Imagination*, Routledge, NY and London 2012 (on the origins and textual history of Barrie's book) and of *Bella Caledonia: Woman, Nation, Text*, Rodopi, Amsterdam 2008 (on the representation of Scotland as a woman). Teaching fields of interest include Early Modern Print Culture in the Digital Age and Shakespeare in Performance, which were themes of MA Seminars taught at UNIL.



by transcribing and/or proofreading several pages of early modern English printed prose.

### **Learning outcomes**

- \_ Students will acquire an overview of the genres of printed texts circulating in the early modern period.
- \_ Students will acquire an understanding of the practical skills involved in printing.
- \_ Students will be able to assess the online remediations of early modern texts and the resources required to produce them.
- \_ Students will be able to proofread and correct a short text coded in XML.

### **Evaluation**

20% class participation. Students are encouraged to participate in both small group

discussion and interactive lectures.

20% practical printing assignment. Students will prepare a short text for printing

and print it on a letterpress printer

20% practical digital editing assignment. Students will undertake the proofreading

of several pages of an online edition of an early modern printed text coded in XML

40% final essay

### **Syllabus**

Week 1 Introduction. “The Printing Press as an Agent of Change”

Reading: Extracts from Elizabeth Eisenstein *The Printing Press as an Agent of Change* (1979)

Week 2 Print culture and lyric poetry Tottel’s Miscellany (1557)

(Early English Books Online)

Arthur Marotti, “Print and the Lyric” in his *Manuscript, Print and the English Renaissance Lyric* (1995)

Week 3 Preaching and print: the early modern sermon John

Donne, *Five Sermons Upon Special Occasions* (1626)

Virtual Paul’s Cross Project

Arnold Hunt, “From Pulpit to Print,” in his *The Art of Hearing* (2010)

Week 4 The sound of print: broadside ballads and songs



**The English Broadside Ballad Archive**

The Making of a Broadside Ballad

Christopher Marsh, “”The Sound of Print in Early Modern England: the

Broadside Ballad as Song” in Crick and Walsham, eds *The Uses of Script*

*and Print, 1300-1700*. CUP, 2004.

**Week 5 Print and the stage: playtexts**

Shakespeare in Quarto (The British Library)

Lukas Erne, Extracts from *Shakespeare as Literary Dramatist*. 2nd ed. CUP,

2013.

**Week 6 Emblem books in Italy and England**

Alciato at Glasgow

The English Emblem Book Project

Extracts from Michael Bath *Speaking Pictures: English Emblem Books and Renaissance Culture* (1994)

**Week 7 Digital Remediation of early modern printed texts**

Early English Books Online

Diane Kichuk, “Metamorphosis: Remediation in Early Modern English Books

Online (EEBO).” *Literary and Linguistic Computing* 22.3 (2007).

**Week 8 Transcription and proofreading in XML**

“A gentle introduction to XML” The Text Encoding Initiative

John Donne Society Digital Prose Project

**Week 9 Crowdsourcing and the Digital Humanities**

Tim Causer and Valerie Wallace, “Building A Volunteer Community: Results and Findings from *Transcribe Bentham*” *Digital Humanities Quarterly* 6: 2 (2012)

**Week 10 Hypertext**

Jerome McGann, “The Rationale of Hypertext”

**Week 11 The Print Revolution and the Digital Revolution**

Extracts from Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (1962)

Peng Hwa Ang and James Dewar, “The Cultural Consequences of Printing and the Internet” 2007)

**Week 12 Conclusions: The Ideal Digital Interface**



### Further reading

*A Companion to Digital Literary Studies*. Blackwell, 2008. Available online.

*The Cambridge History of the Book in Britain* CUP, 1999, especially volume 4.

Julia Crick and Alexandra Walsham eds *The Uses of Script and Print, 1300-1700*. CUP, 2004

*Digital Humanities Quarterly*

Adam Fox, *Oral and Literate Culture in England 1500-1700*. OUP, 2001.

*Journal for Early Modern Studies, Special Issue: The Digital Turn*  
Volume 13,

Number 4, Fall 2013.

Jerome McGann, ed. *Online Humanities Scholarship: The Shape of Things to Come*. 2010.

Susan Schreibman et al. eds, *A New Companion to Digital Humanities*. Chichester: John Wiley, 2016.

Peter L. Shillingsburg, *From Gutenberg to Google: electronic representations of literary texts*. CUP, 2006



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## **Urban History and Digital Tools: Shaping Capital Cities (1714-1889). Arts, Architecture, Fashion in Paris, London, Rome, Venice – F1823**

Isabella Di Lenardo and Guido Zucconi,  
Università Iuav di Venezia

### **Historical outline**

Capital city is an ancient expression that traditionally refers to the place associated with central political power. Until the 17th century, it was but the town where the royal court lived and the king used to summon the representatives of the aristocracy, one or two times in a year.

The focus of the course is first put on the time when the notion of capital city had been expanding in its complexity. Due to a series of factors –and mainly to the growth of the governmental machine–, it was becoming a place with the highest concentration of political, cultural and artistic values. A prevailing role is played by sources -like urban iconography and cartography– which can better record such a transformation involving painters, scientists, and architects. Throughout the Georgian and the Victorian age, not only London and Paris would be increasingly capable of setting global standards for fashion and glamour. Even minor capital cities –such as Venice and Rome– would be able, between the 18th and 19th centuries, to foster and to host the best artistic and intellectual highlights coming from all over their country.

### **Course outline**

The course starts with an overview of historical cartography in its development related to the four cities. For what concerns the 18th and 19th century, the focus is on the introduction of the Land Register – or “Cadastre”: the first systematic detection system, probably the forerunner of the contemporary ‘information system’ for urban analysis. For each city, the course presents digital tools in order to analyze and represent –in a comparative way– both urban dynamics and architectural elements. Thanks to this kind of surveys, urban history can also be studied with modern analysis tools. It is increasingly important for understanding how digital tools can be useful for responding to several historical questions even at the urban scale. The final goal is to show how documents can be used to set historical geographical information systems (HGIS). Students will learn to interpret historical documents in bringing about urban evolution analyses, learning how compare maps, how describe patterns in data maps, how identify data sources and how create new maps from cartographic contents.

### **Isabella di Lenardo,**

Venice International University  
Laurea specialistica in History of Modern Art (Ca’ Foscari), Dottorato in Theories and History of 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”, the digitization of 1 million photos of works or Art in the Venice Cini Foundation. Was teaching Assistant in Urban History and History of Architecture at Iuav 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.

### **Guido Zucconi,** Università Iuav di Venezia

Laurea in Architecture (Politecnico, Milan); MA at the Department of Architecture and Urban Planning (Princeton). Professor in History of Architecture and Urban History at Iuav. Teaching also at the University of Padova. Vice-coordinator of the board in the joint PhD program Iuav/University of Verona/Ca’ Foscari



## Syllabus

### 1. Course presentation

*Introduction from a point of view of both historical and digital contents*

### 2. Introduction to the notion of Capital City in Europe

*General historical approach to the subject*

### 3. Introduction to the case studies in the XVIII.th century

*Description from a comparative perspective of the case studies of Paris and London*

*Description from a comparative perspective of the case studies of Milan and Venice*

### 4. Introduction to the case studies in the XVIII.th century

*Description from a comparative perspective of the case studies of Paris and London*

*Description from a comparative perspective of the case studies of Milan and Venice*

### 5. The Development of tools for control and representation in the 18th century

*Land Registers, Cartography, Urban maps and surveys on a comparative perspective among France, GB and Italy*

### 6. Designing a new road network suitable to a modern capital

*Description of the Patte plan for Paris*

*Description of the Gwynn plan for London*

### 7. Designing a new road network suitable to a modern capital

*Description of the Patte plan for Paris*

*Description of the Gwynn plan for London*

### 8. Digital tools as applied to road network (MacLab)

*Analysis and rendering of the road routes, and of their transformation*

### 9. Digital tools as applied to road network (MacLab)

*Analysis and rendering of the road routes, and of their transformation*

### 10 Building the “bâtimens civils” in the transition from the ancient regime to the contemporary city

*Taking the “bâtimens civils” (public equipments) as a case study in a comparative description of Paris and London and in a comparative description of Milan and Venice*

### 11. Building the “bâtimens civils” in the transition from the ancient regime to the contemporary city

*Taking the “bâtimens civils” (public equipments) as a case study in a comparative description of Paris and London and in a comparative description of Milan and Venice*

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.



12. Dismantling the urban wall in the transition from the ancient regime to the contemporary city  
*Taking the dismantling of the urban wall as a case study in a comparative description of Paris and Milan*
13. Dismantling the urban wall in the transition from the ancient regime to the contemporary city  
*Taking the dismantling of the urban wall as a case study in a comparative description of Paris and Milan*
14. Digital tools as applied to perimeter transformations and its impact on the urban shape (MacLab)  
*Analysis and rendering of the urban perimeter in the case studies of Paris and Milan*
15. Designing Imperial Thoroughfares: Paris and London  
*Description from a comparative perspective of the case studies of Rue de Rivoli and Regent Street.*
16. Digital tools; case study of a road network (MacLab)  
*Analysis and rendering of the road routes, and of their transformation*
17. Designing Regents Park and its surrounding  
*Description of the competition schemes. Focus on John Nash's plan*
18. Digital tools as applied to "green spaces" and squares (MacLab)  
*Analysis and rendering of green spaces and open spaces in the dynamics of the city and in relation to functional needs*
19. New tools for managing the growing complexity of the big city  
*Population and land registers as applied in Paris, Milan and Venice: the birth of the "topographie médicale"*
20. Digital tools as applied on the urban transformation (MacLab)  
*Analysis and rendering of residential blocks in particularly dense areas*
21. Designing the Governmental high spots in Paris and London  
*Description on a comparative perspective of the case studies of the Louvre and Westminster*
22. Digital tools as applied to Governmental places (MacLab)  
*Analysis and rendering of the case studies of the Louvre and Westminster*
23. Digital tools as applied to Governmental places (MacLab)  
*Analysis and rendering of the case studies of the Louvre and Westminster*
24. Presentation of the results  
*Each student will introduces the work carried out during the course, and its focus on one aspect in particular. Oral presentation with a power point*



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## **Globalization, Communication and Network Society – F1824**

Ilya Levin,  
Tel Aviv University

The course is focused on analyzing the relationship between multi-dimensional globalization, communication and social changes in the contemporary Digital Society. The analysis highlights philosophical, social, cultural, and political implications of globalization. Specifically, the influence of emerging communication technologies in the various dimensions of globalization will be presented. The teaching approach is planned to be comparative, and multicultural.

### **Evaluation**

Active participation in course is expected. While no grades are allotted for attendance, in order to attain a passing grade, students are expected to attend a minimum of 80% of classes.

Performing and submission on time the course assignments; participation in the class colloquiums – 40%

Submission of final course work – 60%

### **Syllabus**

**Introduction.** The main goals of the course. The structure of the course. Introduction to the History of Media.

**The global society.** The main concepts: technology, economy, information, human consciousness. Mankind being (Yuval Harari).

Timeline: from Homo Sapiens to Homo Deus.

**Digital Society** (Luciano Floridi). Revolutions in human consciousness. From the Historical State to the Hyperhistorical Multi-Agent Systems. The Nature of the Political MAS. Transformations of the digital society.

**Information Society** (Alvin Toffler). Four waves timeline: agricultural, industrial, information and communication waves. Toffler's paradigms. Thesis, antithesis, synthesis.

**Post-Industrial Society** (Daniel Bell). Transformations of Society: from property to knowledge, from money to information, from factory to University. Technological Society (Klaus Schwab). The four industrial revolution. Cybernetics (Norbert Wiener)

**Networked Society** (Manuel Castells). Distributed Responsibility in the Network Society. Power in the Network Society. State and Power in the Global Age. Networks. Global Network Society. The Network state. Power of the Network.

**The Global Network as a collective intelligence** (Pierre Levy). Big Data. Deep learning. Networks of Mind and Power.

**From globalization to continentalization** (Jeremy Rifkin). From own-

### **Ilya Levin,**

Tel Aviv University  
MSc in Computer Engineering  
(Leningrad Transport Engineering University), Postgraduate Studies in Mathematics (Leningrad State University), PhD in Computer Engineering (Academy of Sciences of Latvia). Professor and former Head of the Department of Science and Technology Education at the School of Education of TAU. Member of the Academic Council of the Holon Institute of Technology. Taught in a variety of institutions in Russia and Israel. Was Visiting Researcher at the University of Massachusetts and Visiting Fellow at the University of Boston. At TAU teaches courses such as "Advanced Topics of Computer System" and "Technology, Education and Culture". Research interest include: Computer Design, Human Concepts Learning, Information Society and Technology Education. He is author of multiple papers on Computer Engineering and Education. Already taught at VIU in Fall 2014.



ership to borrowing; from property to access. Cultural Changes in a Globalized World. Cultural space. The culture of the globalization. The Creative Audience. Attention in the Digital Society. Attention Economy: from power to seduction. Joint Attention. Grey Ecology.

**Mass-communication. New Media. The concept of Media** (Marshall McLuhan). “The Medium is the Message”. Oral Culture to Print Culture. Print Culture to “Electric Culture”. The Global Village.

**Mass-communication theory** (Denis McQuail). The pyramid of communication networks. Consequences of mass communication. Approaches to media theory. Policy regime governing past communication platforms.

**New media** (Lev Manovich). Five principles of new media: digitality, modularity, automation, variability, transcoding.

**Conclusions. Media and the Future of Democracy and Equality.**

### **Bibliography**

- Bell, D. (1973). *The Coming of Post-Industrial Society*, New York 1973.
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- Florida, L. (2014). *The fourth revolution: How the infosphere is reshaping human reality*. OUP Oxford.
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- McQuail, Denis (2010), *McQuail's Mass Communication Theory* (sixth edition)
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## Digital Culture – F1825

Ilya Levin,  
Tel Aviv University

Digital technologies affect not only the everyday life, but all aspects of humans' existence - culture, safety, personal identity. It becomes increasingly important to recognize the impact of digital technologies on people as individuals, as well as on societal repercussions.

In this course, emphasis will be placed on understanding the process of forming the Digital Society, from the very beginning of digitalization up to creation of cyberspace and online subcultures. The course will also refer to a broad spectrum of phenomena and problems related to the Digital Society, such as: privacy, information management, identity, relationships, government interfaces, virtual worlds, and mass media.

Each student, upon completion of this course, should be able to recognize, understand and define the core cultural issues of the Digital Society.

Due to the broad scope of aspects and phenomena of the Digital Society, the students will be encouraged to creatively determine and pursue their individual areas of interest in the topic. Additionally, the students will gain working knowledge on the critical, key elements within the content selected by them for learning.

The format of the course will include lectures, home-works and participation of the students in discussions taking place both in the class and in the Web.

The course will focus on the cultural aspects of Digital Society. The students will be given a possibility to understand various cultural implications of Digital Technologies, by developing their analytical and methodological skills when studying various situations related to the digital culture.

The structure of the course is as follows.

The introductory part of the course defines the general concept of Culture and will refer to historical forms of culture, different cultural paradigms, evolution of the mankind culture. The introductory part will also address methodology of cultural studies.

Further in the course, the Digital Society will be determined as the end of Modernity, bringing a number of specific changes in various spheres of the human life: sociology, history, anthropology, ethics, etc. The culture of the Digital Society will be presented using the Author's original model of a three-dimensional space defining three types of the Digital Culture: Social, Spiritual and Technological. Each of the above types of culture will be separately addressed in the course.

### Ilya Levin,

Tel Aviv University  
MSc in Computer Engineering  
(Leningrad Transport Engineering University), Postgraduate Studies in Mathematics (Leningrad State University), PhD in Computer Engineering (Academy of Sciences of Latvia). Professor and former Head of the Department of Science and Technology Education at the School of Education of TAU. Member of the Academic Council of the Holon Institute of Technology. Taught in a variety of institutions in Russia and Israel. Was Visiting Researcher at the University of Massachusetts and Visiting Fellow at the University of Boston. At TAU teaches courses such as "Advanced Topics of Computer System" and "Technology, Education and Culture". Research interest include: Computer Design, Human Concepts Learning, Information Society and Technology Education. He is author of multiple papers on Computer Engineering and Education. Already taught at VIU in Fall 2014.



The course will also refer to new cultural phenomena respectively related to the three types of the Digital Culture, namely to social media, personal identity online, and big data.

The course will be concluded by discussing ways of evolution of the Digital Society. The concept of Digital Enlightenment - which is an expected future of the Digital Society – will be presented as an actual problem of the digital culture.

### **Evaluation**

10% oral presentations in class

30% mid-term paper

60% final paper

### **Syllabus**

Introduction. The concept of culture. Definitions of Culture. Cultural Studies. Different approaches to Cultural Studies. Culture vs. Nature. Evolution of the mankind culture.

The space of culture. Three axes of culture: knowledge, value, regulations. Three faces of culture: Spiritual culture, Social Culture, Technological Culture. Paradigms of Culture. Forms of culture.

Historical forms of culture. The culture of Enlightenment. Roots of Enlightenment culture. Fundamental values of the Enlightenment. Spiritual Culture of Enlightenment. Scientific and technological culture of Enlightenment. Social culture of Enlightenment. Civil Society. The Concept of Information Society. Evolution of the concept. Crisis of the concept. The concept of Virtualization. Virtual Society. De-reification of the Society.

Digital Society. Characteristics of Digital Society. Society transformations. The end of Modernity. Distributed responsibility. From History to Hyper History. Blurring of the distinction between *reality* and *virtuality*. Blurring of the distinctions between *human*, *machine* and *nature*. Shift to multiple-agent system.

Anthropology of Digital Society. To be human in a hyper-connected era. Physical Person, Legal Person, Digital Person.

Transformations of human consciousness in digital age. Changes in humans' worldview as symptoms of the digital revolution.

Western Society in Digital era. Fundamental contradictions between Digital technologies and Enlightenment principles. Digital Feudalism Social Culture of Digital Society. Forming Social Consciousness in Digital Society. Social Media. Digital Person vs. Legal Person.



Social Culture of Digital Society. Distributed responsibility. Rethinking government structures. Fears and risks in hyper-connected era. Reversal from information *scarcity* to information *abundance*. Shift from the primacy of *entities* to the primacy of *interactions*. Scientific Technological Culture of Digital Society. Evolution of computing. Data domination computing. Context aware computing. Socially Aware Computing. Big Data. Data Intensive Science. The Forth paradigm of Science. Spiritual Culture of Digital Society. Identity in the web. Personal Identity on-line. Partial Identity. Multiple Identity. Digital Self. Magnetization of Personal Data. Social Digital Curation. Personal media. Eve of Digital Enlightenment. Contradictions between values of Modern Society and Digital Society.

### Bibliography

- Creeber, G., & Martin, R. (Eds.). (2009). *Digital culture: Understanding new media*. McGraw- Hill International.
- Floridi, L. (2014). *The fourth revolution: How the infosphere is reshaping human reality*. OUP Oxford.
- Floridi, L. (2015). *The onlife manifesto*. Springer-Verlag GmbH.
- Hildebrandt, M., O'Hara, K., & Waidner, M. (Eds.). (2013). *Digital Enlightenment Yearbook 2013: The Value of Personal Data*. IOS Press.
- Gere, Charlie. (2008). *Digital Culture* (2nd Ed.). Reaktion Books.
- Palfrey, John, & Urs Gasser. (2008) *Born Digital: Understanding the First Generation of Digital Natives*. Basic Books.



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## Spring 2019 Courses

### Italy

#### 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

Monica Centanni / Elisa Bastianello,  
Università Iuav di Venezia

### Cultures of the World

#### Intercultural Communication

Vincenzo Romania,  
Università degli Studi di Padova

#### Gender Studies

Sara De Vido,  
Università Ca' Foscari Venezia

#### Comparing East and West: Legal and Political Systems and Thinking in a Globalized World

Danny Pieters, KU Leuven

### Global Challenges

#### Identity, Heritage and Globalization: Framing the American West - The Aesthetic and Political Forms of the American West and their Global Impact

Boris Vejdosky,  
Université de Lausanne

#### Globalization, Ethics, Welfare and Human Rights: Sustainable Social Protection in a Globalized World

Danny Pieters,  
KU Leuven

#### Global Governance for Peace and Security, Cooperation and Development. At the roots of cosmopolitan constitutionalism

Claudio Corradetti,  
Università degli Studi di Roma  
"Tor Vergata"

### Environmental Management and Sustainable Development (Spring Specialization Track)

#### Cities, Global Change and Sustainable Development

Margherita Turvani/Matteo Basso,  
Università Iuav di Venezia

#### Globalization, Environment and Sustainable Development

Ignazio Musu/Ilda Mannino,  
Venice International University

#### Economics of Environment, Natural Resources and Energy

Kirill Borisov/Yulia Vymyatnina,  
European University  
at St. Petersburg

#### Macroeconomics: Growth, Business Cycle, Crisis

Kirill Borisov/Yulia Vymyatnina,  
European University  
at St. Petersburg

#### Geomatics, 3D data Acquisition and Processing with applications on Renewable Energies, Hydro-geological Risk and Cultural Heritage

Andrea Masiero/Antonio Vettore,  
Università degli Studi di Padova



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## Academic Calendar

### Spring 2019

#### **State, Political Economy, Law and Justice. Classical Readings in Modern Political Thought**

Claudio Corradetti,  
Università degli Studi di Roma  
“Tor Vergata”

#### **Introduction to Environmental Engineering**

Chao Chen,  
Tsinghua University

#### **Environment Risk Analysis and Emergency Response**

Chao Chen,  
Tsinghua University

#### **Additional Courses available during Spring 2019 only**

##### **Literature and Business**

Laurie Shepard,  
Boston College

##### **Immigrant Voices in Contemporary Italy**

Laurie Shepard,  
Boston College

##### **Gender and Kinship in the Age of Assisted Reproduction**

Thomas Reinhardt,  
Ludwig Maximilians Universität

#### **(Post-)Colonial Encounters: Racism and the Making of “Africa”**

Thomas Reinhardt,  
Ludwig-Maximilians-Universität

#### **Venice in World Literature (Fabulations)**

Michele Longino,  
Duke University

#### **Venice Signatures (Masks and Traces)**

Michele Longino,  
Duke University

#### **Romantic Love in Japan and Europe**

Adrian Pinnington,  
Waseda University

#### **The Image of Italy in the English and American Novel (1860-1908)**

Adrian Pinnington,  
Waseda University

#### **The Birth of the Renaissance Self**

Dorit Tanay,  
Tel Aviv University

#### **Music and Power: From Monteverdi to Vivaldi**

Dorit Tanay,  
Tel Aviv University

#### **Orientation week**

February 18-22

**Opening Ceremony** February 21

#### **Courses begin**

February 25

#### **Midterm break**

April 22-26

#### **Courses end**

May 24

#### **Exam week**

May 27-May 31

#### **Public holidays**

April 22,

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)



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## 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,  
ciscv@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

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## **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 (SLEP)**

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



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## **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



	Monday	Tuesday
9.15-10.45	<ul style="list-style-type: none"> <li>_ F1803 Italian for Foreigners:beginner/intermediate level, Brunzin (coordinator) 6N, 9B, 9D</li> <li>_ F1809 Comparing East and West. Self and Society in European and Asian Political Thought, Zöller 9C</li> </ul>	<ul style="list-style-type: none"> <li>_ F1803 Italian for Foreigners:beginner/intermediate level, Brunzin (coordinator) 6N, 9B, 9D</li> <li>_ F1807 Intercultural Communication, Romania 9A</li> </ul>
11.00-12.30	<ul style="list-style-type: none"> <li>_ F1803 Italian for Foreigners:beginner/intermediate level, Brunzin (coordinator) 6N, 9B, 9D</li> <li>_ F1804 Art and Architecture in Renaissance Venice, Modesti 9C</li> <li>_ F1801 History of Venice, Pes 9A</li> </ul>	<ul style="list-style-type: none"> <li>_ F1803 Italian for Foreigners:beginner/intermediate level, Brunzin (coordinator) 6N, 9B, 9D</li> <li>_ F1819 Activism, Social Movements and Revolution, Starn/Wesolowski 9C</li> <li>_ F1808 Gender Studies, Trappolin/Gusmeroli 9A</li> </ul>
13.30-15.00	<ul style="list-style-type: none"> <li>_ F1813 Identity, Heritage and Globalization: Global Cultural Heritage in International Law, Mucci 9B</li> <li>_ F1806 Rule the Waves. Maritime Empires between Politics and Commerce, Zöller 9C</li> <li>_ F1821 Politics and Propaganda in Film, Easter 9D</li> </ul>	<ul style="list-style-type: none"> <li>_ F1815 Global Governance for Peace and Security, Cooperation and Development, Daimon 9A</li> <li>_ F1812 Jewish Visual Culture, Dymshits/Ivanov 9D</li> <li>_ F1822 Early Modern Print Culture (in the Digital Age), Stirling 9B</li> <li>_ F1817 Medicine, Culture and Globalization, Starn/Wesolowski 9C</li> </ul>
15.15-16.45	<ul style="list-style-type: none"> <li>_ F1818 The Protection of Animals in International Law, Mucci 9B</li> <li>_ F1823 Urban History and Digital Tools: Shaping Capital Cities (1714-1889), Zucconi/Di Lenardo 9C / Mac Lab</li> <li>_ F1802 Italian Contemporary History in Films, Pes 9A</li> <li>_ F1820 Philosophers, Rebels, Tyrants, Easter 9D</li> </ul>	<ul style="list-style-type: none"> <li>_ F1810 Representations of Time and Space in Western and Far Eastern Cultures , De Rosa 9D</li> <li>_ F1824 Globalization, Communication and Network Society, Levin 9C</li> <li>_ F1814 Globalization, Ethics, Welfare and Human Rights, Marconi 9A</li> <li>_ F1805 Shakespeare in Venice and Verona, Stirling 9B</li> </ul>
17.00-18.30	<p>VIU Movie Series</p> <p>Movies on Italy and Venice and movies proposed by VIU international students body in original language with English subtitles</p>	<ul style="list-style-type: none"> <li>_ F1816 Sino-Japanese Rivalry over the Aid, Trade, and Investment Triangle in Emerging Asia, Daimon 9A</li> <li>_ F1811 Cultural History of the Jewish Diaspora, Dymshits/Ivanov 9D</li> <li>_ F1825 Digital Culture, Levin 9C</li> </ul>



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## Weekly Schedule

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### Wednesday

\_ F1803 Italian for Foreigners:beginner/intermediate level, Brunzin (coordinator) 6N, 9B, 9D  
 \_ F1809 Comparing East and West. Self and Society in European and Asian Political Thought, Zöller 9C

\_ F1803 Italian for Foreigners:beginner/intermediate level, Brunzin (coordinator) 6N, 9B, 9D  
 \_ F1804 Art and Architecture in Renaissance Venice, Modesti 9C  
 \_ F1801 History of Venice, Pes 9A

\_ F1813 Identity, heritage and Globalization: Global Cultural Heritage in International Law, Mucci 9B  
 \_ F1806 Rule the Waves. Maritime Empires between Politics and Commerce, Zöller 9C  
 \_ F1821 Politics and Propaganda in Film, Easter 9D

\_ F1818 The Protection of Animals in International Law, Mucci 9B  
 \_ F1823 Urban History and Digital Tools: Shaping Capital Cities (1714-1889), Zucconi/Di Lenardo 9C / Mac Lab  
 \_ F1802 Italian Contemporary History in Films, Pes 9A  
 \_ F1820 Philosophers, Rebels, Tyrants, Easter 9D

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#### VIULIFECo-curricular Program:

\_ Open Lectures  
 \_ Guest Lectures  
 \_ Cultural Events  
 \_ Transcultural game

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### Thursday

\_ F1803 Italian for Foreigners:beginner/intermediate level, Brunzin (coordinator) 6N, 9B, 9D  
 \_ F1807 Intercultural Communication, Romania 9A

\_ F1803 Italian for Foreigners:beginner/intermediate level, Brunzin (coordinator) 6N, 9B, 9D  
 \_ F1819 Activism, Social Movements and Revolution, Starn/Wesolowski 9C  
 \_ F1808 Gender Studies, Trappolin/Gusmeroli 9A

\_ F1815 Global Governance for Peace and Security, Cooperation and Development, Daimon 9A  
 \_ F1812 Jewish Visual Culture, Dymshits/Ivanov 9D  
 \_ F1822 Early Modern Print Culture (in the Digital Age), Stirling 9B  
 \_ F1817 Medicine, Culture and Globalization, Starn/Wesolowski 9C

\_ F1810 Representations of Time and Space in Western and Far Eastern Cultures , De Rosa 9D  
 \_ F1824 Globalization, Communication and Network Society, Levin 9C  
 \_ F1814 Globalization, Ethics, Welfare and Human Rights, Marconi 9A  
 \_ F1805 Shakespeare in Venice and Verona, Stirling 9B

\_ F1816 Sino-Japanese Rivalry over the Aid, Trade, and Investment Triangle in Emerging Asia, Daimon 9A  
 \_ F1811 Cultural History of the Jewish Diaspora, Dymshits/Ivanov 9D  
 \_ F1825 Digital Culture, Levin 9C

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### Friday

#### Rescheduled classes

#### N.B. already fixed:

\_ Friday, November 23  
 (reschedule of all classes of Wed, 21 November: Bank 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  
 ...

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#### National and Local Public Holidays

\_ November 1  
 \_ November 21  
 \_ December 8

#### Midterm Break

October 29 – November 2



	September	October
1		
2		
3		
4		
5		
6		
7		
8		
9		
10	Orientation Week	
11	Orientation Week	
12	Orientation Week	
13	Opening Ceremony	
14	Orientation Week	
15		
16		
17	Courses begin	
18		
19		
20		
21		
22		
23		
24		
25		
26		
27		
28		
29		Midterm break
30		Midterm break
31		Midterm break



## Academic Calendar Fall 2018

[illegible]











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## VIU members

Boston College (USA)  
Città Metropolitana di Venezia (Italy)  
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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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Giada Pellicari  
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*Scientific Director*  
Cristina Di Gioia  
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Luca De Pietro  
*Innovation in Public Administration*  
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Alessandra Fornetti  
*Executive Director*  
Ilda Mannino  
*Scientific Coordinator*  
Elisa Carlotto  
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Agar Brugiavini  
*Scientific Director*  
Hélène Duci  
*Program Coordinator*



**can I DO  
an internship?  
IS THERE a PC  
Laboratory?  
are THERE  
SITE VISITS?**

**THIS  
semester  
I want  
TO...**