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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.

VIU: who we are

Venice International University (VIU) is something unique in the academic world – a consortium of 18 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 over 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 delle Ricerche – 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 "Tor Vergata" di Roma – Italy
Università Luav di Venezia – Italy
Université de Bordeaux – France
Université de Lausanne – Switzerland
University of Ljubljana - Slovenia
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.



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 18-20 courses in the following three topic areas:

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

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

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

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

Academics

Credit recognition

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, Luav, Padova and Tor Vergata. All students 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

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

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

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

Korea University: **Seung Hyun Yang**, s_hyun@korea.ac.kr

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

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

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

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

Università Ca' Foscari Venezia: Prof. **Shaul Bassi**, bassi@unive.it / **Ketty Borille**, international@unive.it (Università Ca' Foscari Venezia - Exchange students only)

Université de Bordeaux: **Anne Blassiau**, anne.blassiau@u-bordeaux.fr

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

Università degli Studi di Padova: Prof. **Alessandro Paccagnella**, alessandro.paccagnella@unipd.it

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

Università Luav di Venezia: Prof. **Maria Chiara Tosi**, mnrtso@iuav.it

University of Ljubljana: **Katja Cerar**, Katja.Cerar@uni-lj.si

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

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

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

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

Orientation is provided at the beginning of semester, with campus and city tours, information sessions on the courses, on immigration issues, and social activities.

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

A rich variety of Co-curricular activities further enhances the educational mission of the program, through a plenary workshop, informal opportunities to debate topical issues, guest lectures, social and sporting events, weekly movie screenings, day trips and site-visits to the most important venues and sites of Venice and its hinterland, and locations related to the courses.

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

1. Worldwide Mobility

For students enrolled in any Master's degree (including Laurea Magistrale) at one of VIU member universities who intend pursuing research for their Master's thesis in themes related to the Globalization Program; or for advanced undergraduate students who are studying for a 4-year bachelor degree, who intend undertaking a final research thesis/project for credit.

Online registration for courses

Tuition fees

Logistics & Accommodation

Co-curricular Activities

Internships and Mobility

Successful applicants attend the semester of courses at VIU and compete for scholarships to support research internships abroad.

Destinations include, among others:

- _ Boston College, Chestnut Hill, USA
- _ Duke University, N. Carolina, USA
- _ Tel Aviv University, Israel
- _ Tsinghua University, Beijing China
- _ Waseda University, Tokyo, Japan

2. Internships in Italy

For bachelor's and master's students, including exchange students at Ca' Foscari, Iuav, Padova and Tor Vergata 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 whose activities are related to Globalization, Cultural Heritage and/or Sustainable Development, in Venice and throughout Italy.

Host institutions include, among others:

- _ UNESCO Venice Office
- _ Council of Europe, Venice Office
- _ Peggy Guggenheim Collection, Venice
- _ Fondazione Musei Civici, Venice
- _ CNR-Italian National Research Council, Rome
- _ VELA Spa, Venice
- _ Comune di Venezia, Venice
- _ Galileia s.r.l., environmental engineering and consultancy, Padua
- _ eAmbiente, environmental management consultancy, Venice
- _ Italian-German Cultural Association, Venice
- _ German Centre for Venetian Studies

Scholarships are awarded to selected students as a contribution to the costs of international travel and accommodation.

For further information: 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 universities 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. Applications are also sought from students wishing to pursue research for a thesis on topics related to Globalization, Cultural Heritage and Sustainable Development. In such cases, VIU will support the candidates in identifying a thesis tutor in the host university.

In 2019-2020 the following destinations will be available:

- _ Ludwig Maximilians Universitaet
- _ Université de Bordeaux
- _ KU Leuven
- _ University of Ljubljana
- _ Tel Aviv University
- _ European University at St. Petersburg

For more information:

erasmus@univiu.org

The Globalization Program is intended to provide an impetus for 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.

VIULectures

VIU coordinates a series of Intensive Graduate Activities, that serve to build and strengthen networks of researchers and professors on areas of common interest within the consortium. The activities may be addressed to students of varying levels, depending on the type of program: PhD Academy; Graduate Seminar, Summer School.

For an updated list, please visit our website: univiu.org > Study

Intensive Graduate Activities

Participate in the VIU Community via our social networks:

- f** "VIU – Venice International University"
@VeniceInternationalUniversity
www.facebook.com/VeniceInternationalUniversity
- t** "VIU Community" @univiu twitter.com/univiu
- @** @univiu www.instagram.com/univiu/
- y** @univiu www.youtube.com/user/univiu
- @UNIVIU www.flickr.com/photos/univiu.

Web Community

VIU Campus

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

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

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

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

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

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

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

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

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

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

Classrooms and offices

Computer facilities and photocopying

Housing and dining

Libraries and Resources

Venice

The location chosen for the program, Venice, offers to non-Venetian students the opportunity of temporarily living in a world heritage city, with a great concentration of art, 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 placing for the school and its mission. But it is not only the signs of the past, which make Venice interesting for students and teachers. The city is a living machine in a unique setting, based on water, which represents an alternative urban and social concept, embracing several islands in the lagoon, as well as the estuary and 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 fieldwork opportunities for various kinds of courses, considering also its role as administrative capital of the most dynamic industrial region of Italy, as the site of one of the most important World Film Festivals and as a growing center of international contemporary arts exhibitions.

VIU also aims, through its activities and collaborations, to contribute to the cultural and political debate on this extraordinary metropolitan area.

Italy**History of Venice – F1901**

Luca Pes,
Venice International University
Pag. 18

Italian Contemporary History in Films – F1902

Luca Pes,
Venice International University
Pag. 20

Italian for Foreigners - beginner, intermediate, upper intermediate – F1903

Massimo Brunzin (coordinator),
Venice International University
Pag. 23

Art and Architecture in Renaissance Venice – F1904

Paola Modesti,
Venice International University
Pag. 34

Italian Architecture in Russia – F1905

Vadim Bass,
European University at St.
Petersburg
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Pasolini and Tarkovsky: Face to Face – F1906

Thomas Epstein,
Boston College
Pag. 44

Cultures of the World**Intercultural Communication – F1907**

Giulia Storato,
Università degli Studi di Padova
Pag. 46

Gender Studies – F1908

Alessandra Chiricosta
Università degli Studi di Roma
“Tor Vergata”
Pag. 50

Comparing East and West. Governing Consumer Behavior in China, US and Europe – F1909

Harro Maas,
Université de Lausanne
Pag. 53

Visual Representation and the Cultural Other – F1910

Frank Heidemann,
Ludwig Maximilians Universität
Pag. 58

Eating and Drinking from a (trans-)Cultural Point of View – F1911

Frank Heidemann,
Ludwig Maximilians Universität
Pag. 63

Global Challenges**Identity, Heritage and Globalization. Global talent flows: International Migration, Science and Innovation – F1912**

Francesco Lissoni,
Université de Bordeaux
Pag. 67

Globalization, Ethics, Welfare and Human Rights – F1913

Harro Maas,
Université de Lausanne
Pag. 71

Global Governance for Peace and Security, Cooperation and Development – F1914

Simona Kustec
University of Ljubljana
Pag. 74

Globalization and Economic Welfare – F1915

Ryo Nagata,
Waseda University
Pag. 77

Cultural Globalization and Big Data – F1916

Christopher Bail,
Duke University
Pag. 80

Fall 2019 Courses

Economics and Technology applied to Cultural Heritage
(Fall Specialization Track)**Distant Suffering: Humanitarian Advocacy in the Age of Social Media – F1917**

Christopher Bail,
Duke University
Pag. 84

Ecofeminism. Theories and Transnational Movements – F1918

Alessandra Chiricosta,
Università degli Studi di Roma
“Tor Vergata”
Pag. 88

Urban History and Digital Tools: Shaping Capital Cities (1714-1889). Arts, Architecture, Fashion in Paris, London, Milan, Venice – F1919

Guido Zucconi/Cristiano
Guarnieri,
Università Luav di Venezia,
Università Ca' Foscari
Pag. 92

Economics of Cultural Heritage – F1920

Ryo Nagata, Waseda University
Pag. 94

Cultural Management (Issues and Methodology of Cultural Management and Policy Analysis) – F1921

Simona Kustec,
University of Ljubljana
Pag. 97

The Globalization of Intellectual Property: from Innovation to Cultural Heritage – F1922

Francesco Lissoni,
Université de Bordeaux
Pag. 99

Representations of Time and Space in Western and Far Eastern Cultures – F1923

Agostino De Rosa
Università Luav di Venezia
Pag. 103

Additional Courses

available during Fall 2019 only

Architecture as Communication – F1924

Vadim Bass,
European University at St.
Petersburg
Pag. 105

Modernism: Enchantments and Disenchantments – F1925

Thomas Epstein,
Boston College
Pag. 115

History of Venice – F1901

Luca Pes

Venice International University

Course Description

Various things make Venice a place of 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 transformation of the 1950's-1970's, which produced a 'Greater Venice' crisis; the degeneration into a "theme-park"; the way the city still represents 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), attempting to provide 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, its social life and its political institutions.

The course will involve site visits (Ghetto, Ducal Palace, Mose and the Industrial Port).

Students are expected to contribute to 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.

Students are also expected to study a text (such as Gherardo Ortalli and Giovanni Scarabello, *A Short History of Venice*, Pacini Editore 1999; but an alternative text could be decided in agreement with Professor Pes) and discuss it individually with the professor.

Course Outline

- _ Venetian stereotypes
- _ Origin narratives
- _ The Invention of the Lagoon
- _ The Construction of the City

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. Scientific coordinator of the interdisciplinary professors' and students' Project at Global Governance, Tor Vergata, Rome. Was Professor of Modern and Contemporary History at the San Raffaele University in Milan. Taught Urban and Contemporary History at 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 areas include Cinema and History, Italian Society, History of Historiography, Diaries and Historiography, Venice in the 21st Century.

- _ 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 as Living City?
- _ Perspectives

Evaluation method

60% individual oral discussion of a text, oral presentations in class, participation in class discussions

40% written research paper

Bibliography

(all available in the reading-room and in bookstores)

Main text, which students are expected to read:

Gherardo Ortalli and Giovanni Scarabello, *A Short History of Venice*, Pacini Editore 1999 – by far the best very brief and reliable chronological synthesis widely available (and reasonably cheap), by two Ca' Foscari University scholars.

Other suggested texts

Elisabeth Crouzet-Pavan, *Venice Triumphant: the Horizons of a Myth*, The Johns Hopkins University Press 2002 – top French scholar on Medieval Venice deconstructs myths and tells the history of Venice up to 1797: excellent and up-to-date, best recent book.

Frederic Lane, *Venice. A Maritime Republic*, The Johns Hopkins University Press 1973 – the classic synthesis on the History of Venice, which rightly keeps being reprinted. Lane has been the most outstanding US economic and social historian on Venice (esp. Renaissance): very reliable and clear.

Margaret Plant, *Venice. Fragile City 1797-1997*, Yale University Press 2003 – by far best book in English on Venice post-1797. It is very up-to-date and encompasses politics, culture and architecture. The author is Professor Emeritus in Art History at Monash University, Melbourne, Australia

Italian Contemporary History in Films – F1902

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 at different moments over time. 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 look at events and phenomena on 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, against a background 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. Scientific coordinator of the interdisciplinary professors' and students' Project at Global Governance, Tor Vergata, Rome. Was Professor of Modern and Contemporary History at the San Raffaele University in Milan. Taught Urban and Contemporary History at 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 areas include Cinema and History, Italian Society, History of Historiography, Diaries and Historiography, Venice in the 21st Century.

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 actively contribute to the class, discussing the movies, doing one oral presentation and writing one 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: Pinocchio and the Unification of Italy, A comparison between National-Socialism and Fascism, Milan as the capital of fashion, The American and the Italian Southern Question, Neorealist Cinema and Post-War Culture, Japanese and Italian Feminism Compared.

Oral presentations should ideally be made in groups of two participants of different nationality, each one speaking for approx. 15 minutes. Research papers must include bibliographical references and footnotes.

Course Outline

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 1980-2013 (weeks 10-11)

Each one of the units will consist in (a) an introductory lecture on the movie and the historical context; (b) a collective discussion on the movie (which will be screened out of class); (c) a lecture on themes related to the movie; (d) student presentations.

Evaluation

60% oral presentations and participation to class and to discussion of movies

40% final research paper

Readings

Best general book:

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

Suggested readings on specific periods

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

Lyttelton Adrian (ed.), *Liberal and Fascist Italy, 1900-1945*, Oxford University Press, Oxford-New York 2002

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

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

Other readings on Italian Cinema and Italian History will be suggested in class.

Italian for Foreigners – beginner, intermediate, upper intermediate and advanced levels – F1903

Massimo Brunzin (coordinator), Elena Nieddu, Roberta Vignando
Venice International University

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

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

Hours: 56

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

Course Syllabus

Grammar

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

Communicative areas

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

Massimo Brunzin, Venice International University

Laurea in Foreign Languages and Literature (Ca' Foscari), doctorate in Francophone Literature (Bologna). Specialized in Language Teaching with Advanced Technology (Ca' Foscari). Member of the management staff and instructor in Italian for foreigners at the 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.

Elena Nieddu, Venice International University

Laurea in Cultural and Linguistic Mediation (Padova); Magistrale in Translation and Cultural Mediation (Udine); Certificate as Teacher of Italian as Foreign Language (Perugia). At Padova and Udine she specialized in Russian and German languages and was trained as 'Russian as a Foreign Language' teacher at the Lomonosov Moscow State University. For several years she was teacher of Italian as a Foreign Language in Moscow at the Istituto Italiano di Cultura and at the Centro Italiano di Cultura. Teaches at VIU since Fall 2017.

Roberta Vignando, Venice International University

Laurea in Languages and Language Sciences and Magistrale in Translation and Cultural Mediation (Ca' Foscari). Teaches Italian as Foreign Language at Istituto Venezia.

- _ 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

Already taught at VIU in Spring 2019. She is a free-lance translator from English and German to Italian. Has some experience as teacher of English as Foreign Language.

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 enthu-

siasm 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 documentation 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 documentation 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 documentation 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*).

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

This course is composed of:

_ 56 hours of intermediate classes aiming at a general review of skills;

_ 18 hours of classes dedicated to further developing such skills as: formulating opinions; making judgments and suggestions, in oral and written form, on selected issues presented in the reading material; narrating in oral and written form using different verbal

tenses and modes; reading, comprehending and analysing newspaper, magazine articles and movie sequences.

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

This language course will allow students to reinforce their grammar skills and increase their ability to understand, speak, read and write Italian, while emphasizing the development of reading comprehension.

It includes an introduction to new grammar skills, with continued vocabulary study, conversational practice, short composition, cultural and literary readings and some work with video. Group work and role-play are used extensively to develop these skills. The course is conducted in Italian from the first day. Homework will be corrected during class time which will allow the students to self-correct and understand why a specific grammar point works the way it does.

During classes, students will produce some written documentation 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*);

30

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- _ 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 documentation 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 of 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 analyse the movie by Elio Petri, based on the book.

Students will produce a final paper highlighting similarities and differences between the novel and the movie. Students also will produce some written documentation 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 analysing 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 documentation concerning their own experience in Venice as a foreign student (e.g. small Venice guide for foreign students)

Tutoring

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

Reading

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

Art and Architecture in Renaissance Venice – F1904

Paola Modesti

Venice International University

Course description

Focusing on, but not limited to, architecture, this course aims at providing first-hand experience and a critical understanding of the participation of Venice in the Italian Renaissance, a movement that, from the mid-fourteenth century to the late sixteenth century, attempted to revive the culture of classical antiquity, especially that of ancient Rome.

Since the mid fifteenth century, Venice – the wondrous medieval city on water that had prospered as the commercial and cultural hinge between the Middle East and Northern Europe – witnessed a stylistic shift towards the Renaissance, albeit in its own way. What historical circumstances, values and purposes lay behind such a shift? What factors and reasons may explain the distinctive features of Venetian Renaissance architecture and art? These are the background questions of this course, which, exploring the city itself, its key places and some of its main buildings with their works of art, will enable us not only to appraise their outstanding artistic value and to examine the works of renowned artists, but also to tackle such issues as cultural identity and hybridity, and the civic and political relevance of the visual arts.

Course topics

- _ Renaissances and the Italian Renaissance. Essentials and observations
- _ The otherness of Venice
- _ 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 non-ruling classes to civic splendour «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 strained relationship.

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 Fall 2017 and 2018. 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.

Learning outcomes

- _ Awareness of the different and changing interpretations of the Western Renaissance;
- _ Knowledge of key issues relating to Italian Renaissance architecture and art;
- _ Overall knowledge of the architectural and artistic heritage of Venice, detailed knowledge of the places, buildings and artworks examined in class;
- _ 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/art works;
- _ Familiarity with visual and written study materials relating to the architectural/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

The course will combine indoor classes and site visits (intended as in-situ classes/seminars).

In the classroom, introductory lectures will alternate with activities, such as discussions and student presentations, which will be tailored to the number and educational backgrounds of the course participants. To encourage awareness of cultural diversity, cultural exchanges and comparative views, classes may also include short student presentations on the cultural, built and artistic heritage of the students’ own countries, following a timeline to be scheduled at the beginning of the course.

In the first half of the term, students will be required to submit critical reports/responses on assigned field works and/or readings, which will provide material for discussion. Meanwhile, they will choose a research topic relating to the course contents, which they will describe in their mid-term oral presentation and develop into their final paper.

Site visits will include: Piazza San Marco, the churches of San Zaccaria, Santa Maria dei Miracoli and San Giovanni Crisostomo, Palazzo Grimani at Santa Maria Formosa, the Scuola Grande di San Marco, the Scuola Grande di San Rocco, and the Gallerie dell’Accademia. Further site visits and a one-day trip that will be

arranged as VIU co-curricular activities will also constitute an integral part of this course.

Students are expected to be flexible about the timetable of outdoor classes, which could overlap the lunch break to allow time to reach the visit sites.

Evaluation

The final grade will be based on:

- _ Attendance, contribution to discussions and the course activities (10%)
- _ Weekly assignments and class presentations (30%)
- _ Class presentation of the research paper topic (20%)
- _ Final research paper: class presentation during the exam week and written version to be handed by the end of the term (40%).

Suggested orientation and reference readings

Weekly readings and bibliographies will be provided in the e-learning platform of the course. The books listed below might be of interest for orientation and reference.

Critical approaches to the Renaissance

Peter Burke, *The European Renaissance: Centres and Peripheries*, Oxford, Blackwell, 1998.

Jack Goody, *Renaissances: the One or the Many?* Cambridge, Cambridge University Press, 2009.

Updated introduction to European Renaissance art

Tom Nichols, *Renaissance Art: a Beginner's Guide*, London, Oneworld Publications, 2010.

The history, society and civilization of Venice in its 'imperial age'

David Chambers, *The Imperial Age of Venice, 1380-1580*, [New York] Harcourt Brace Jovanovich, 1970, or other editions.

Renaissance Venice

Patricia Fortini Brown, *Art and Life in Renaissance Venice*, New York, Harry N. Abrams, 1997.

Loren Partridge, *Art of Renaissance Venice 1400-1600*, Oakland California, University of California Press, 2015.

The 'myths' of Venice through the visual arts

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

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.

Italian Architecture in Russia – 1905

Vadim Bass

European University at Saint Petersburg

Course description

Throughout the centuries, Italy has been the most important source for Russian architecture. In some cases this influence was of a theoretical nature – Italian architectural treatises of the 15th-16th centuries (the works of Alberti, Palladio, Vignola, etc.) were the main source of professional knowledge for Russian architects, the basis of professional culture and architectural training. In other cases, Italian architectural culture was brought in directly by its practitioners – Italian architects worked extensively in Russia. One of the most famous examples relates to the late Quattrocento and early Cinquecento when Italian builders were involved in the reconstruction of the Moscow Kremlin. The most important cathedrals, public buildings and the Kremlin fortress itself demonstrate a combination of traditional compositional formulas, Renaissance rationalism and Italian construction techniques. Architects from Italy or Italian Switzerland also made an important contribution to the architecture of the Imperial period.

In other cases we can see a direct imitation of certain Italian structures, the deployment of characteristic quotations borrowed from particular monuments, or more subtle allusions to Italian buildings. Often Russian architects were not trying, or not able, to follow models with 'archeological accuracy' but rather reproduced in their buildings 'images of Italy', tentative visual echoes of 'Italianness' – e.g., a romanticized atmosphere of Renaissance architecture. Such phenomena seem to be very important in terms of perception of the "Italian" in Russian architecture, and – in a broader sense – culture. Entire movements of Russian architecture were of Italian origin – for example, 'Neo-Renaissance' – extremely popular (in the 19th Century). This 'invented' architectural language was the official style of public buildings during the reign of Nicholas I – the period that immediately preceded the beginning of serious academic studies of the Renaissance, including architecture.

Palladianism should be considered one of the most striking examples of Italian influence: it was indeed one of the most important trends in Russian architecture. The highest achievements (e. g., buildings by Giacomo Quarenghi and his colleagues) were reached during the reign of Catherine II. Russian Palladianism was a part of a wider European movement of the 18th Century; its significance for Russian architecture can be compared with the importance of English Palladianism for the architectural landscape of England. The type of

Vadim Bass, European University at St. Petersburg
Degrees in Engineering (St Petersburg State Academy of Cooling and Food Technologies) and in Art History and Theory (St Petersburg State Academic Institute of Painting, Sculpture and Architecture); M.A. in Art History (EUSP); Ph.D. in Art History (State Russian Museum). Professor at the Department of Art History at EUSP. Courses taught include: "Principles of architectural analysis", "Architecture as Communication", "History of Russian Architecture".
Research interests: Russian and Western architecture of the 20th century, classical tradition in architecture, architectural competitions, theory and rhetoric of architecture and architectural discourse, memorial architecture, architectural exhibitions, interrelations between professional and social values. Among his publications: *St Petersburg Neoclassical Architecture of the 1900s to 1910s as Reflected in the Mirror of Architectural Competitions: Word and Form* (St Petersburg, 2010, in Russian). Already taught at VIU in Fall 2013.

the 'Palladian villa' was developed in both private estate construction, and in the architecture of public buildings. Palladio remained the 'go-to' authority for Russian architects thereafter, through to the Soviet era, when Stalinist neo-classical buildings still manifest Palladian features. His influence can also be traced in the traditionalist (or revivalist) movement of the post-Soviet period.

The "Italian" had a variety of shades in Russian architecture. First of all, 'Italian' was associated with 'Roman'. Thus the imperial implications of Russian culture and politics found reinforcement in images of Italian origin, both ancient and modern. The Imperial capital St. Petersburg is laid out on a trident plan, which harks back to the trident of the Piazza del Popolo. The architectural structure of St. Petersburg, a city of baroque inspiration, takes its cue from the transformation of Rome in the age of Sixtus V. In addition, for St. Petersburg, a city on the water (the 'Venice of the North'), Venetian allusions are of special importance. The course examines the architectural and town planning aspects of the phenomenon.

During the Soviet period, Italy remained an important source for Russian architecture. In the 1930s, the authorities promoted an ambitious program of translating the classical architectural treatises, which included the texts of Palladio, Vignola, Daniele Barbaro's commentary on Vitruvius, etc. In 1935 Soviet colleagues participated in the 13th International Congress of Architects in Rome where they shared their experiences.

In the post-Stalinist period Soviet architects carefully studied Italian practice – including the works of the *razionalisti*, Giuseppe Terragni in particular. The influence of Italian architecture of the Fascist and postwar periods upon the Soviet 'classicized' modernism is evident. The direct influence of Italian models (e.g., The Palace of Congresses, EUR) can be seen in the Soviet public buildings. In the post-Soviet period the buildings and designs of such architects as Marcello Piacentini, Armando Brasini, etc., attracted a lot of attention. For Russian architects their work was an important example of a highly professional culture implemented under 'soft' totalitarianism, an example of the diversified and skillful use of historical architectural vocabulary for contemporary needs. Soviet and Russian architecture has also been influenced by Pier Luigi Nervi, Aldo Rossi and some other modern Italian architects and structural engineers.

The course also covers a number of specific instances of Italian-Russian architectural influences, such as the phenomenon of Russian

Piranesianism. We will also have a look at Russian architecture in Italy as an example of 'feedback'.

Learning outcomes

The students are expected to acquire an in-depth knowledge in the history of the Italian-Russian architectural relations as well as to be well-informed about the main issues of Russian architectural history generally.

Teaching and evaluation methods

Students are expected to attend all the classes, to participate actively in the seminars and discussions, and to write a term paper. The requirements are:

_ participation in the seminars and discussions and regular class attendance (30%);

_ seminar (week 6): presentation of 4 architectural teams taking part in the imagined design competition for the renovation of the Small Marble Palace in St Petersburg (15 min., probably in groups depending on the number of students, 30%);

_ term paper: an essay (min. 5 pages) based on analysis of a selected episode in Italian-Russian architectural interactions (40%). The term papers are to be submitted by the last lecture class.

Course syllabus

Week 1 Introduction. An Outline of Russian architectural history.

Reading (articles are in the Course Reader):

Shvidkovsky D. *Russian Architecture and the West*. Yale Univ. Press, 2007. Pp. 1-11.

Week 2 'Italianisms' and Italian architects in Old Russian architecture.

Reading:

Shvidkovsky D. *Russian Architecture and the West*. Yale Univ. Press, 2007. Pp. 30-41, 73-77.

Week 3 Italian and Swiss Italian architects in Imperial Russia.

Reading:

Navone N., Tedeschi L. *Dal mito al progetto. La cultura architettonica dei maestri italiani e ticinesi nella Russia neoclassica*. Mendrisio, 2004 (selected English translations from the Russian edition (St. Petersburg, 2004) see in the Course Reader).

Week 4 Architecture of the Russian neo-Renaissance, its origin, its ideology, and its versions. Housing, public buildings, railway architecture. The impact of the Italian Mannerism on Russian architecture of the first half of the 20th Century.

Reading:

Bergdoll B. *European Architecture 1750-1890*. Oxford, 2000 (see selected passages in the Course Reader).

Week 5 Russian, Soviet, and post-Soviet Palladianism: sources, forms, ideology, and buildings.

Reading:

Bass V. *Il Palladianesimo nel 20 Secolo, o il significato di Palladio per i Russi*. In: *Russia Palladiana. Palladio in Russia dal Barocco al Modernismo*. Venice, 2014 (English translation in the Course Reader).

Bass V. *Inizio del 20 Secolo: L'invenzione del Passato*. In: *Russia Palladiana. Palladio in Russia dal Barocco al Modernismo*. Venice, 2014 (English translation in the Course Reader).

Week 6 Case Study: The Small Marble Palace in St Petersburg and the draft design competition for its renovation.

Lecture and the student presentations session.

Week 7 midterm break

Week 8 Theme 1. Italian architectural treatises in Russian and Soviet artistic practice and theory.

Reading:

Mitrovi B. *Studying Renaissance architectural theory in the age of Stalinism*. *I Tatti Studies in the Italian Renaissance*, Vol. 12 (2009). Pp. 233-263.

Theme 2. *The Italian style opera house in Russian and Soviet theatre architecture.*

Reading:

All the World's a Stage. Architecture and Scenography in Russia. Moscow, 2017 (see selected English translations from the Russian catalogue of the exhibition at the Moscow Museum of Architecture in the Course Reader).

Week 9 Italian impact on Soviet and post-Soviet architecture.

Reading:

Sedov V. *Il Palazzo Italiano dei Soviet*. In: *Il Palazzo Italiano dei Soviet*. Moscow, 2007 (English translation in the Course Reader).

Further reading:

Latour A. *The Birth of a Metropolis, Moscow 1930-1955*. Moscow, 2002 (see selected passages in the Course Reader).

Week 10 **The images of Venetian buildings in Russian architecture of the Imperial period: from Arsenale to Campanile. Venetian Motifs in Soviet architecture in the age of Stalin.**

Reading:

Latour A. *The Birth of a Metropolis, Moscow 1930-1955*. Moscow, 2002 ((see selected passages in the Course Reader).

Further reading:

Shvidkovsky D. *Russian Architecture and the West*. Yale Univ. Press, 2007. Pp. 324-334.

Week 11 **St. Petersburg as an 'Italian' City. Rome as the model city and its reflections in Russian town planning. The 'Venetian text' of Saint-Petersburg.**

Reading:

Cracraft J. *The Petrine Revolution in Russian Imagery*. Chicago, 1997 (see selected passages in the Course Reader).

Week 12 **Individual aspects of Italian-Russian architectural relations. Russian 'Piranesianism'.**

Russian and Soviet architecture and architects in Italy. Russian Pavilions at the Venice Architecture Biennale and their reception by the Western and Russian architectural press.

Reading:

Nikitin S. *Sulla rotta del palazzo dei Soviet. Vita e produzione di Boris Iofan negli anni '20*. In: *Il Palazzo Italiano dei Soviet*. Moscow, 2007 (English translation see in the Course Reader).

Further reading:

'Station Russia'. Hatje Cantz Verlag: 2018.

Week 13 **Final discussion: Italian influence on Russian architecture.** Paper discussion and readings.

The course will also include field trips (the schedule to be agreed with VIU office).

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Shvidkovsky D. *Russian Architecture and the West*. Yale Univ. Press, 2007.

Supplementary reading

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Hughes L. *Russia's First architectural books: A Chapter in Peter the Great's Cultural Revolution*. In: *Russian avant-garde. Art and architecture*. Guest ed. Catherine Cooke. *Architectural Design Profile*. 47. 1983. Pp. 4-13.

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Pasolini and Tarkovsky: Face to Face – F1906

Thomas Ralph Epstein
Boston College

Course overview

Pier Paolo Pasolini (1922-1975) and Andrei Arsenevich Tarkovsky (1932-1986) are two of the central cultural figures of their respective countries (Italy and the Soviet Union) and times. Both were rebels: one who dramatized class conflict and the torments of eros; the other who insisted on the centrality of spirituality in life and the high calling of art. Both helped change the way films are made and watched. Pasolini was murdered at age 53; Tarkovsky was driven into exile in the early 1980s (as we'll see, he gravitated to Italy and even made a great movie there, co-written with his close friend Tonino Guerra), and died of cancer and melancholy at age 54 in Paris. Not only a film maker, Pasolini was an extremely prolific poet, novelist, social critic and theorist. Tarkovsky was himself a film theorist and teacher, and the son of a great Russian poet. Indeed both film-makers are associated with the "poeticization" of the language of cinema. Both explored the concept in their writings. Both created distinctly different but equally unforgettable and eerily analogous works of filmic art. Our course will look at five films from each of the directors in alternating encounters (one week Pasolini, one week Tarkovsky, etc.). We will also read from their works on cinema, from several other theorists of cinema, and in several cases from the works on which their films are based. At the half-way point of the course we'll watch (and discuss) a film by a film-maker that both Pasolini and Tarkovsky esteemed and who might be seen as their intermediary: Michelangelo Antonioni, and his film *Red Desert*.

Course goals

- _ Provide a vocabulary and conceptual framework to analyze cinema in general.
- _ Provide students with an overview of the cinematic art and the achievements of Pasolini and Tarkovsky in particular.
- _ Explore and reflect upon the relationship between film and other arts, especially literature, theatre, and painting.
- _ Learn to identify elements of "Italianness" and universality in Pasolini's vision of cinema, "Russianness" and universality in Tarkovsky.
- _ Improve students' ability to write cogently about films.
- _ To create a learning environment that encourages student initiative and intellectual risk-taking.

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Professor, Arts and Sciences Honors and Russian at BC. Harvard Davis Center Associate. Published more than a hundred articles, book reviews, and translations on contemporary Russian, American, and French literatures. He has edited more than a dozen books and magazines. Was Fulbright Fellow in St. Petersburg.

Course format and expectations

The course will combine lecture and class discussion. There will be three five-page prompted essays and an oral final.

Teaching & evaluation

Class attendance and participation count for thirty-five per cent of your grade; written work and the oral exam the rest.

Syllabus

- Week 1 Introduction and Pasolini's "Mamma Roma," Readings from Dictionary of Film Terms, essays by André Bazin, Gilles Deleuze
- Week 2 Tarkovsky's: "Ivan's Childhood", Readings from Dictionary of Film Terms, essays by André Bazin, Gilles Deleuze, an essay on "Ivan's Childhood"
- Week 3 Pasolini's "The Gospel according to Saint Matthew", Pasolini's essay 'The cinema of poetry'
- Week 4 Tarkovsky's "The Passion according to Andrei Rublev" Readings from the Old and New Testaments, several texts from Old Russian Literature, and an essay by Christopher Metz
- Week 5 Tarkovsky's "The Passion according to Andrei Rublev" Readings from the Old and New Testaments, several texts from Old Russian Literature, and an essay by Christopher Metz

FIRST PROMPT

- Week 6 Pasolini's "Teorema", readings from *My Cinema* (Pasolini)
- Week 7 Tarkovsky's "Solaris," readings on Tarkovsky.
- Week 8 Pasolini's "Pigsty," readings on and by Pasolini.
- Week 9 Tarkovsky's "Stalker," readings from *Sculpting in Time* (Tarkovsky)

SECOND PROMPT

- Week 10 Tarkovsky's "Stalker" and Tarkovsky's "Nostalgia." Readings from *Sculpting in Time*
- Week 11 Pasolini's "Decameron", readings from *The Decameron* (Boccaccio) and from *My Cinema*
- Week 12 Tarkovsky's "Mirror," readings from Tarkovsky, John Orr.

THIRD PROMPT and oral exam.

Intercultural Communication – F1907

Giulia Storato

Università degli Studi di Padova

Course Description

The main aim of the course is to provide the students with theoretical and experiential tools to read and manage cultural differences and challenges in everyday settings.

The course will be divided into three parts. The first two parts, although enhanced with participative activities, will be mainly theoretical, while the third one will be experiential. This structure is designed to allow all students, regardless of their background, to acquire or extend their grasp of theory in order to actively participate to class activities.

Regular attendance of lectures is highly recommended. The intercultural composition of the class will be one of the strengths of the course as it develops, and it will itself provide an opportunity for reflection on intercultural communication. Starting from their own experiences and from interactions among themselves, students will embed their learning not only within theory but also in their own experience, acquiring skills and tools to read and manage cultural differences in their everyday settings (e.g. at the University, in the workplace, among peers, in their daily experience in their country of origin and in Italy as international students).

The first part (1st to 15th hour) will be dedicated in deconstructing a reified notion of culture. Taking a step back, I will propose to students a definition of culture as a social construction, focusing on the processes that lead to its construction. The discussion will continue with my introducing the notion of 'superdiversity' that characterizes our contemporary societies and their different ways of reading and dealing with cultural pluralism. These considerations will be augmented with notes on the international migration phenomenon and on the controversial role of the foreigner or 'stranger' in our societies. The first part will conclude with the presentation of some skills in reading culture(s) developed within an intersectional approach. In particular, I will focus on how the stratified representation of the "Other" offered by this approach can be useful for exploring not only cultural differences, but also social inequalities.

The second part (16th to 30th hour) will be dedicated to the reciprocal representations of Otherness embedded in communication, and to their consequences for ways of communicating with the Other, with a view to developing the particular skills required for intercultural communication. In frontal lectures I will focus on verbal and non-verbal communication and on how they can be shaped by cultural references. I will also reflect with the class on narratives refer-

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ring to cultures and cultural identities and on how they can be represented and communicated in stereotypical ways. To develop this point, I will cite examples taken from TV and newspapers. Once we have identified some of the ways used to communicate cultural aspects of individual and collective identities, I will provide the students with specific tools for communicating with the "diversified Other". In particular, I will focus on explaining two practices: self-reflexivity and active listening. Both practices will be applied during the third part, which will be based on workshops.

Both these two theoretical parts will be supplemented with class discussion activities on scientific articles provided by the instructor. Starting from the 2nd week, I will assign to groups of up to 4 students a scientific article relating to the topics treated during frontal lectures. They will be expected to present their considerations and reflections on these both at the individual level (by writing, at home, a short essay they will submit to the instructor) and collectively (by presenting in groups, during class, the analyzed article and answering the instructor's and their classmates' questions).

The third part (31st - 42th hour) will be dedicated to workshops, introduced by some theoretical notes on the starting points chosen to elicit and experiment with intercultural communication among participants. Each workshop will be organized around a specific theme, rich in potential cultural meanings. Students will be divided into small groups (of at most 5 people) and will apply, in a recursive manner, the instruments previously learnt, reflecting on their own experience and honing their active listening skills. The small-group discussions will be facilitated by the instructor and, at the end of the group activities, a slot of time will be dedicated to the presentations of the group works to the whole class, who will thus be enabled to build a firm knowledge base by linking experiences with theory. Students will start from their personal biography, talking about and dealing with ideas and artefacts that are meaningful to them (1st week). Next, discussion will concentrate on food, a kind of cultural artefact that links the individual experience with the collective one in a tangible way (2nd week). Students will discuss together the cultural meanings associated with traditional dishes of their countries, moving forward by experimenting with intercultural communication and discovering both different and similar ways of constructing tastes and eating habits. The last workshop (3rd - 4th week) will be organized around themes concerned with monolithic constructions of culture that pose a challenge

to effective intercultural communication. In particular, each group will be assigned a topic (e.g. representations and practices of the body, ways of dressing) that can nowadays create potential conflicts between different cultures, which the students will discuss together, using the tools acquired throughout the course, and elaborate strategies to overcome such conflicts. The last workshop will be supported by audio-visual materials that will help the students to frame the themes discussed in the given debate.

Expecting learning outcome

- _ Ability to recognize cultural differences in our complex and globalised societies;
- _ Ability to overcome stereotypical representations of cultural differences;
- _ Ability to develop a self-reflexive approach to cultural differences;
- _ Ability to communicate in intercultural settings;
- _ Ability to develop creative strategies of conflict resolution;

Syllabus

- _ Introduction to a constructivist approach to studying culture
- _ Studying cultures in a globalized world and in an era of international migrations
- _ The intersectional approach
- _ Problematising the transformation of cultural differences into social inequalities
- _ Introduction to intercultural communication
- _ Cultural elements of verbal and non-verbal communication
- _ Communicating (with) 'Otherness': representations, stereotypes and potential conflicts
- _ Self-reflexive positionings in intercultural settings
- _ Postures and strategies for active listening
- _ Creative strategies for conflict resolution
- _ Experiences of intercultural communication and ways to recognise, explore and communicate cultural differences

Evaluation

- 20% Individual essay
- 30% Class participation and mastery of the practices and tools proposed
- 50% Final exam

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- Crenshaw, K., 1991, "Mapping the margins: Intersectionality, Identity Politics, and Violence against Women of Color", in *Stanford Law Review*, 43(6), pp. 1241-1299
- Simmel G., "The stranger", in Wolff K.H. (ed.), 1950, *The Sociology of George Simmel*, The Free Press, Glencoe, Illinois, p. 402-408
- Vertovec S., 2007, "Super-diversity and its implications", in *Ethnic and Racial Studies*, 30(6), p. 1024 -1054
- Additional readings will be added during lectures and they will be uploaded on the moodle platform.
- Texts used during lectures in addition to readings:
- Baki-Miri N., 2012, *An integrated approach to intercultural communication*, Cambridge Scholars Pub., Newcastle upon Tyne, UK (selected chapters)
- Holliday A., Hyde M., Kullman J., 2010, *Intercultural communication: an advanced resource book for students*, 2. ed, Routledge, London, New York (selected chapters)

Gender Studies – F19o8

Alessandra Chiricosta,
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Course Description

Gender-Based Violence and Self-Defence

According to UN Agencies, sexual and gender-based violence (SGBV) refers to any act that is perpetrated against a person's will and is based on gender norms and unequal power relationships. It has been widely acknowledged that most gender-based violence is inflicted on women and girls, by men. However, the shift from the definition “violence against women” to “gender-based violence” reflects the importance of not relying only on a binary, heteronormative understanding of ‘sex’ and ‘gender’, which has been acknowledged by many scholars to be a form of violence in itself. Existing gender norms often serve to maintain structural gender inequalities that shape societies, cultures, politics, and our definition should thus include all types of violence against men, women, children, adolescents, gay, transgender and gender-nonconforming people. In this course, gender-based violence is therefore understood as structural violence, that is rooted in a conception of power as hierarchical, as a practice of domination that has to be constantly performed to reinforce the supremacy and the reality of hegemonic identities.

SGBV includes physical, sexual, verbal, emotional, and psychological abuse, threats, coercion, and economic or educational deprivation, whether occurring in public or private life. Feminist political analysis suggests that the division between ‘the public’ and ‘the private’ needs to be overcome in order to reveal the extent to which gender violence acts on bodies and on relationships, as a form of Foucauldian ‘biopower’. The personal is political.

The course will adopt an intersectional approach, according to which gendered violence is examined in its connections to unequal power relations based on race/ethnicity, class, sexuality, culture. Following the suggestion of Post-colonial and De-colonial scholars, it is here assumed that, to some extent, the relational model on which gender violence is shaped is also at play in the arena of colonial and neo-colonial relationships, in which other cultures and ethnicities are ‘feminized’.

The final part of the course will analyse collective resistance to violence, as well as the social movement discourses (especially transnational feminist and transfeminist movements originating in the ‘Global South’) surrounding these issues. In these contexts, new theorisations and practices of ‘self-defence’ are displayed to tackle the

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problem of structural violence from an intersectional angle. Self-defence is intended not merely as a private response to physical assaults, but as a set of practices of self-organization and self-determination (which includes pedagogies, decision processes, non-patriarchal ways of interacting, relations with the environment, and psycho-physical training) based on non-hierarchical principles.

Teaching Method

The course will draw on theoretical, historical, and sociological literature in order to show how many forms the concept and practice of gendered violence can assume, in how many ways structural power asymmetries shape gender relationships and the world in which we live (i.e. symbolic violence, epistemic violence, heteronormative violence, etc. etc). Visual material (short documentaries; excerpts from films and video interviews) will be also shown in relation to specific case studies.

Students will be asked to actively participate by presenting examples taken from their cultural background that reinforce or, on the contrary, oppose the arguments presented in class.

Syllabus

- _ Introduction: Gender, Power and Violence
- _ Contrasting Gender Based Violence in International Institutions. Agencies, Conventions and Legal Instruments
- _ Symbolic Violence – Pierre Bourdieu
- _ Epistemic Violence – Gayatri Chakravorty Spivak; Chandra Talpade Mohanty
- _ Violence and Vulnerability - Judith Butler
- _ Violence in Representation – Trinh T. Minh Ha
- _ Violence in a Posthuman setting - Rosi Braidotti; Donna Haraway
- _ Ecological Violence and Indigenous Women’s Movements
- _ Gender as Violence – Lugones
- _ Structural Violence in the analysis of transnational feminist movements. Case Study: Ni Una Menos
- _ Rearticulating Self Defence. Case studies: Gulabi Gang, YPJ Stars, Wen-Do.

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Comparing East and West. Governing Consumer Behavior in China, US and Europe – F1909

Harro Maas

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Course description

In 2016, the Chinese government announced its plan to introduce a so-called Social Credit System that aims to measure its citizens creditworthiness in an all-encompassing sense. Pilots are being run at, among other places, student campuses in Shanghai and Beijing, where the system is known as Sesame credit. Students can earn merit points which allow them get access to free cleaning services, but also to better-rated Tinder-like websites. The Chinese government's aim is for the system to be obligatory for all Chinese citizens by 2020. Reactions from the West are largely negative and express the fear of an authoritarian state being able, as in *Black Mirror's* episode *Nosedive*, to grade and control an individual's behavior down to its most intimate detail. The Chinese government claims it is not using methods that are different from those used in western countries.

This course aims to test that claim by examining several comparative case studies that trace the Chinese Social Credit System to its historical roots and situate it against historical and contemporary efforts in the West to regulate and control individual behaviour, of which Bentham's (hypothetical) Panopticon project has become, perhaps, the most famous exemplar. We will discuss several episodes in which we examine a) the so-called Ledgers or Merit and Demerit of the late Ming Period, a period of substantial socio-economic turmoil; b) utopian social experiments at the turn of 18th century Europe; c) the movements in the American Progressive Era and the Chinese Republican Period to rationalize the household and household expenditure; d) contemporary initiatives to install so-called nudge-units for public policy and to use convenience apps to influence (consumer) behavior. These cases will be contrasted with the Chinese Social Credit System and with apps and platforms such as WeChat, Shihu or the highly-censored Weibo.

We will pay specific attention to accounting systems aimed at registering, controlling and changing an individual's behavior. The introductory week and the last week will be used respectively to introduce the course and for student presentations.

Teaching approach

Sessions will be structured around the discussion of key essays and book chapters. Students will have to read each text in preparation of the respective session. Students will be asked to keep track of their

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behavior in one of the manners discussed during the course (ledger of merit and demerit, moral thermometer, household expenses, tracking app). In the closing week, we will enact a so-called meet-up session in the style of the Quantified Self movement, where students are expected to present and discuss in a Q&A the results of their self-tracking. Students are expected to relate the course texts to their own experience and cultural background as an important input in class discussion. Students are supposed to take notes on the class discussions on an alternating basis. These notes will be distributed in class to keep track of the themes of the discussions and to enhance coherence between sessions.

Evaluation method

Students' grades will be composed of three elements:

1. An evaluation of students' self-tracking behavior at a show and tell meet-up (40%)
2. Class participation (20%)
3. An essay on (one of) the course cases (40%)

A mid-term grade will be communicated to the SHSS office based on a mid-term assessment of self-tracking behavior and class participation.

Learning goals

Upon finishing this course students should be able to

- _ evaluate contemporary governmental initiatives to govern and nudge individual (consumer) behavior
- _ analyze such initiatives through the lens of history
- _ situate such initiatives against their relevant cultural background
- _ read and discuss historical, anthropological and sociological texts
- _ use self-tracking and ethnographic methods to observe and reflect on one's own and others' behavior

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Visual Representation and the Cultural Other-F1910

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Course Description

Knowledge about cultures and societies beyond the boundaries of Europe was and is created by texts and images. The impact of images tends to be underestimated and, in contrast to the study of texts, photography and films were neglected for a long time. Both media were invented in the 19th century when European colonial expansion reached its peak. Mechanically produced images helped legitimize the colonial project and created collective imaginations with an astonishingly long life. In the social sciences, especially in anthropology, photographs were used to document and analyze races and cultures around the world. With the development of moving pictures, a debate on the "nature" of mechanically produced images arose: How do photographs and films relate to reality? Do they represent empirical realities or are they primarily products of imagination? This question continues to be discussed today. Pictures are open to various kinds of manipulation but are nevertheless considered to be proof of a specific external reality. Discussion of visual representation of the cultural other requires that we also consider the dimension of power. What kind of power relations existed when the pictures were taken? Who owns, manipulates and distributes the images? We will discuss these questions in a historical perspective, looking for continuities and changes in the more general approach towards images. Exhibits in museums, modern print media, TV coverage and the representation of other cultures in documentaries are included in the corpus to be discussed.

The seminar includes the following themes: theories of vision, representation and power, visual technologies and evolutionary thought in the 19th century. Colonial representation of the cultural other. The anthropological study of the colonized. The ontology of images in a transcultural perspective. Photography and film in the social sciences. Visual versus textual representations. Ethics of filmmaking. Vision and art. The visible and the invisible. Digital manipulation of images, hypermedia and imagescapes.

Seminar organization: every week each student will be expected to read one text from a reader to prepare for the next session. Each student has to fulfill three tasks once in the semester: (1) write the minutes of a single session, (2) read an additional text on a specific theme and make a 10-minute presentation in the classroom, (3) write a 12–15-page paper on a chosen topic. In the second half of the seminar the students will visit public places in Venice in small groups (2–4 people) to search for visual representations of the cultural

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other, make photographs of the objects and present their interpretations in the seminar.

Syllabus

- Week 1** Introduction
Reading: Därmann, 'Obsessive Images in Motion', in Mersmann and Schneider (eds.), pp 146–65; MacDougall, *The Visual in Anthropology*, pp. 276–95
Fields of vision
Reading: Devereaux, 'An Introductory Essay', in Devereaux, Leslie and Hillman, Roger (eds.) *Fields of Vision*, pp. 1–18
- Week 2** Representation and power
Reading: Hall, 'The Spectacle of the Other', pp. 225–57
Representation and stereotyps
Reading: Hall, 'The Spectacle of the Other', pp. 257–79
- Week 3** Early photography and race
Reading: Hight and Sampson, 'Photography, "Race" and Postcolonial Theory', pp. 1–19
Photography and the invention of caste
Reading: Falconer, 'A publishing History of "The People of India"', pp. 51–83
- Week 4** Photography's other histories
Reading: Pinney, 'How the Other Half ...', pp. 1–14
OBJECT BIOGRAPHIES OF PHOTOGRAPHS
Reading: Peterson, 'The Changing Photographic Contract', pp. 119–45
- Week 5** Visual display of objects in museums
Reading: Alpers, 'The Museum as a Way of Seeing' and Baxandall, 'Exhibiting Intention', both in Karp and Lavine, pp. 25–32 and pp.33–41
Ritualizing museums and indian art abroad
Reading: Goswamy, 'Another Past, Another Context' and Duncan, 'Art Museums and the Ritual of Citizenship', both in Karp and Lavine, pp.68–78 and pp. 88–103
- Week 6** Early cinema
Reading: Oksiloff, 'The Body as Artifact', pp. 15–41
Early ethnographic films
Reading: el Guindi, 'Filming Others', pp. 89–119
- Week 7** Film screening – robert gardner: forest of bliss
Reading: Moore, 'The Limits of Imagist Documentary: A

- Review of Robert Gardner's Forest of Bliss.' Society for Visual Anthropology Newsletter 4(2): 1–3
 Reading: Östör, 'Is That What Forest of Bliss Is All About?' SVA Newsletter, 5, no. 1:4–11
 Limits of vision compared to words
 Reading: Crawford, 'Film as Ethnography', pp. 50–65
- Week 8** The invisible and the cut of the film
 Reading: Kiener, 'The Absent and the Cut', pp. 393–409
 The invisible and imagination
 Reading: Suhr, 'Can Film Show the Invisible? The Work of Montage in Ethnographic Filmmaking', in Current Anthropology, Vol. 53, No. 3, pp. 282–301
- Week 9** The image and the senses
 Reading: Ingold, 'Stop, look and listen! Vision, hearing and human movement', pp. 243–87
 Sensory cultures
 Reading: Atkinson and Housley, 'Visual and Sensory Cultures', pp. 179–204
- Week 10** Vision and art
 Reading: Whitney, 'Chapter 1: Vision Has an Art History', pp. 3–10
 Hypermedia
 Reading: Pink, 'Hypermedia as anthropological text', pp. 166–84
- Week 11** Film screening – dennis o'rourke: the good woman of bangkok
 Reading: Berry, Hamilton and Jayamanne, 'The Filmmaker and the Prostitute, Introduction 1–6' and Jayamanne, 'Reception, Gender and the Knowing Critique', pp. 25–34
 Ethics of pictorial representation
 Reading: Cohen, 'Brecht in Bangkok'; Williams, 'The Ethics of Documentary Intervention', O'Rourke, 'Afterword', all in Berry, Hamilton and Jayamanne (eds.), pp. 67–77, 79–90, 209–17
- Week 12** Digital manipulation
 Reading: Adajania, 'In Aladdin's Cave', in Mersmann and Schneider (eds.), pp. 240–55
 Appropriation of film icons
 Reading: Behrend, 'The Titanic in Northern Nigeria', in Mersmann and Schneider (eds.), pp. 224–39

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- Baxandall, Michael (1991), Exhibiting Intention, in Karp, Ivan and Lavine, Steven D. (eds.): *Exhibiting Cultures*, Washington (Smithsonian Institute), pp.33–41
- Berry, Chris, Hamilton, Annette and Jayamanne, Laleen (eds) (1997), 'The Filmmaker and the Prostitute. Dennis O'Rourke's The Good Woman of Bangkok, Foreword and Introduction', pp. 1–6
- Cohen, Hart (1997), 'Brecht in Bangkok. An Account of Dennis O'Rourke's The Good Woman of Bangkok', in Berry, Chris, Hamilton, Annette and Jayamanne, Laleen (eds), *The Filmmaker and the Prostitute*, pp. 67–77
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- Falconer, John (2004), "A pure labor of love". A publishing history of The People of India', in Hight, Elenor M. and Sampson, Gray D. (eds), *Colonialist Photography. Imag(in)ing race and place*, London (Routledge), pp. 51–83
- Goswamy, B.N. (1991), 'Another Past, Another Context. Exhibiting Indian Art Abroad', in Karp, Ivan and Lavine, Steven D. (eds.), *Exhibiting Cultures*, Washington (Smithsonian Institute), pp. 68–78
- Hall, Stuart (1997), 'The Spectacle of the Other', in Hall, Stuart (ed), *Representation. Cultural Representations of Signifying Practices*, London (Sage), pp. 225–79

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- Ingold, Tim (2000), 'Stop, look and listen! Vision, hearing and human movement'. In Ingold, Tim (ed), *The perception of the environment. Essays on livelihood, dwelling and skill*. London (Routledge), pp. 243–287
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- Mersmann, Birgit and Schneider, Alexandra (eds.) (2009), 'Transmission Image: Visual Translation and Cultural Agency', Newcastle (Cambridge Scholars Publishing)
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- Williams, Linda (1997), 'The Ethics of Documentary Intervention', in Berry, Chris, Hamilton, Annette and Jayamanne, Laleen, *The Filmmaker and the Prostitute*, pp. 79–90

Eating and Drinking from a (trans-)Cultural Point of View – F1911

Frank Heidemann,
Ludwig Maximilians Universität

Course Description

Human beings need food and liquid to survive. Both are essential and at the same time scarce, at least at times. In every society there are restrictions regarding eating and drinking, some of which are temporal, seasonal, or with reference to age, gender, status or context. From a cultural point of view, food is always connected with ideas and values. A meal can be read as a syntagma and each course refers to a semantic field. Who was the cook, who served the meal and who sat at the table are all factors that matter. Eating and drinking indicate social differences and create contexts. There is a difference between whether I meet a person for a lunch at noon or for a dinner after 8 p.m., if the appointment is for a meal or for a drink, whether we drink Champagne or a Bourbon. The seminar will look into the cultural construction of food and drinks from an anthropological perspective and include case studies from around the world. In addition, we shall look at our own society from a point of view which is transculturally informed.

The seminar includes the following themes: theory of symbols and of cultural boundaries. Food as a symbolic marker of cultural identity. Food in rituals, eating with gods. Food restrictions in world religions. Food and sexuality. Food and gender. Food movements. Food and diaspora, food as collective memory. Commensality as a social blueprint. Constructive drinking. World politics with food. Food and drinking as models of and models for society.

Seminar organization: every week each student will read one text from a reader to prepare for the next session. Each student has to fulfil three tasks once in the semester: (1) write the minutes of a single session, (2) read an additional text for a specific theme and make a 10-minute presentation in the classroom, (3) write a 12–15-page paper on a chosen topic. In the second half of the seminar the students will team up in small groups (2–4 people), gather material on symbolically loaded food items or socially dense eating or drinking contexts and prepare a Power Point presentation for one of the final sessions.

Syllabus

Week 1 Introduction

Reading: Beardsworth and Keil, 'Chap. 1: Introduction', pp. 1–12

Sociology of food and eating

Reading: Beardsworth and Keil, 'Chap. 3: Sociological

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- Perspectives', pp. 47–72
- Week 2** Constructive drinking
 Reading: Douglas, 'Chap. 1: A distinctive anthropological perspective', pp. 3–15
 Jewish food
 Reading: Buckser, 'Keeping Kosher: Eating and Social Identity among the Jews of Denmark', pp. 191–209
- Week 3** Food, narratives, and memories
 Reading: Mintz, 'Chap. 1: Introduction', pp. 1–16
 Food and power
 Reading: Mintz, 'Chap. 2: Food and Its Relationship to the Concept of Power', pp. 17–31
- Week 4** Food and semantics
 Reading: Barthes, 'Toward a Psychosociology of Contemporary Food Consumption', in Counihan and Van Esterik (eds.), pp. 20–27
 Structural views
 Reading: Lévi-Strauss, 'Chap. 3: The Culinary Triangle', in Counihan and Van Esterik (eds.), pp. 28–35
- Week 5** The senses and taste
 Reading: Brillat-Savarin, 'Chap. 1: On Taste', pp. 15–23;
 Bartoshuk, Linda M., 'Chap. 2: Chemical Senses', pp. 25–33;
 both in Korsmeyer (ed.)
 Diaspora, memory and revitalization
 Reading: Sutton, 'Whole Foods', pp. 120–30
- Week 6** Sentiments of belonging
 Reading: Scholliers, 'Chap. 1: Meals, Food Narratives, and Sentiments of Belonging in Past and Present', in Scholliers (ed.), pp. 3–22
 Historical perspectives
 Reading: Martin, 'Chap. 7: Old People, Alcohol and Identity in Europe, 1300–1700', in Scholliers (ed.), pp. 119–37
- Week 7** Asia and europe
 Reading: Goody, 'Chap. 5: The High and the Low. Culinary Culture in Asia and Europe', in Korsmeyer (ed.) 2005, pp. 57–71
 A case study – kava in tonga
 Reading: Bott, 'Chap. 10: The Kava ceremonial as a dream structure', in Douglas (ed.), pp. 182–204
- Week 8** Materialistic view on food

- Reading: Harris, 'Chap. 1: Good to think or good to eat', pp. 13–46
 Cows in india
 Reading: Harris, 'Chap. 3: The Riddle of the Sacred Cow', pp. 47–66
- Week 9** Diaspora
 Reading: Kunow, 'Eating Indian(s). Food, Representation, and the Indian Diaspora in the United States', in Döring, Heide and Mühleisen (eds.), pp. 151–75
 Absence and visibility of food
 Reading: Brosch, 'Visual Victual. Iconographies of Food and Dining in Nineteenth-Century England', pp. 209–35
- Week 10** Gender and food
 Reading: Bordo, 'Chap. 1: Hunger as Ideology', in Scapp and Seitz (eds.), pp. 11–35
 Food in thailand
 Reading: Esterik, 'Feeding their Faith', pp. 197–215
- Week 11** Food in italy
 Reading: Counihan, 'Chap. 3: Food, Power and Female Identity in Contemporary Florence', in Counihan, 1999, pp. 43–60
 Food in india
 Reading: Parry, 'The Symbolism of Food and Eating in North Indian Mortuary Rites', pp. 612–30
- Week 12** Tv chefs
 Reading: Ashley et al., 'Chap. 11: Television Chefs', in Ashley et al (eds.), pp. 171–185
 Dining out
 Reading: Finkelstein, 'Chap. 13: Dining Out: The Hyperreality of Appetite', in Scapp and Seitz, (eds.), 1998, pp. 201–215

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Döring, Tobias, Heide, Markus & Mühleisen, Susanne, eds. (2003), 'Eating Culture: The Poetics and Politics of Food.' Heidelberg (Winter)

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Korsmeyer, Carolyn, ed. (2005), 'The Taste Culture Reader: Experiencing Food and Drink.' Oxford (Berg)

Lévi-Strauss, Claude (1978), 'The Origin of Table Manners.' London (Jonathan Cape)

Logue, A.W. (2004), 'The Psychology of Eating and Drinking.' New York (Brunner-Routledge)

Mintz, Sidney W. (1996), 'Tasting Food, Tasting Freedom. Excursions into Eating, Culture, and the Past.' Boston, Mass (Beacon Press)

Parry, J. (1985), 'Death and Digestion: The symbolism of food and eating in north Indian mortuary rituals.' *MAN*, 20. pp. 612–30

Scapp, Ron, and Seitz, Brian (eds.) (1998), 'Eating Culture.' Albany (State University of New York Press)

Scholliers, Peter (ed.) (2001), 'Food, Drink and Identity.' New York (Berg)

Scott, Susie (2009), 'Making Sense of Everyday Life.' Cambridge (Polity Press)

Sutton, David (2001), 'Whole Foods: Revitalization through Everyday Synesthetic Experience, Anthropology and Humanism', 25 (2): 120–130

Telfer, Elizabeth (1996), 'Food for Thought. Philosophy and Food.' London (Routledge)

Identity, Heritage and Globalization. Global Talent Flows: International Migration, Science and Innovation – F1912

Francesco Lissoni
Université de Bordeaux

Course description

We live in a new age of mass migration, one in which highly skilled individuals represent a substantial and increasing share of international mobility flows. Migration rates for the tertiary educated are higher than for the rest of the population, and generally increase with further education and especially for STEM (Science, Technology, Engineering, and Mathematics) students and workers.

The size and share of the phenomenon have rekindled the interest of both scholars and stakeholders in the possible connections between migration and innovation. What once was a niche research theme in economic history is nowadays studied by several other disciplines in both the humanities and the social sciences. It also ranks very high on the policy agendas of local and national governments, and on the strategic agendas of R&D-intensive multinationals and research universities worldwide, both of which increasingly contribute to the phenomenon. The course will discuss what mechanisms may underlie the link and how different disciplines have contributed to our understanding of one or the other, namely:

Diffusion: Economic historians and innovation scholars have mostly focused on how migration contributes to the spread of scientific and technical knowledge, under the form of trade secrets, private information, know-how, or practical skills. Historical studies focus on religious or ethnic minorities moving from an advanced country to less advanced one (the Huguenots in Prussia in the XVII century; the German Jewish physicists and chemists in the US in the 1930s). Innovation studies deal instead with economic migrants bringing with them some specialist knowledge (such as the Russian STEM workers in the US and Israel after the collapse of the Soviet Union).

Variety: Regional scientists and geographers have explained the impact of migration on innovation and productivity via the increase in cultural variety of regions and cities. By doing so, they have connected to organizational research on the performance of teams as a function of their internal diversity. The course will consider both.

Labour markets: Labour economists have examined whether (i) foreign scientists and engineers may displace local STEM workers in host countries or instead multiply their chances to engage in innovation activities; and (ii) whether migrants are self-selected among either the most skilled workers in their home countries, and possibly end up being more skilled than natives in host countries.

Brain gain: Last but not least, development scholars discuss whether

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the migrants' home countries just suffer of a "brain drain" (due to the loss of highly skilled workers) or in fact enjoy some form of "brain gain", as families and individuals perceive education as an opportunity to migrate and ultimately invest more in it. Further brain gain may derive from reverse diffusion flows, such as when migrants transfer back the scientific or technical knowledge they acquired abroad, by keeping in touch with or return to the home country (as with Indian or Chinese inventors in the United States).

The course will cover such different topics by exposing the students to recent evidence on each of them. Before doing so, however, the students will be introduced to both (i) the empirical and theoretical fundamentals of migration economics, and (ii) the historical literature on migration and innovation in 15th to 18th century Europe. This is because the migration-innovation link has to be understood in the context of current migratory movements, which have formidable economic and demographic determinants, as well as in continuity with a long-term historical process determined by the inter-play of transport costs, knowledge codification, and intellectual property protection. One additional class may cover the R&D outsourcing strategies of R&D-intensive multinationals, whose subsidiaries in emerging countries contribute to channelling global talent in the international migration circuit.

Learning outcomes of the course

At the end of the course, students will be aware of the fundamental facts concerning migration and highly skilled migration (consistency and direction of flows, impact on employment, wages, scientific knowledge and innovation, in both home and host countries), as well as of the theories explaining them. They will also be familiar with the main official sources of policy reports and data, including unstructured ones (patent archives, scientific archives...). Finally, they will be able to discuss the viewpoints of different stakeholders (large companies, universities, local authorities, national policy-makers, and public opinion at large), in both the home and host countries of migrants, with respect to the impact of migration on innovation.

Teaching and evaluation methods

The course will be organized as follows.

1_ All or nearly all material (slides, readings, data) will be made available before the start of the course

2_ Frontal classes (lectures) and in-class activities will be alternated quite regularly, with a prevalence of the former at the beginning of the course and of the latter towards the end. Lectures will be based on slides and concentrate on either the key stylized facts to be retained or the basic theoretical elements to be understood.

3_ In-class activities will consist in discussing either (i) the lecture-related materials (to make sure students read them instead of just relying on slides) or, especially towards the end of the course, (ii) materials discovered by the students themselves, on topics of their interest. Discussions of (i) will be an individual activity (Q&A in class). Discussions of (ii) will be conducted by small groups.

Students with data handling skills will be given the opportunity to work on data from public sources or provided by the lecturer. The evaluation of students will be entirely based on their regular participation and involvement in class activities, plus a slides-based presentation during the exam session (upon request, students may submit a paper, too)

Syllabus

- Unit 1 Basic economic notions (recap)
- Unit 2 Historical and current migration trends
- Unit 3 Migration determinants: basic models and related evidence
- Unit 4 Labor market effects in destination countries: theory
- Unit 5 Labor market effects in destination countries: evidence
- Unit 6 Self-selection and return migration
- Unit 7 Migration, trade and foreign direct investments
- Unit 8 Migration and innovation in modern Europe
- Unit 9 Migration and science in the United States
- Unit 10 Highly-skilled migration and the role of multinational companies
- Unit 11 Brain drain vs brain gain
- Unit 12 Discussion of students' proposals for paper/presentation topics chosen (on Friday)
- Unit 13 Special topic: Migration policies and public attitudes

Bibliography

The lecture-related teaching material will consist mostly of:

_limited excerpts of migration handbooks for undergraduates: Bansak, C., Simpson, N. B., & Zavodny, M. (2015). The economics of

immigration. Routledge.

_classics in economic history and their recent reappraisal, such as:
 Scoville, W. C. (1951). Minority migrations and the diffusion of technology. *The Journal of Economic History*, 11(04), 347-360
 Cipolla, C. M. (1972). The Diffusion of Innovations in Early Modern Europe. *Comparative Studies in Society and History*, 14(01), 46-52
 Hilaire-Pérez, L., & Verna, C. (2006). Dissemination of technical knowledge in the Middle Ages and the Early Modern Era: New approaches and methodological Issues. *Technology and culture*, 47(3), 536-565

_policy reports from international organizations, such as the United Nations, the OECD or WIPO (World Intellectual Property Organization), for descriptive statistics of migration trends

_popularization versions of research papers, such as blogs on VOX (<https://voxeu.org/>), discussion papers by IZA (<https://www.iza.org/publications/dp>), or Bruegel's policy briefs (<http://bruegel.org/publications/>).

Two books by important contributors to the field are forthcoming, and will be considered as possible references, namely:
 Clemens M. (2019) *The Walls of Nations*, Columbia Univ. Press
 Kerr, W.R. (2018) *The Gift of Global Talent*, Stanford Business Books

Two essay collections will also possibly provide material on recent migration-cum-innovation phenomena:
 Fink C., Miguelez E. (eds) (2017), *The International Mobility of Talent and Innovation: New Evidence and Policy Implications*, Cambridge Univ. Press
 Ganguli I., Kahn S., MacGarvie M. (eds) (2019) *The Role of Immigrants and Foreign Students in Science, Innovation, and Entrepreneurship*, National Bureau of Economic Research / Univ. of Chicago Press

Globalization, Ethics, Welfare and Human Rights – F1913

Harro Maas
 Université de Lausanne

Course description

This course approaches the issues of the core course *Globalization, Ethics, Welfare and Human Rights* from the perspective of the history of statistics. It is well-known that statistical indicators, such as GDP per capita to name perhaps the most famous and controversial example, substantially direct socio-economic policies at the global and national level. Development goals of international institutes as the UN, EU, or OECD are often formulated in terms of such indicators. This course aims to discuss and problematize the nature of statistical indicators and of the international institutes that construct and support them. We will take an historical approach in which we discuss their rise to prominence, and their structuring and often imposing role on policy debates.

Teaching approach

The course will consist of a seminar in which we will discuss key-texts on statistical indicators and subsequently engage in the analysis and presentation of indicators of particular importance in students' home countries to determining policy debates about health, wealth and wellbeing.

Evaluation method

Students' grade will be composed of three elements:

1. A mid-term essay on the texts studied so far (30%)
2. Class participation (10%)
3. A final essay and presentation on an indicator of choice (60%)

The mid-term grade communicated to the Globalization Program office will be based on the mid-term essay.

Learning goals

Upon finishing this course students should be able to

- _ Understand the importance of statistical indicators in the structuring of international and national debates on key policy issues.
- _ Understand the role of international institutions in standardizing their use
- _ Put the rise of statistical indicators in historical context
- _ Apply existing scholarship to the analysis of such indicators
- _ Discuss and present academic literature
- _ Write a scholarly essay.

Harro Maas, UNIL Université de Lausanne

Doctoraal examen (MSc) in Economics; doctoraal examen (MA) in Philosophy; PhD in Economics (University of Amsterdam). Full professor at the Centre Walras-Pareto for the History of Economic and Political Thought of UNIL. Previously taught at the Universities of Amsterdam and Utrecht. Courses taught (in French and English) on Micro-Economics, Macro-Economics, Qualitative Research Methods, Business Ethics, History and Methodology of Economics, and Epistemology. He is editor of the Cambridge Series Historical Perspectives on Modern Economics and regular referee for publications by major international academic publishers, such as Princeton University Press, Oxford University Press, Routledge and Palgrave. Won the ESHET best book prize 2018 for "*The Making of Experimental Economics: Witness Seminar on the Emergence of a Field*", Heidelberg: Springer, co-edited with Andrej Svorencik.

Readings

- Christensen, Johan. 2018. *The Power of Economists within the State*. Stanford: Stanford University Press. (selected chapters)
- Daston, Lorraine. 2000. 'Why statistics tend not only to describe the world but to change it'. Essay review of: Desrosières, Alain: *The politics of large numbers: a history of statistical reasoning*. Cambridge, Mass: Harvard Univ. Press 1998
- Desrosières, Alain, 2002. *The politics of large numbers: A history of statistical reasoning*. Harvard University Press. (selected chapters)
- Eyal, Gil and Levy, Moran, 2013. 'Economic indicators as public interventions'. *History of Political Economy*, 45(suppl_1), pp.220-253
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- Halffman, Willem. 2005. 'Science-policy boundaries: national styles?'. *Science and Public Policy*, 32(6), pp.457-467
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- Morgan, Mary S. 2001. Making measuring instruments. *History of political economy*, 33(5), pp.235-251
- Porter, Theodore M. 1994. 'Making things quantitative'. *Science in context*, 7(3), pp.389-407
- Rametsteiner, Ewald, Helga Pülzl, Johanna Alkan-Olsson, and Pia Frederiksen. 2011. 'Sustainability indicator development—Science or political negotiation?'. *Ecological indicators* 11, 1: 61-70
- Schmelzer, Matthias. 2016. *The hegemony of growth: the OECD and the making of the economic growth paradigm*. Cambridge University Press, 2016. (selected chapters)
- Sen, Amartya. 1994. 'Human Development Index: Methodology and Measurement.' (1994)
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- St Clair, A.L., 2006. 'Global poverty: The co-production of knowledge and politics'. *Global Social Policy*, 6(1), pp.57-77
- Velkar, Aashish, 2008. 'Imagining Economic Space in Colonial India,' *Research in the History of Economic Thought and Methodology* 36B: 109-128

Global Governance for Peace and Security, Cooperation and Development – F1914

Simona Kustec
University of Ljubljana

Course Description

The study of governance has risen to prominence as a way of describing and explaining changes in the various fields of our contemporary social and political worlds around the globe. The main aim of this course is to understand the idea of governance in its theoretical and methodological aspects, as well as to apply this knowledge for the purposes of understanding, explaining or predicting every-day real-world issues.

In doing so, the course is structured into the following 4 main parts:

1 Conceptual understanding of governance

- _ Democracy and the state in a historical perspective
- _ The rise of international communities and globalization
- _ Governance as a theory and a concept: definitions, approaches, models, typologisation
- _ Governance as an institutional phenomenon
- _ Governance as a public policy and policy networks phenomenon
- _ Governance and management
- _ Governance as a human rights phenomenon

2 Methodological approaches to 'measuring' governance

- _ Research designs for studying governance
- _ Indexes of governance
- _ Ethics and values in governance research
- _ Global governance cases in practice: UN, IMF, WB, WHO, OECD, EU, OSCE
- _ Gaps between theory and practice

3 Governance in real-life cases and issues, with a special emphasis on national and international case studies in the fields of peace, security, cooperation and development (selected seminar case studies)

4 Synthesis of contemporary governance debates future prospects, critics, alternatives

Teaching Methods

The course includes lectures (providing the theoretical and methodological frameworks of the issues) and weekly project seminar works

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PhD in Political Sciences and Professor at the Faculty of Social Sciences, University of Ljubljana, where she teaches Politics of Human Rights, Policy Analysis and Introduction to Policy Analysis, Public Policy Evaluation, Public Administration Management and Professional Practice. She was Visiting Professor at the University of Zagreb. Fields of research: politics of human rights and democracy - policy analysis and public policy studies - public policy evaluation - governance and regulatory policies (regulatory impact assessment) - electoral studies and behavior - sport politics and policy studies. She is author or co-author of more than 300 publications, including 6 monographies.

(the application of the learned theoretical knowledge through the analysis of concrete case studies).

Classroom interaction is obligatory.

Students are invited to propose issues that have been raised in their country of origin, or specific governance issues of special interest to themselves.

A list of readings will be delivered a week before the scheduled lecture and seminar in order to encourage active participation in the course.

Evaluation

- 1) Active participation in the class (positive assessments of written and oral weekly project work obligations, preparation, presentation and debate): 50% of grade;
- 2) mid-term and final essay: 50% of grade

Readings

(a list of obligatory readings will be delivered a week before the scheduled lecture and seminar)

Stoker, G. (1998): Governance as theory: five propositions.

International Social Science Journal, 50 (1): 17-28

Van Kersbergen K. and van Waarden, F. (2004): 'Governance' as a bridge between disciplines. European Journal of Political Research, 43 (2): 143-171

Rosenau, J. N. (1995): Governance in the Twenty-first Century.

Governance, 1 (1): 13-43. Finkelstein, S. L. (1995): What is global governance? Global Governance, 1(3): 367-372

Weiss, G. T. (2000): Governance, good governance and global governance: Conceptual and actual challenges. Third World Quarterly, 21 (5): 795-814

van Doeveren, V. (2011): Rethinking good governance. Public Integrity, 13 (4): 301-318

Lynn Jr, LE, CJ Heinrich, CJ Hill (2000): Studying governance and public management: Challenges and

Prospects. Journal of Public Administration Research and Theory, 10 (2): 233-262

Lauridsen, S. L. (2012): From good governance to developmental governance – How policies, institutions and politics matter. Forum for Developmental Studies, 39 (3): 337-366

Gisselquist, M. R. (2014): Developing and evaluating governance

indexes: 10 questions. *Policy Studies*, 35 (5): 13-531

Jose, Jim (2007): Reframing the 'governance' story. *Australian Journal of Political Sciences*, 42 (3): 455-470

Ansell, C. and J. Torfing (2017): *Handbook on Theories of Governance*. Edward Elgar Pub. (selected chapters on governance models)

Bevir, M., eds. (2013): *The SAGE Handbook of Governance*. Sage (selected chapters)

Levi-Faur, D., eds. (2014): *The Oxford Handbook of Governance*. Oxford University Press (selected chapters)

Supplementary texts will also be advised.

de Alcántara, C. H. (1998): Uses and abuses of the concept governance. *International Social Science Journal*, 50 (155): 105-113.

Globalization and Economic Welfare – F1915

Ryo Nagata
Waseda University

Course description

In this course, we consider the effects of globalization on economic welfare both from the international and the domestic viewpoint. To this end, we need to formulate the concept of globalization in a specific way that is suitable for our argument. We focus on three economic aspects of globalization, namely international trade, international finance and international aid.

Firstly, we will identify features of international trade that can be acknowledged to constitute a basic means of distributing welfare among participating nations. In principle, international trade brings some level of benefit to every nation involved, but in reality it may have some negative effects as well.

Thus, first of all, I will briefly talk about the fundamental principles of international trade so that students can understand why every participating country should benefit from international trade. In the process, more importantly, students will be enabled to grasp economics' specific view of welfare. Incidentally, I will provide a brief explanation on the basic structure of economics, if there are many students in the class who are unfamiliar with economic thought.

We will then turn to the negative effects of international trade that can be observed in reality. These effects are conceptually divided into two categories, one domestic and the other international. In order for students to understand these effects, it will be advantageous from the pedagogical viewpoint to look at some real event so that they can hold a vivid image for it. In the former (domestic) case, I will focus on TPP (Trans Pacific Partnership) and investigate the negative effects that agreement, if concluded, will have in Japan. Our argument will be centered on the damage Japan's agricultural industry could suffer. On the other hand, for the latter (international) case, we will look at the so-called south-north problem in which the northern developed nations are able to take advantage of trade while the southern less developed nations are exploited by trade, which results in increased inequality between different areas in the world.

Secondly, we deal with international finance where money and capital instead of real goods play the major roles. This means that the workings of international finance and their effects on welfare are different from those of international trade. Students may find this a little more difficult to grasp, so I will first dedicate a lecture to this topic. Once they have understood the basic mechanisms of international finance, students will learn about some problems that may

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Dr in Economics (Kyoto). Professor at
the School of Political Science and
Economics in Waseda. Teaching
fields: Introductory Economics,
Microeconomics, Macroeconomics,
Advanced Microeconomics, Game
Theory, General Equilibrium Theory,
Mathematics for Economics,
Japanese Culture. Former Chair of
the Graduate School of Economics at
Waseda. Was member of the
Committee for Certified Public
Accountants of the Ministry of
Treasure. Was also Executive
member of the Mathematical
Economics Association. Visiting
scholar at the University of
California Berkeley, the University of
Southern California, Université Paris
1 and Renmin University in China.
Forthcoming in 2019 is the second
edition of his book in Japanese on
"Standard Microeconomics", written
with T. Oginuma, and K. Araki.

occur in the real world. As an example, I will focus on the 2008 financial crisis and analyze its consequences over the world.

Lastly, I will cover the international aid that is distributed by developed countries to less developed countries. International aid is not trade, and does come with the a downside like the south-north problem. Our focus should therefore be on how the aid improves the welfare of a recipient country. In reality, some countries enjoy an improvement in welfare through aid, while others fail to do in spite of it. We will pay particular attention to the latter case and investigate factors that impede welfare improvement. To this end, many interdisciplinary factors will need to be taken into account.

Learning outcomes of the course

In this course, students will be expected to grasp a specific angle of economics' approach to globalization, and to learn a specific way of evaluating welfare in economics. In addition, students will see why and how the realities differ from what the theory indicates.

Teaching and evaluation methods

Teaching method: In addition to lectures, I will regularly set seminar papers. Discussion time will be provided from time to time, in which the discussion will be led by a student's presentation.

Evaluation method: the mid-term evaluation is based on attendance, seminar paper, presentation and discussion. For the final grade, a concluding exam will also be set.

Percentage of the final grade assigned to each evaluation: attendance and discussion 10%, seminar paper 30%, exam 60%

Bibliography

Bardhau, P. and Udry, C. Development Microeconomics, Oxford U.P., 1999

Browne, S., Foreign Aid in Practice, New York U.P., 1990

Caves, R.E., J.A. Frankel and R.W. Jones, World Trade and Payments, 10th. ed., Addison Wesley, 2007

Edwards, M., Future Positive: International Co-operation in the 21st Century, Routledge, 2004

Grath, A., The Handbook of International Trade and Finance, Kogan Page Limited, 2008

Krugman, P.R., Rethinking International Trade, MIT Press, 1994

Krugman, P.R., M. Obsfeld and M. Melitz, International Finance:

Theory and Policy, 10th. ed. Pearson, 2015

Krugman, P.R., M. Obsfeld and M. Melitz, International Economics; Theory and Policy, Global ed., Pearson, 2017

Meier, G.M. and Rauch, J.E. (eds), Leading Issues in Economic Development, 8th ed., Oxford U.P., 2005

Patrick Love, Ralph Lattimore, International Trade: free, fair and open? OECD, 2009

Sercu, P., International Finance; Theory into Practice, Princeton U.P., 2009

Suranovic, S., International Finance; Theory and Policy, Saylor Foundation, 2010

Todaro, M.P. and Smith, S.C. Economic Development, 12th. ed., Pearson, 2015

Topik, S. and Pomeranz, K. The World that trade created, Routledge, 2015

Cultural Globalization and Big Data – F1916

Christopher Andrew Bail
Duke University

Course Description

How do art, music, literature and other cultural forms travel across the world? Cultural globalization has fascinated sociologists, anthropologists, and historians for some time. Yet until recently, studying this important process was extremely challenging. Most research examines the spread of a single cultural form across a handful of countries—and usually those in North America or Western Europe. Such studies not only ignore much of the world, but also ignore the presumably much larger group of cultural forms that never cross-national boundaries—producing an incomplete picture of the process of cultural globalization. The digital revolution provides an unprecedented opportunity to study the spread of cultural forms with remarkable detail. Data from Google, Facebook, and Twitter can now be used to examine how cultural forms spread across the globe. This course will introduce students to the study of cultural globalization as well as the emerging field of computational social science, which leverages new digital data sources to study human behavior. Students will not only read studies that trace the spread of art, music, and culture using new digital sources, but also learn the skills necessary to collect such data and analyze it using social network analysis and automated text analysis using the R software. No prior knowledge of computer programming is required to take this course, and it is specifically designed for people who do not have any background in this area, but would like to explore it at a basic level.

Course Goals

This course requires no prior knowledge of computer programming or social science. Students will obtain basic skills that will enable them to automate collection of data about cultural globalization from social media sites, classify these highly unstructured data into discrete variables that can be analyzed using conventional social science models, and then analyze them using a combination of techniques that includes screen-scraping, natural language processing and machine learning. We will also discuss the complex ethical and legal issues that arise when working with these novel sources of data.

Annotated Computer Code

At the end of each class, I will upload the code we write together in order to help you complete the lab assignments.

Christopher Bail, Duke University
B.A. in Government and French (Bowdoin College); Ph.D. Sociology (Harvard). Douglas and Ellen Lowey Associate Professor of Sociology and Public Policy at Duke, where he is director of the Polarization Lab. Previously taught at the University of North Carolina, Chapel Hill. Specialist in the emerging field of computational social science, his research examines fundamental questions of social psychology, extremism, and political polarization using social media data, bots, and the latest advances in machine learning. Contributed to the Sunday Op-Ed page of the New York Times and The Washington Post Blog. Lectures to audiences in government, business, and the non-profit sector. Also consults with social media platforms struggling to combat polarization. He is author of *Terrified: How Anti-Muslim Fringe Organizations Became Mainstream*, Princeton University Press, Princeton NJ 2015, for which he won the Outstanding Book Award, Association for Research on Non-Profit Organizations and Voluntary Action.

Stack Overflow

The field of computational social science is moving so rapidly that none of the resources I give you will remain at the cutting edge for long. You will almost certainly encounter issues unique to the data you collect for your final paper and/or incompatibilities between software packages and/or your computer. Stack Overflow is a website where computer programmers help each other solve such problems. Individuals ask questions, and others earn “reputation points” for solving their problems—these reputation points are awarded by the person who asks the question as well as other site users who vote upon the elegance/efficiency of each solution.

Twitter/Blogs

Many of the most important advances in computational social science appear first on Twitter or blogs. I therefore encourage you to open a Twitter account – if you don’t already have one – and follow the authors we read, or check out the people I follow. Of the many blogs that you might read, I recommend R Bloggers, which provides a concise overview of new functions in R as well as solutions to common problems faced by computational social scientists, as well as those in other fields.

Teaching Evaluation

This class alternates between discussions of assigned readings and “labs” where you will learn how to code computational social science. You must complete the assigned reading BEFORE each discussion class. However, you will complete lab assignments AFTER each lab class. Note that there are no separate lab meetings outside the regular class hours; rather, every other one of these meetings constitutes a lab.

Reading

The required readings for this course are relatively short. *You are responsible for understanding the readings.* Make use of your fellow students, the Internet, a dictionary, and me, to ensure that you understand the readings. Discussion sections will be used for substantive discussion and further exploration of the implications of the course readings, *not* for grasping basic concepts. Remember that this syllabus is a “living document.” By this I mean I reserve the right to change the reading assignments in response to your feedback as

well as my own sense of our group achievement. No changes will be made without at least one week's notice.

Participation

Attendance is mandatory at every class, though all students are allowed one excused absence over the course of the semester. Your participation grade will be calculated on a continuous scale from 0 to 100 in order to reflect the quality of your contribution to classroom discussions. Once again, classroom discussions are not intended to clarify key concepts, instead, we will be discussing the pros and cons of each author's arguments, or extensions thereof. Therefore, your participation grade assesses the extent to which you have thoughtfully engaged with the reading material.

Lab Assignments

After each "lab" class, you will have a take-home assignment that will be graded on the following scale: 100, 90, 80, 0. Lab assignments will require you to submit your code as an html file (I will explain how to do this in detail well before the first assignment is due).

The bulk of your grade is determined by a 10-15 page final paper that will present an original research project that collects some type of social media data or other form of digital data in order to study how to help a non-profit group of your choosing call attention to their cause. This paper must include at least three visualizations that present analyses of the data you have collected as well as a summary that explains a) the importance of your research question; b) the theories you are using to address the social problem; c) the methods you used to collect and analyze the data; d) the meaning of your visualizations/results; and e) the implications of your research.

Your course grade will be calculated as follows:

Participation 20%

Lab Assignments 30%

Final Paper 50%

Surveys

I regularly conduct mandatory anonymous surveys of your experience in this class. I urge you to take this opportunity to share with me anything you would like about how the course might be improved, or how I might help you learn about sociology more effectively.

Syllabus

September 17: LikeWar, Chapters 1-3 (pgs. 1-82)

September 19: Lab #1 (Writing your first line of code)

September 24: LikeWar, Chapters 4-6 (pgs. 83-147)

September 26: Lab #2 (Mining Data from Twitter Part 1)

October 1: LikeWar, Chapters 7-9 (pgs. 181-257)

October 3: Lab #3 (Basic Data Structures)

October 8: Frenemies, Introduction and Chapters 1-3 (pgs. 1-50)

October 10: Lab #4 (Data Wrangling Part 1)

October 15: Frenemies, Chapters 4-6 (pgs. 51-118)

October 17: Lab #5 (Data Wrangling Part 2)

October 22: Frenemies, Chapters 7-9 (pgs. 119-154)

October 24: Lab #6 (Basic Programming Part 1)

November 5: Frenemies, Chapters 10-12 (pgs. 171-222)

November 7: Lab #7 (Basic Programming Part 2)

November 12: Frenemies, Chapters 14-19 (pgs. 239-316)

November 14: Lab #8 (Data Visualization Part 1)

November 19: *How Behavior Spreads*, Chapters 1-4 (pgs. 1-85)

November 21: Lab #9 (Data Visualization Part 2)

November 26: *How Behavior Spreads*, Chapters 5-7 (pgs. 85-134)

November 28: Lab #10 (Text Analysis Part 1)

December 3: *How Behavior Spreads*, Chapters 8-10 (135-178)

December 5: Lab #11 (Text Analysis Part 2)

December 10: TBD

December 12: Lab #12 (Open Session: Help with Final Projects)

Bibliography

Ken Auletta. 2019. *Frenemies: The Epic Disruption of the Ad Business (and Everything Else)*. Penguin

P.W. Singer and Emerson T. Brooking. 2018. *LikeWar:*

The Weaponization of Social Media, Houghton-Mifflin

Damon Centola. 2018. *How Behavior Spreads: The Science of Complex Contagions*. Princeton University Press

Distant Suffering: Humanitarian Advocacy in the Age of Social Media – F1917

Christopher Andrew Bail
Duke University

Course Description

War, famine, and economic upheaval continue to produce grave humanitarian issues in the Global South. Social media provides an invaluable resource to advocacy organizations who work to call attention to such crises and raise funds to help mitigate them. Before the advent of such sites, advocacy organizations were either forced to purchase expensive advertising in newspapers or on television or to depend upon word of mouth to raise their profile. The viral spread of advocacy campaigns illustrates the potential of how activism to address humanitarian crises can spread rapidly across sites such as Facebook and Twitter. At the same time, social media has created an enormous competition for public attention. Though all advocacy organizations now have the potential to create a viral social media campaign by creating accounts on Facebook, Twitter, or Instagram, increased access to such tools has also heightened competition dramatically. Even advocacy organizations which succeed in creating viral social media campaigns to call attention to their cause face another formidable challenge: so-called “slacktivism,” or the campaigns that result in a large volume of likes, retweets, or other forms of public engagement, but generate relatively little concrete action to address the cause such as major increases in fundraising or people who volunteer to work within advocacy organizations or lobby their governments to create social change. This course will introduce students to the large, interdisciplinary body of research that examines how advocacy organizations generate public concern for their cause. In addition, it will provide students with the skills necessary to analyze social media data in order to assess the public impact of a social media campaign using the R programming language.

Course Goals

This course requires no prior knowledge of computer programming or social science. Students will obtain basic skills that will enable them to automate collection of social science data from social media sites, classify these highly unstructured data into discrete variables that can be analyzed using conventional social science models, and then analyze them using a combination of techniques that includes screen-scraping, natural language processing and machine learning. We will also discuss the complex ethical and legal issues that arise when working with these novel sources of data.

Christopher Bail, Duke University
B.A. in Government and French (Bowdoin College); Ph.D. Sociology (Harvard). Douglas and Ellen Lowey Associate Professor of Sociology and Public Policy at Duke, where he is director of the Polarization Lab. Previously taught at the University of North Carolina, Chapel Hill. Specialist in the emerging field of computational social science, his research examines fundamental questions of social psychology, extremism, and political polarization using social media data, bots, and the latest advances in machine learning. Contributed to the Sunday Op-Ed page of the New York Times and The Washington Post Blog. Lectures to audiences in government, business, and the non-profit sector. Also consults with social media platforms struggling to combat polarization. He is author of *Terrified: How Anti-Muslim Fringe Organizations Became Mainstream*, Princeton University Press, Princeton NJ 2015, for which he won the Outstanding Book Award, Association for Research on Non-Profit Organizations and Voluntary Action.

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Many of the most important advances in computational social science appear first on Twitter or blogs. I therefore encourage you to open a Twitter account – if you don’t already have one – and follow the authors we read, or check out the people I follow. Of the many blogs that you might read, I recommend R Bloggers, which provides a concise overview of new functions in R as well as solutions to common problems faced by computational social scientists, as well as those in other fields.

Teaching and Evaluation Method

This class alternates between discussions of assigned readings and “labs” where you will learn how to code computational social science. You must complete the assigned reading BEFORE each discussion class. However, you will complete lab assignments AFTER each lab class. Note that there are no separate lab meetings outside the regular class hours; rather, every other one of these meetings constitutes a lab.

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course readings, *not* for grasping basic concepts. Remember that this syllabus is a “living document.” By this I mean I reserve the right to change the reading assignments in response to your feedback as well as my own sense of our group achievement. No changes will be made without at least one week’s notice.

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Attendance is mandatory at every class, though all students are allowed one excused absence over the course of the semester. Your participation grade will be calculated on a continuous scale from 0 to 100 in order to reflect the quality of your contribution to classroom discussions. Once again, classroom discussions are not intended to clarify key concepts, instead, we will be discussing the pros and cons of each authors’ arguments, or extensions thereof. Therefore, your participation grade assesses the extent to which you have thoughtfully engaged with the reading material.

Lab Assignments

After each “lab” class, you will have a take-home assignment that will be graded on the following scale: 100, 90, 80, 0. Lab assignments will require you to submit your code as an html file (I will explain how to do this in detail well before the first assignment is due).

Final Paper

The bulk of your grade is determined by a 10-15 page final paper that will present an original research project that collects some type of social media data or other form of digital data in order to study how to help a non-profit group of your choosing call attention to their cause. This paper must include at least three visualizations that present analyses of the data you have collected as well as a summary that explains a) the importance of your research question; b) the theories you are using to address the social problem; c) the methods you used to collect and analyze the data; d) the meaning of your visualizations/results; and e) the implications of your research.

How Your Grade Will be Calculated

Your course grade will be calculated as follows:

Participation	20%
Lab Assignments	30%
Final Paper	50%

Surveys

I regularly conduct mandatory anonymous surveys of your experience in this class. I urge you to take this opportunity to share with me anything you would like about how the course might be improved, or how I might help you learn about sociology more effectively.

Syllabus

- September 17: Moral Tribes, Introduction and Part 1 (pgs. 1-66)
- September 19: Lab #1 (Writing your first line of code)
- September 24: Moral Tribes, Part II (pgs. 105-146)
- September 26: Lab #2 (Mining Data from Twitter Part 1)
- October 1: Moral Tribes, Part III (pgs. 147-210)
- October 3: Lab #3 (Basic Data Structures)
- October 8 Moral Tribes Part V (pgs. 289-356)
- October 10: Lab #4 (Data Wrangling Part 1)
- October 15: The War for Kindness, Chapters 1 & 2 (pgs. 1-51)
- October 17: Lab #5 (Data Wrangling Part 2)
- October 22: The War for Kindness, Chapters 3 & 4 (pgs. 52-93)
- October 24: Lab #6 (Basic Programming Part 1)
- November 5: The War for Kindness, Chapters 5 & 6 (pgs. 94-143)
- November 7: Lab #7 (Basic Programming Part 2)
- November 12: The War for Kindness, Chapters 7 & Epilogue (pgs. 144-173)
- November 14: Lab #8 (Data Visualization Part 1)
- November 19: This Changes Everything, Introduction, Chapters 1 & 2 (pgs. 1-64)
- November 21: Lab #9 (Data Visualization Part 2)
- November 26: This Changes Everything, Chapters 4 & 5 (pgs. 120-190)
- November 28: Lab #10 (Text Analysis Part 1)
- December 3: This Changes Everything, Chapters 9 & 10 (pgs. 293-366)
- December 5: Lab #11 (Text Analysis Part 2)
- December 10: This Changes Everything, Chapters 11, 12, & 13 (pgs. 367-418)
- December 12: Lab #12 (Open Session: Help with Final Projects)

Bibliography

- Greene, Joshua, 2013. *Moral Tribes: Emotion, Reason, and the Gap Between*, Penguin
- Klein, Naomi. 2014. *This Changes Everything*, Simon and Schuster
- Zaki, Jamil. 2019. *The War for Kindness: Building Empathy*, Crown

Ecofeminism. Theories and Transnational Movements – F1918

Alessandra Chiricosta,
Università degli Studi di Roma “Tor Vergata”

Course Description

In the context of Environmental Ethics, Ecofeminism can be defined as a set of philosophies and movements that recognise interconnections between environmental issues and feminist concerns.

The course will introduce the philosophies and practices of transnational ecofeminist movements and will analyse various approaches that the interconnection between gender and ecology is capable of originating in different cultural contexts and globally.

Ecofeminism considers to what extent the domination of nature and the domination of women insist on the same paradigm, one that presents a hierarchical division of beings, a separation between nature and culture that corresponds to a binary division between genders, in which ‘nature’ and ‘women’ (as well as other forms of gendered identity) are devalued, and anthropocentrism – which in fact take the shape of androcentrism, since ‘man’ is considered as the norm and other subjectivities as ‘deviancies’.

The term was coined in 1974 by Françoise d’Eaubonne and ecofeminist activism grew during the 1980s and 1990s among women from the anti-nuclear, environmental, and lesbian- feminist movements.

Today, Ecofeminism in its plurality of aspects (including anti-speciesism, activism against neoliberal exploitations of nature and the causes of climate change, revivals of indigenous knowledge and non-dualistic cosmovisions) constitutes a fundamental part of transnational feminists movements.

Even though at its inception the ecofeminist approach was criticized for presenting rather essentialist assumptions of concepts such as ‘woman’ and ‘nature’, contemporary ecofeminist movements – at least some of them – are adopting intersectional, intercultural and transnational standpoints and methodologies.

As both an ecological philosophy and a social movement, Ecofeminism embodies a multifaceted critique of global environmental politics. In contrast to mainstream approaches to global environmental politics, which focus on the role of the nation state or institutions from the point of view of global, collective efforts to protect and manage the natural environment, feminist critiques emphasise the contextualized experiences of women in politics. Specifically, Ecofeminism has made critical and significant contributions to discourses on environmental ethics and the interrelationships between gender, environment, and development, unveiling the importance of theoretically and practically contrasting

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‘Monocultures of the Mind’, as Vandana Shiva suggests.

The necessity of overcoming the dualistic vision of the Nature-Culture relationship and patriarchy also stimulates a critical reflection on mainstream scientific approach in ‘the West’, that challenges presuppositions on the way scientific research should be conducted, and results in original theoretical and practical contributions, such as Donna Haraway and Rosi Braidotti’s theories of *zoe-centrism* and the *nature-culture continuum* or Jane Goodall’s *empathic* approach to biology and ethology.

Thanks to its endorsement of Post-Colonial and De-Colonial perspectives, ecofeminist discourses have progressively recognized the importance of enhancing the role of women who belong to indigenous and rural communities, coming especially from the ‘Global South’. It has been acknowledged that indigenous and peasant women (as well as women involved in fishery, forest and environmental conservation), women of low-income communities of colour are bearing the brunt of our contemporary ecological crisis which originates from neoliberal criteria of exploitation. Based on different cosmovisions and rationales vis-a-vis the so-called ‘Western anthropocentrism/androcentrism’, the knowledge gained over the centuries by women belonging to cultures often labelled as ‘underdeveloped’ by a colonialist and ethnocentric logic, is on the contrary considered as fundamental in providing analysis and possible solutions to contextual and global environmental issues.

Teaching Method

The course will provide an introduction to the central themes of ecofeminist theory and praxis.

It will briefly summarize the history of Ecofeminism adopting an intercultural and a *glocal* perspective, presenting how theories and movements that can be ascribed to this approach stem from diverse cultural contexts and find ways to interact and to create an original arena for poly-logical discussion and platforms for action.

It will then explore the connection between the economic development of the natural world and women’s (as well as other ‘feminized’ subjectivities’) status and roles worldwide and analyses Case Studies that show how female agency is gaining momentum in protecting the environment, providing models for sustainable development, establishing gender equality and developing mutually enhancing human-earth relations.

The course will show to what extent ecofeminist transnational activism has provided a basis for understanding the utility of gender analyses for global environmental politics (GEP) to be adopted by International Agencies.

The Course will use philosophical, anthropological and historical literature to provide students with theoretical bases. Video material (short documentaries and movies, interviews, ethnographies) will be shown to stimulate critical discussion in class. Students are required to actively participate, presenting examples of how the connection between gender and ecological issues is interpreted in their cultural context of origin.

Syllabus

- 1) Challenging the Nature/Culture Paradigm and the Gendered Division of the World.
- 2) Ecofeminisms: a brief intercultural history.
- 3) The Chipko Movement in India. A case Study.
- 4) Bio and Cultural diversity Vs Monocultures of the Mind: Vandana Shiva.
- 5) Gender and Ecology in the context of International Agencies.
- 6) Ecofeminism and the Posthuman: creating kinship from a zoe-centric perspective. Donna Haraway and Rosi Braidotti.
- 7) Jane Goodall: doing Science with Chimps.
- 8) Transnational Ecofeminist Movements.
- 9) New Amazons: Indigenous Women protecting the Forest
- 10) Female Rangers and the Anti-Poaching Movement in Africa
- 11) Women of the Standing Rock tribe: protesting against the Dakota Access Pipeline

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Urban History and Digital Tools: Shaping Capital Cities (1714-1889). Arts, Architecture, Fashion in Paris, London, Milan, Venice – F1919

Guido Zucconi, Università Iuav di Venezia, Cristiano Guarneri, Università degli Studi di Padova, Università Ca' Foscari

Course description

The course is primarily focused on the period – around the XVII and XVIII centuries – when the notion of capital city was expanding in its complexity. Actually, such an ancient expression traditionally referred only to the place associated with a central political power. Until the XVII century, it was simply the town where the royal court lived and to which the king or the queen would summon the representatives of the aristocracy once or twice a year. Due to a series of factors – and mainly to the growth of the governmental machine – it gradually became a place with the highest concentration of political, cultural and artistic values. Throughout the Georgian and the Victorian age, it was not only London and Paris that would be increasingly capable of setting global standards for fashion and glamour: even lesser capital cities – such as Venice and Milan – would be able, between the XVIII and XIX centuries, to foster and to host the best artistic and intellectual talents from all over their countries. In the development of the course, a leading role will be played by sources like urban iconography and cartography, which are best able to record repeated transformations involving many actors such as painters, scientists, and architects. In an alternation of historical descriptions and technical explanations, the course will start with an overview of historical cartography and its development, relating it to four case studies: first the metropolises of London and Paris, then the cities of Milan and Venice. With regard to the XVIII and XIX centuries in particular, the stress will be on Land Registers – or “Cadastrés”, which will be introduced as the first systematic detection systems: perhaps the forerunners of the contemporary ‘information system’ for urban analysis. For each city, the course presents digital tools as instruments for analyzing and representing – in a comparative fashion – both urban dynamics and architectural elements. This process is increasingly important for understanding how digital tools can be useful for responding to a variety of historical questions even at the urban scale.

One of the final goals is to show how documents can be used to frame historical geographical information systems (HGIS). Students will learn to interpret historical documents in order to formulate urban evolution analyses; they will learn how to compare maps, how to describe patterns in data maps, how to identify data sources and how to create new maps from existing cartographic content.

Among the themes to be specifically dealt with are: the develop-

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Cristiano Guarneri, Ca' Foscari University
First degree in History and Conservation of Architectural and Environmental Heritage (Iuav); Ph.D. in History of Architecture and City, Theories of Arts, Restauration (School for Advanced Studies in Venice). Adjunct Professor of Contemporary Architecture and History of Contemporary

ment of tools for monitoring and representation in the XVIII century, in relation particularly to London and Paris; land registers, cartography, urban maps and surveys in a comparative perspective between France, Great Britain and Italy; analysis and rendering of the road routes, and of their transformation; historical analysis from a comparative perspective of some specific case studies, such as Rue de Rivoli and Regent's Street; focus on the opera houses within a comparative description of Paris and London, and of Milan and Venice; the dismantling of city walls in the transition from the old order to the contemporary city (in parallel with a description of digital tools as applied to the perimeter transformations and their impact on the urban shape).

Learning outcomes of the course

One of the main goals consists in making students familiar with modern analysis tools such as GIS and geolocation. Later, after acquiring a degree of historical background relating to the four case studies, students will be supplied with some basic techniques concerning the rendering of urban areas and of building clusters. With the help of such surveys, students will become more aware of urban history as not only an arena for historical notions, but also a promising field for the application of modern tools of analysis. In other words, the cities of the past can also be studied with modern methods based on computer science, starting from the available historical geographical information systems (HGIS).

Bibliography

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A. K. Knowels, A. Hillier (editors). *Placing history. How Maps, Spatial Data and GIS are Changing Historical Scholarship*, ESRI 2002

Required preliminary knowledge

Some elementary notions of computer science, preferably GIS tools, together with a certain familiarity with chronology, particularly in relation to the modern period; an awareness of the significant gap between “ancien régime” and contemporary times.

Architecture at Ca' Foscari. Also teaches at the University of Padova. Also taught, as teaching assistant, at the University of Brescia. Was Research Fellow (assegnista) at Iuav and the University of Padova. Former researcher at the Mendrisio Academy of Architecture (Università della Svizzera Italiana). Was Visiting Researcher at the Hermitage State Museum of Saint Petersburg. Areas of particular interest: the History of Italian Architecture and Saint Petersburg at the time of Peter the Great (doctoral dissertation was on the *kunstkamera* of Peter the Great). Was section curator of the exhibition *Visualizing Venice: New Technologies for Urban History*, Iuav University, Venice 2012.

Economics of Cultural Heritage – F1920

Ryo Nagata
Waseda University

Course description

Understanding the problems connected with cultural heritage requires a wide variety of disciplines. It is generally thought that archaeology, cultural anthropology, art history, museum science and so on, play major roles in dealing with those problems. However, given the costs relating to the preservation and management of cultural heritage and also the benefits brought in by that heritage, economics is surely also relevant to this subject.

Actually, the economics of cultural heritage is one of the major strands of the so-called 'cultural economics' that has been developed and systemized in relatively recent years. Thus, in this course we will deal with this specific issue by adopting the general approach of cultural economics.

To this end, we first discuss the specific properties of cultural goods (including services) from an economic viewpoint: it will be advisable to deal with these by comparing them to the usual goods treated in economics. Following the paradigmatic economic way of thinking, we separate the properties of cultural goods into two parts, namely demand side and supply side. We then discuss various issues specific to each side.

After our general overview of cultural goods, we proceed to a special sort of cultural good, that is, cultural capital. This is particularly important for cultural heritage because the latter is seen as a form of the former. As with cultural goods, we consider cultural capital in comparison with regular capital as specifically defined in economics.

We will find that cultural capital has some properties in common with regular capital, but others are unique to it, and require separate consideration. This point will be discussed with the aid of a concrete example.

On the basis of the foregoing, we turn to the central issue; the economics of cultural heritage. The term cultural heritage covers a wide range of things, so first we will subdivide it into several categories. Then we will construct an appropriate model for cultural heritage and consider various problems connected with it. This course will focus in particular on the following three problems.

(1) the problem of putting an economic value on cultural heritage.

In cultural economics, CVM (contingent valuation method) has been used to evaluate cultural heritage in many countries: we will examine this method and consider its merits and demerits. Some real case studies using this method will be referred to.

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fields: Introductory Economics,
Microeconomics, Macroeconomics,
Advanced Microeconomics, Game
Theory, General Equilibrium Theory,
Mathematics for Economics,
Japanese Culture. Former Chair of
the Graduate School of Economics at
Waseda. Was member of the
Committee for Certified Public
Accountants of the Ministry of
Treasure. Was also Executive
member of the Mathematical
Economics Association. Visiting
scholar at the University of
California Berkeley, the University of
Southern California, Université Paris
1 and Renmin University in China.
Forthcoming in 2019 is the second
edition of his book in Japanese on
"Standard Microeconomics", written
with T. Oginuma, and K. Araki.

(2) the problem of measuring the economic effect of cultural heritage.

Cultural heritage has an economic effect mainly at the regional economic level, directly or indirectly through projects of retrieval and tourism. It is clearly of interest to measure that effect. We discuss conceptual and technical difficulties concerning its measurement and refer to some real examples.

(3) the problem of public policy for cultural heritage.

Many countries implement public policy for the protection and preservation of cultural heritage with the help of research mentioned in (1) and (2). In general, cultural objects will need varying levels of support from government according to their specific properties. Public policy for supporting them usually takes the form of one or more of the following: (a) public ownership and management (b) subsidy (c) tax breaks (d) regulation. We will pick out from these, subsidy and tax breaks and see how effectively they are actually used in some specific countries.

Learning outcomes of the course

In this course, students are expected to understand the specific angle of economics as an approach to cultural objects and see how cultural and economic values are reconciled in cultural economics. In addition, students will find how useful economic considerations can be for the upkeep of cultural heritage.

Teaching and evaluation methods

In addition to lectures, I will regularly set seminar papers. Discussion time will also be provided from time to time, in which the discussion will be led by a presentation from one of the class.

The mid-term evaluation is based on attendance, seminar paper, presentation and discussion. For the final grade, a concluding exam will also be set.

Percentage of the final grade assigned to each evaluation: attendance and discussion 10%, seminar paper 30%, exam 60%.

Bibliography

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Cultural Management (Issues and Methodology of Cultural Management and Policy Analysis) – F1921

Simona Kustec
 University of Ljubljana

Course Description

The course focuses on the various approaches to understanding public management and policy analysis, and their disciplinary roles in frameworks of formulation, implementation and evaluation of cultural policies. The course will enable students to a) theoretically understand the phases of formulation, implementation and evaluation of public policies and the related policy-analytical procedures; b) understand the strengths as well as the weaknesses of managerial approaches in the field of culture; c) become acquainted with the practical problems of empirical research on the processes of formulation, implementation and evaluation of public policies and management; d) to get acquainted with current debates and dilemmas regarding the creation of internationally comparable variables, indicators and databases in the field of research into cultural policies and management; e) to learn about the requirements and problems of forming units of analysis and policy advocacy in the field of cultural policies in individual nation-states and at EU level, and f) understand the role and importance of policy analysis for non-state and state actors in the field of cultural policies as well as to become acquainted with the different practices of public policy and management in that field.

Overview of the key concepts: 1. Management theories, 2. Policy analysis 'for' and 'in' policy processes; 3. Phases of the policy process and types of analytical policy advocacies; 4. Objects of management and policy studies (public policy processes, public policy actors, content and course of the individual phases of a policy process) 5. Research methods and techniques for the study of cultural policies and management; 6. The implementation of cultural policies (study of implementation and management approaches in the process of political decision-making; implementation and management studies: variables, indicators, monitoring), 7. Evaluation of cultural policies (the study of evaluation in the process of political evaluation, evaluation as a type of policy analytical procedure: policy objectives, values as policy evaluation fundamentals, evaluation criteria, variables, indicators, appropriate research methods and techniques) 8. Governmental and non-governmental policy analytical units (e.g. think tanks) and their impact on managerial and public policy processes, 9. Issues of comparative studies in management of cultural policies and their impacts and effects (examples) 10. Current processes and problems of establishing a common methodology,

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 PhD in Political Sciences and Professor at the Faculty of Social Sciences, University of Ljubljana, where she teaches Politics of Human Rights, Policy Analysis and Introduction to Policy Analysis, Public Policy Evaluation, Public Administration Management and Professional Practice. She was Visiting Professor at the University of Zagreb. Fields of research: politics of human rights and democracy - policy analysis and public policy studies - public policy evaluation - governance and regulatory policies (regulatory impact assessment) - electoral studies and behaviour - sport politics and policy studies. She is a author or co-author of more than 300 publications, including 6 monographies.

infrastructure and databases for monitoring and evaluation of cultural policies at the local, national and/or European Union level.

Teaching Methods

The course includes lectures (providing the theoretical and methodological frameworks of the issues) and seminars (the application of the learned theoretical knowledge to concrete case studies). Classroom interaction is obligatory. Students are invited to submit issues that have been raised in their country of origin, or that are of particular interest to them. A list of readings will be delivered a week before the scheduled lecture or seminar in order to encourage active participation in the course.

Evaluation

- 1) active participation in the class (ongoing work, preparation and presentation of the weekly seminar project works): 50 % grade;
- 2) mid-term and final essay: 50 % grade

Readings

Henry, Ian P. (2001): *The politics of leisure policy*, 2nd ed. Palgrave (selected chapters/week)

McGuigan, Jim (2004): *Rethinking cultural policy*. Maidenhead: Open University (selected chapters/week)

Hughes, Owen (1998): *Public Management and Administration*. An Introduction. Palgrave. (selected chapters/week)

Howlett, Michael, M. Ramesh, Anthony Perl (2009): *(Studying Public Policy: Policy Cycles and Policy Subsystems 3rd Edition*. Oxford University Press (selected chapters/week)

An updated list of readings will be delivered a week before the scheduled lecture and seminar.

The Globalization of Intellectual Property: from Innovation to Cultural Heritage – F1922

Francesco Lissoni
Université de Bordeaux

Course description

Intellectual Property (IP) is a set of economic and moral rights (IPRs) concerning intangible creations of the human intellect. It includes patents on inventions, copyright on artistic work, such as music and literature (but also software), trademarks on goods and services, trade secrets in the form of product formulas or production processes, as well as more specific rights attached to traditional knowledge (mostly in the form of geographical indications) or plant or animal varieties (rights for breeders and farmers). Mainstream economic theory and legal scholarship mostly explain the existence of IPRs in terms of the economic incentives they provide, to both individuals and companies, to engage in innovation. In their absence, it is argued, inventors, artists, and entrepreneurs would produce and diffuse less new knowledge than needed to fuel economic growth, for fear of being too easily copied. More recent studies emphasize instead their role as facilitators of trade, both of goods, services, and media contents. IP has become itself an object of trade, with patents, trademarks, and copyright licensed, bought and sold across the world.

IPRs are nowadays a major economic resource for a variety of organizations, ranging from pharmaceutical and hi-tech multinationals engaged in global trade, agricultural consortia resisting the commodification of their products, media companies selling their contents through the internet, and software companies licensing their applications for computers, mobiles and connected objects.

The course will look both at the history of IP and at present developments. The history of IP and its international dimension predates the birth of capitalism, as it goes back to international trade and public procurement in ancient times (trademarks), technology transfer and migration policies in modern Europe (patents), and the invention of printing (copyright). Following the evolution of IP over time offers a unique viewpoint for evaluating the soundness of dominant theories and political discourses.

As for recent developments, the course will focus on international trade treaties, starting with TRIPs, the Agreement on Trade-Related Aspects of Intellectual Property Rights, which coincided with the creation of the World Trade Organization (WTO), in 1995. Companies and governments of advanced countries increasingly rely on IP to sustain their international trade balance, having lost most comparative advantages in terms of production costs. Backward countries, with little autonomous technological potential, have either tried to resist

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this trend, or bowed to it in exchange of access to advanced countries' markets. Emerging countries such as China, India or Brazil play on two tables, rapidly increasing their technological power through patent filing or copyright protection, while resisting excessive protection claims by the likes of the US or the EU. IP is thus at the center of post-TRIPs trade treaties as well as of their rejection by sections of public opinion.

Such globalization of IP has not only economic, but also societal implications. Three examples may suffice. First, protection of pharmaceutical IPRs can impact on the price of drugs, with important welfare consequences in both the poor countries and among the poorer population of better-off ones. Second, patents and breeders' rights on seeds for cereals and other foodstuffs put poor countries' farmers in a weak bargaining positions, when it comes to buying both the seeds themselves and accessory products such as fertilizers and pesticides. Last, copyright enforcement for digital products is invoked on one side as necessary to protect the producers of software and media content, and resisted on the other as a form of censorship.

The course is meant to provide students with a basic understanding of the economic and legal principles underlying IP legislation and enforcement (not just in theory, but also in historical practice) and to introduce them to the debate on the global extension of both. Both descriptive statistics and case studies will be used to stress the relevance of the topic, which may otherwise sound too technical for some students.

Learning outcomes of the course

At the end of the course, students will understand the legal and economic fundamentals of the most important forms of IP. The historical perspective provided by the course will allow them to evaluate the soundness of the economic theories and political positions. As for the core content of the course, IP globalization, students will acquire a knowledge of the legal, political, and economic logic and consequences of international treaties. Skill-wise, students will be able to retrieve information from international organizations such as WIPO (the World Intellectual Property Organization) and policy or business articles from accessible magazines and newspapers, such as *The Economist* or *The Financial Times*.

Teaching and evaluation methods

The course will be organized as follows.

1. All material (slides, readings, data) will be made available before the start of the course
2. Frontal classes (lectures) and in-class activities will be alternated quite regularly, with a prevalence of the former at the beginning of the course and of the latter towards the end. Lectures will be based on slides and concentrate on either the key stylized facts to be retained or the basic theoretical elements to be understood.
3. In-class activities will consist in discussing either (i) the lecture-related materials (to make sure students read them instead on just relying on slides) or, especially towards the end of the course, (ii) materials discovered by the students themselves, on topics of interest to themselves. Discussions of (i) will be an individual activity (Q&A in class). Discussions of (ii) will be conducted by small groups. Students with data handling skills will be given the opportunity to work on data either from public sources or provided by the lecturer, should they wish to.

The evaluation of students will be entirely based on their regular participation and involvement in class activities, plus a slides-based presentation during the exam session (upon request, students may submit a paper, too)

Syllabus

- Unit 1 Basic economic notions (recap)
- Unit 2 Introduction to the economics of innovation
- Unit 3 Economics of patents /1: Legal basics & History
- Unit 4 Economics of patents /2a: Economic analysis
- Unit 5 Economics of patents /2b: Economic analysis
- Unit 6 Economics of copyright /1: Legal basics & History
- Unit 7 Economics of copyright /2: Economic analysis
- Unit 8 The TRIPs Agreements /1: History & Politics
- Unit 9 The TRIPs Agreements /2: Economic analysis
- Unit 10 The TRIPs aftermath /1: The Doha Conference, TRIPs-plus, and WIPO
- Unit 11 The TRIPs aftermath /2: Public Health; Plants & Genetic Resources
- Unit 12 The TRIPs aftermath /3: Trademark notions; Geographic Indications; Cultural Heritage
- Unit 13 Discussion of students' proposals for paper/presentation

topics chosen (on Friday)

Unit 14 Special topic: IP in science

Bibliography

The introductory lectures on the history, legal basics and economics of IP will be based on excerpts from three textbooks:

Guellec, D., and B. Van Pottelsberghe (2007) *The economics of the European patent system: IP policy for innovation and competition.* Oxford University Press

Lévêque, F., & Ménière, Y. (2004). *The economics of patents and copyright,* Berkeley Electronic Press

(https://papers.ssrn.com/sol3/papers.cfm?abstract_id=642622)

Further complementary material, on law and economics, will come from online introductory publications by major IP offices, such as: EPO-EUIPO (2016) *Intellectual property rights intensive industries and economic performance in the European Union,* European Patent Office (Munich) & European Union Intellectual Property Office (Brussels).

WIPO (2016) *Understanding Copyright and Related Rights,* World Intellectual Property Org. (Geneva)

WIPO (2016) *Understanding Industrial Property,* World Intellectual Property Organization (Geneva)

As for TRIPs and other international treaties, further WIPO material will serve as an introduction. Excerpts from the following books will provide lecture-related reading material:

Archibugi D., Filippetti A. (eds) (2015), *The Handbook of Global Science, Technology, and Innovation,* Wiley-Blackwell

Maskus, K.E., 2012. *Private rights and public problems: the global economics of intellectual property in the 21st century.* Peterson Institute

On the specific issues raised by the globalization of IP, both societal and trade-related, specific readings will be provided, in particular:

- policy reports from international organizations, such as the United Nations, the OECD or WIPO (World Intellectual Property Organization), for descriptions of international trends in IP extension and litigation
- popularized versions of research papers, such as blogs on VOX (<https://voxeu.org/>), discussion papers by IZA (<https://www.iza.org/publications/dp>), or Bruegel's policy briefs (<http://bruegel.org/publications/>).

Representations of Time and Space in Western and Far Eastern Cultures – F1923

Agostino De Rosa

Università Iuav di Venezia

Course description

The aims of the course is to introduce the students to the history of the representation of space and time in Western and Far Eastern art and culture. The course will start from the analysis of the anthropological positions that have historically distinguished the two ethno-cultural fields. It also will provide a closer examination of why, despite the development during the Western Renaissance of linear perspective, pseudo-axonometry has continued to be privileged by Far Eastern art. We will try to understand why perspective and axonometry quickly became the symbolic forms for different philosophical and religious contextualities. Differing representations of light and shadow will be also particularly underlined, revealing some uncanny differences in its uses. The students will employ different materials coming not only from the history of art and figuration, but also from literature, music and cinema. Space/time representation will be seen, from the course's critical point of view, a significant part of World immaterial cultural heritage, crossing all the fields of figurative art, from East to West. The major focus of the course will be centered in particular on the critical analysis of a masterpiece of Cultural Heritage, the convent of SS. Trinità dei Monti in Rome: the students will first be introduced to the study of its anamorphic frescoes and catoptric sundial. They will be introduced to new ways of perceiving and appreciating those masterpieces, with the support of digital tools. The use of video mapping, laser-scanning surveys and augmented reality will be useful to comprehend the secret life of these extraordinary works of art.

Learning outcomes of the course

The expected learning outcomes for the students will be the development of a comparative approach to Western and Eastern forms of representation. This will be achieved by means of the analytic observation and the documentary study of certain masterpieces. The course aims to enhance students' critical capacities in the exegesis of images characterized by a strong geometric and symbolic content. The final outcome of the course will be to develop in each student a strong idea that representation is a powerful tool through which to understand the global artistic cultural heritage.

Teaching and evaluation methods.

The course will be held with lectures, and with the aid of multimedia

Agostino De Rosa, 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 curated exhibitions in Italy, Germany and Sweden. He already taught at VIU in Spring 2014-2016 and Fall 2018.

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

Bibliography

- 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
- De Rosa, A., Bortot, A. *Anamorphosis: Between Perspective and Catoptrics*, in Bharath Sriraman, ed., "Handbook of the Mathematics of the Arts and Sciences", Springer 2019
- De Rosa, A., Bergamo, F. *Geometries of Light and Shadows*, from Piero della Francesca to James Turrell, in Bharath Sriraman, ed., "Handbook of the Mathematics of the Arts and Sciences", Springer 2019
- De Rosa, A., Bortot, A., Lazzaretto, G. *The Suzhou handscroll: oblique images of a Far East city between remembrance and future*, in "DISEGNARECON", Vol 11, No 21 (2018)
- De Rosa, A. *Out of this world in two parts*, in "AR Architecture Research/Correspondences", February 2019

Architecture as Communication – F1924

Vadim Bass

European University at Saint Petersburg

Course description

The aim of the course is to analyze architecture as a field of communicative interaction. The course examines various aspects of communication through the medium of architecture, 'languages' of architecture, spatial means of implementing political ideologies and the organization of specific lifestyles. The subject area is both historic architecture and contemporary architectural practice. Along with traditional art-historical matters, the course will also address social and cultural issues in architecture. The course consists of a series of lectures and seminars on different issues of architectural communication. Each topic will include a problem statement referencing a broad range of architectural material, an examination of key issues and some illustrative cases, together with discussion of selected texts. The introductory lecture will discuss approaches to problems of architectural communication as reflected in the most important texts of architectural theory – from Vitruvius to Post-Modernism.

Learning outcomes

By the end of the course, students will be well-informed about some topical issues of architectural communication, about various aspects of communication, about the 'languages' of architecture as well as the ways in which ideologies and social matters are expressed by spatial means. Using of a broad range of illustrations from antiquity to the present will make students aware of the communicative agenda of both historic and contemporary architecture.

Teaching and evaluation methods

Students are expected to attend all classes, take part in the seminars and discussions, and write the term paper. The requirements are:

- _ participation in the seminars and discussions and regular class attendance (40%);
- _ term paper: an essay (min. 5 pages) based on analysis of a selected subject of architectural communication (60%). The term papers are to be submitted by the last lecture class.

Syllabus

Week 1 Introduction into the issue of architectural communication. Architectural theory from Vitruvius to Post-Modernism and the issue of communication in architecture. The basics of architectural analysis. Conceptualization of spatial cate-

Vadim Bass, European University at St. Petersburg
Degrees in Engineering (St Petersburg State Academy of Cooling and Food Technologies) and in Art History and Theory (St Petersburg State Academic Institute of Painting, Sculpture and Architecture); M.A. in Art History (EUSP); Ph.D. in Art History (State Russian Museum). Professor at the Department of Art History of EUSP. Courses taught include: "Principles of architectural analysis", "Architecture as Communication", "History of Russian Architecture".
Research interests: Russian and Western architecture of the 20th century, classical tradition in architecture, architectural competitions, theory and rhetoric of architecture and architectural discourse, memorial architecture, architectural exhibitions, interrelations between professional and social values. Among his publications: *St Petersburg Neoclassical Architecture of the 1900s to 1910s as Reflected in the Mirror of Architectural Competitions: Word and Form* (St Petersburg, 2010, in Russian). Already taught at VIU in Fall 2013.

gories in the architectural thought and practice of Modernism and the instrumentalization of psychology. Criticism of modern architecture and topicalization of the communicative agenda. Western architectural theory on the meaning in architecture.

Reading (see the Course Reader):

Huxtable A. L. Architecture Criticism. Proceedings of the American Philosophical Society, Vol. 134, No. 4 (Dec.1990). Pp. 461-464.

Whyte W. How Do Buildings Mean? Some Issues of Interpretation in the History of Architecture. History and Theory 45 (May 2006). Pp. 153–177.

Further reading:

Hershberger R. G. Architecture and Meaning. The Journal of Aesthetic Education, Vol. 4, No. 4, Special Issue: The Environment and the Aesthetic Quality of Life (Oct.1970). Pp. 37-55.

Schwarzer M. The Emergence of Architectural Space: August Schmarsow's Theory of "Raumgestaltung". Assemblage, 1991, 15. Pp. 48–61.

Schwarzer M. Ontology and Representation in Karl Bötticher's Theory of Tectonics. Journal of the Society of Architectural Historians, 1993, Vol. 52, 3. Pp. 267–280.

Zucker P. The Paradox of Architectural Theories at the Beginning of the "Modern Movement". Journal of the Society of Architectural Historians, 1951, Vol. 10, 3. Pp. 8–14.

Week 2 Time messages in architecture

Piranesi and imagining antiquity in the 18th century.

Authenticity as a value: the ideology of architectural restoration from the mid-19th to the early 21st Century. From Viollet-le-Duc to the Venice Charter. The problem of the introduction of modern architecture within historical contexts. The historic evolution of images of architecture of the past, present and future in the 20th Century.

Reading:

Riegl A. The modern cult of monuments: its essence and its development. In: Historical and Philosophical Issues in the Conservation of Cultural Heritage. LA: Getty Conservation Institute, 1996.

Further reading:

Clarke G. Vitruvian Paradigms. Papers of the British School at Rome. 2002, Vol. 70. Pp. 319–346.

Dal Co F, Groen F.R. On History and Architecture: An Interview with Francesco Dal Co. Perspecta, Vol. 23 (1987). Pp. 6-23.

Dunn N. et al. A visual history of the future. 2014. See: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/360814/14-814-future-cities-visual-history.pdf

Payne A. Vasari, Architecture, and the Origins of Historicizing Art. RES: Anthropology and Aesthetics, No. 40 (Autumn, 2001). Pp. 51-76.

Scully V. The Nature of the Classical in Art. In: Scully V. Modern Architecture and Other Essays. Princeton; Oxford, 2003. Pp. 88-105.

Week 3 Architecture and consumerism: interbellum architecture

Art deco and the problem of social adequacy of architecture: hedonism, cultural tolerance, mass production.

Artistic and social roots of art deco. Industrial and print design of the era. Architecture and lifestyle of the interbellum: cinema, transport, and exhibitions. Architecture of consumption and consumption of architecture. Art deco architecture in America and Europe: an overview.

Corporate architecture and its images in popular culture – from 'Metropolis' to 'Gotham City'.

Reading: <Art Deco by Bevis Hillier – book review by John F. Moffitt, Art Journal, Vol. 28, No. 3 (Spring, 1969)

Striner R. Art Deco: Polemics and Synthesis. Winterthur Portfolio, Vol. 25, No. 1 (Spring, 1990). Pp. 21-34.

Weeks 4 and 5

Political control and violence in architecture: the classical tradition in European countries and in totalitarian period Russia

Political practice and architectural decorations of the regime in the Soviet Union, Italy and Germany: problem statement. 'Totalitarian' (Soviet, Italian, German) vs 'democratic' (American, French, Nordic) Neoclassicism: the question of the mechanisms of communication of the visual and political. The roots of mid-20th Century Neoclassicism. Narrative tools in Soviet architectural decoration of the

1930s: 'old-fashioned' mimetic conventions for a 'modern' society. Italian architecture of the 1920s-40s: languages of an 'elegant totalitarianism'. Design, propaganda, visual images of power: USSR vs. Italy. Control, political violence and the freedom of the architect: the problem of Mannerism in the 20th Century.

Reading:

Ghirardo D. Architects, Exhibitions, and the Politics of Culture in Fascist Italy. *Journal of Architectural Education*, Vol. 45, No. 2 (Feb. 1992). Pp. 67-75.

Ghirardo D. Italian Architects and Fascist Politics: An Evaluation of the Rationalist's Role in Regime Building. *Journal of the Society of Architectural Historians*, Vol. 39, No. 2 (May 1980). Pp. 109-127.

Miller Lane B. Architects in Power: Politics and Ideology in the Work of Ernst May and Albert Speer. *The Journal of Interdisciplinary History*, Vol. 17, No. 1, The Evidence of Art: Images and Meaning in History (Summer, 1986). Pp. 283-310.

Further reading:

Anderson S. The Legacy of German Neoclassicism and Biedermeier: Behrens, Tessenow, Loos, and Mies.

Assemblage, No. 15. (Aug. 1991). Pp. 62-87.

Antliff M. Fascism, Modernism, and Modernity. *The Art Bulletin*, Vol. 84, No. 1 (Mar. 2002). Pp. 148-169.

Bowler A. Politics as Art: Italian Futurism and Fascism. *Theory and Society*, Vol. 20, No. 6 (Dec. 1991). Pp. 763-794.

Cooke C. Socialist Realist Architecture: theory and practice. In: *Art of the Soviets. Painting, sculpture and architecture in a one-party state, 1917-1992*. Eds. Bown, Matthew Cullerne, and Taylor, Brandon. Manchester Univ. Press, 1993. Pp. 86-105.

Doordan D. R. The Political Content in Italian Architecture during the Fascist Era. *Art Journal*, Vol. 43, No. 2, Revising Modernist History: The Architecture of the 1920s and 1930s (Summer, 1983). Pp. 121-131.

Kirk T. Framing St. Peter's: Urban Planning in Fascist Rome. *The Art Bulletin*, Vol. 88, No. 4 (Dec. 2006). Pp. 756-776.

Michaud E., Fox C. National Socialist Architecture as an Acceleration of Time. *Critical Inquiry*, Vol. 19, No. 2 (Winter,

1993). Pp. 220-233.

Millon H. The Role of History of Architecture in Fascist Italy. *Journal of the Society of Architectural Historians*, Vol. 24, No. 1 (Mar. 1965). Pp. 53-59.

Nelis J. Italian Fascism and Culture: Some Notes on Investigation. *Historia Actual Online*, # 9 (2006). Pp. 141-151.

Week 6 Architecture and religion in the 20th Century

Churches of the Interwar period: expressionist 'ducks' and reinforced concrete 'decorated sheds'. Catholicism after WW II and the architecture of church: visual formulas of spiritual renovation. Religiosity of the architect and the problem of the customer in Europe and the United States in the 20th Century. Churches designed by Le Corbusier. The space of religious experience and the problem of the 'discipline of the viewer': the pragmatics of an unbeautiful church in the post-war architecture. Visual metaphors in religious architecture: United States, Europe, Latin America, and the Far East. Architecture of mega-churches and issues of spatial impact on the viewer. Architecture as design in religious architecture at the turn of the Centuries. Post-Soviet religious architecture.

Reading:

Alford J. Creativity and Intelligibility in Le Corbusier's Chapel at Ronchamp. *The Journal of Aesthetics and Art Criticism*, Vol. 16, No. 3 (Mar., 1958). Pp. 293-305.

Johnson E. J. A Drawing of the Cathedral of Albi by Louis I. Kahn. *Gesta*, Vol. 25, No. 1, Essays in Honor of Whitney Snow Stoddard (1986). Pp. 159-165.

Further reading:

Harwood E. Liturgy and Architecture: The Development of the Centralised Eucharistic Space. *Twentieth Century Architecture*, No. 3, *The Twentieth Century Church* (1998). Pp. 50-74

Tselos D. Romantic Expressionism and the Modern Church. *Parnassus*, Vol. 13, No. 1 (Jan., 1941). Pp. 12-16.

Week 7 midterm break

Weeks 8 and 9

Memorial architecture in the 20th – 21st Century: the alienation and the reframing of a tragedy

Architecture as a tool of memory: towards stating the problem in European architectural and cultural theory. Classical architecture as a decoration of tragedy. Amphitheater and Panopticon in the architecture of the Enlightenment: the building as an instrument of violence and control. Claude Nicolas Ledoux and the change of viewpoint: the viewer vs. actor. De-staging of the tragedy in the 19th Century. Style as a means of detaching the viewer's emotions in World War I monuments. 'Narrative' monuments of World War I: the documentality of mass occurrences and the anonymous mass hero. Reframing of tragedy in the middle of the 20th Century: 'the death of the chorus'. Soviet monuments of the wartime period: the search for language. The architecture of post-war monuments – from the formation of conventions to their destruction. Case study: Architectural commemoration of the Siege of Leningrad. Memorial architecture after the Holocaust. Directing the viewer's experience in contemporary memorial architecture.

Reading:

Johnson E. What Remains of Man – Aldo Rossi's Modena Cemetery. *Journal of the Society of Architectural Historians*, 1982, Vol. 41, 1. Pp. 38–54.

Schnapp J. The Monument without Style (On the Hundredth Anniversary of Giuseppe Terragni's Birth). *Grey Room*, 2004, 18. Pp. 5–25.

Young J. Daniel Libeskind's Jewish Museum in Berlin: The Uncanny Arts of Memorial Architecture. *Jewish Social Studies*, 2000, New Series, Vol. 6, 2. Pp. 1–23.

Further reading:

Codello R., Dezio J. Carlo Scarpa's 'Monument to the Partisan Woman'. *Journal of Historic Preservation, History, Theory, and Criticism*, 2009, Vol. 6, 1. Pp. 38–48.

Ghirardo D. The Blue of Aldo Rossi's Sky. *AA Files*, 2015, 70. Pp. 159–172.

Goldman N. Israeli Holocaust Memorial Strategies at Yad Vashem: From Silence to Recognition. *Art Journal*, 2006, Vol. 65, 2. Pp. 102–122.

Jarzombek M. *The Psychologizing of Modernity: Art, Architecture, and History*. Cambridge Univ. Press, 2000.

Koselleck R. *The practice of conceptual history: timing history, spacing concepts*. Stanford: Stanford Univ. Press, 2002.

Marcuse H. Holocaust Memorials: The Emergence of a Genre. *The American Historical Review*, 2010, Vol. 115, 1. Pp. 53–89.

Nesbitt K. *The Sublime and Modern Architecture: Unmasking (An Aesthetic of) Abstraction*. *New Literary History*, 1995, Vol. 26, 1, Narratives of Literature, the Arts, and Memory. Pp. 95–110.

Young J. *At memory's edge: After-images of the Holocaust in contemporary art and architecture*. New Haven; London: Yale Univ. Press, 2000.

Young J. Berlin's Holocaust Memorial: A Report to the Bundestag Committee on Media and Culture 3 March 1999. *German Politics & Society*, 1999, Vol. 17, No. 3 (52), Special Issue: The Dilemmas of Commemoration: German Debates on the Holocaust in the 1990s. Pp. 54–70.

Week 10 The human body, space, and size in 20th Century architecture

Corporeality of architecture and the architecture of body in the 20th Century. From ancient arena to the stadium of early 21st Century. The architecture of the Olympic Games, 1912–2014.

Images of ancient architecture in the treatises and their effect on actual architectural practice: the amphitheater and thermae. Architecture of grandiosity: buildings of antiquity, the Roman basilica, the Gothic cathedral, inventions of Piranesi, megalomania of French visionary architects, exhibition buildings of the 19th Century, the megastructures of the 20th Century. Architectural graphics of the mid-20th Century and questions of representation of space: architecture for the masses. The city for the moving viewer from early Modernism to 'Learning from Las Vegas'. Reconstruction projects in Moscow and Berlin in the 1930s.

Reading:

Kracauer S. *The Mass Ornament*. In: *The Mass Ornament. Weimar Essays*. Engl. transl. by T. Y. Levin. Cambr.; London, 1995. Pp. 75–88.

Further reading:

Collins G. R. *The Visionary Tradition in Architecture*. The

Metropolitan Museum of Art Bulletin, New Series, Vol. 26, No. 8 (Apr. 1968). Pp. 310-321.

Vogt A. M. Orwell's "Nineteen Eighty-Four" and Etienne Louis Boullée's Drafts of 1784. *Journal of the Society of Architectural Historians*, Vol. 43, No. 1 (Mar. 1984). Pp. 60-64.

Week 11 Architecture and national identity

National identity and national representation in architecture of the 19th–20th Centuries: Russia, Germany, Finland, the countries of Eastern Europe. Visual tools in the formation of national identity and the issue of sources: from historic architecture to mythology. National and Imperial in Russian architecture and architectural discourse. Finnish national romanticism in Russia: the language of art and the emancipation of form from political and social implications. The invention of national architecture from 'above' and 'below'. Architecture as a political tool at the outskirts of the empire. The 20th Century: the classical as national. Imperial implications in Soviet architecture: Rome vs Russia of Nicholas I. The issue of the national in modern architecture.

Reading:

Borisova E. Breaking with Classicism. Historicism in nineteenth-century Russia. In: *Uses of Tradition in Russian & Soviet Architecture*. *Architectural Design Profile* 68. 1987. Pp. 17–23.

Wortman R. The 'Russian Style' in Church Architecture as Imperial Symbol after 1881. In: *Architectures of Russian Identity: 1500 to present*. Ed. by J. Cracraft and D. Rowland. Cornell Univ. Press, 2003. Pp. 101–116.

Further reading:

Hays K. M. Tessenow's Architecture as National Allegory: Critique of Capitalism or Protofascism? *Assemblage*, No. 8 (Feb. 1989). Pp. 104-123.

Miller Lane B. National Romanticism in Modern German Architecture. *Studies in the History of Art*, Vol. 29, Symposium Papers XIII: Nationalism in the Visual Arts (1991). Pp. 110-147.

National Romanticism and Modern Architecture in Germany and the Scandinavian Countries by Barbara Miller Lane – book review by H. F. Mallgrave. *Journal of the*

Society of Architectural Historians, Vol. 60 No. 2 (Jun. 2001). Pp. 222-223.

Week 12 Architecture of everyday life, architecture for a mass society

Mass housing in the 20th Century. Existenzminimum and housing after World War I. The architecture of postwar brutalism. Housing policy in the Soviet Union, the U.S.A., and European countries. Modern projects of low-cost, social and prefabricated housing. Expensive architecture for a poor society: Le Corbusier, Louis Kahn. Social-oriented vs. 'technocratic' approaches in contemporary architecture: Alejandro Aravena and 2016 Venice Biennale. Ethics of 'poor' architecture and environmental rhetoric.

Reading:

Scully V. Louis Kahn and the Ruins of Rome. In: Scully V. *Modern Architecture and Other Essays*. Princeton; Oxford, 2003. Pp. 298-319.

Further reading:

Dobbins M. et al. The Achievement of Finnish Architecture: Social Responsibility and Architectural Integrity. *Perspecta*, Vol. 8 (1963). Pp. 3-36.

Week 13 Final discussion: architecture as a field of social communication

Paper discussion and readings.

Bibliography

Cameron D, Markus T.A. *The Words Between the Spaces*. Buildings and Language. London, 2002

Jencks Charles. *The Language of Post-Modern Architecture*. NY, 1977

Johnson Paul-Alan. *The Theory of Architecture*. Concepts, Themes, and Practices. London, 1994

Lawson B. *The Language of Space*. London, 2001

Summerson J. *The Classical Language of Architecture*. London, 1963.

Unwin S. *Analysing Architecture*. London; NY, 1997

Venturi R., Scott Brown D. *Architecture as Signs and Systems*. For a Mannerist Time. Cambridge; London, 2004

Supplementary reading

Architectures of Russian Identity: 1500 to the Present. Ed. J. Cracraft and D. Rowland. Cornell Univ. Press, 2003

Architecture Theory since 1968. Ed. K. Michael Hays. Cambr. (Mass.);

London, 1998
Kruft H.-W. A History of Architectural Theory from Vitruvius to the Present. NY, 1994
Mallgrave H. Modern Architectural Theory: A Historical Survey, 1673–1968. Cambridge, 2005
Norberg-Schulz Ch. Genius Loci, Towards a Phenomenology of Architecture. NY, 1980
Rethinking Architecture: A Reader in Cultural Theory. Ed. by N. Leach. London, NY: 1997
Zevi B. Architecture as Space. How to Look at Architecture. 1957

Modernism: Enchantments and Disenchantments – F1925

Thomas Epstein
Boston College

Course Description

Combining readings in literature and philosophy, artists' statements and visits to several of Venice's museums and perhaps a concert hall, as well as viewing three films, this course will explore the concept of Modernism as an international phenomenon and the triumphs and tragedies associated with it. Beginning with Max Weber's epochal essay "Science as a Vocation" and Yeats's poem "The Second Coming", both written in 1918, we will attend to the artistic, intellectual, and social expressions of European civilization in the period between 1915 and 1945. Emphasizing the convergences of artistic experimentation and social change and crisis, we will read from the contrasting thought of Walter Benjamin and José Ortega y Gasset; the fiction of Franz Kafka, Virginia Woolf, and Thomas Mann; Pirandello's theatrical masterpiece "Six Characters in Search of an Author"; and poems from Eliot, Apollinaire, and Ungaretti. Reading from a variety of artists' statements (including Marinetti, Breton, Apollinaire, and Mondrian), we will emphasize the phenomena of Cubism, Futurism, and abstract art, which will take us to the museums of Venice. Through the films of Eisenstein ("Battleship Potemkin"), Lang ("Metropolis"), and Chaplin ("Modern Times"), we will discuss the rise and potential of the seventh art. The course will end with Albert Camus and Simone Weil, two hyper-lucid figures who dared hope in the face of the absurd.

Course goals

To provide students with the background and intellectual tools to think critically about modernity and 20th century Modernism.
Through close readings, to improve students' analytic abilities in dealing with literary and other texts.
To make connections between developments in the arts and in society.
To make connections among the various arts.
To note the continuities and discontinuities between our own times and the context of intellectual life one hundred years ago.
To create a learning environment that encourages student initiative and intellectual risk-taking.

Teaching and evaluation method

Course format and expectations: The course will combine lecture and class discussion. There will be three five-page (1500 word) prompted essays and an oral final.

Thomas Epstein, Boston College
B.A. in English Literature (Antioch College), M.A. Russian Literature and Ph.D. Department of Slavic Languages (Brown University). Professor, Arts and Sciences Honors and Russian at BC. Harvard Davis Center Associate. Published more than a hundred articles, book reviews, and translations on contemporary Russian, American, and French literatures. He has edited more than a dozen books and magazines. Was Fulbright Fellow in St. Petersburg.

Grading: Class attendance and participation count for thirty-five per cent of your grade; written work and the oral exam the rest.

Syllabus

- Week 1 Introduction & Nietzsche (selections from *Beyond Good and Evil*)
- Week 2 Max Weber (*Science as a Vocation*), Georg Simmel (*The Metropolis and Mental Life*), and W.B. Yeats (“The Second Coming”, “Sailing to Byzantium”)
- Week 3 Baudelaire (prose and poetry) and T.S. Eliot (“Prufrock”, “Gerontion”, “The Hollow Men”, “The Wasteland”)
- Week 4 Franz Kafka (“In the Penal Colony” & “The Metamorphosis”) & Italo Svevo (*A Perfect Hoax*)
- Week 5 Ortega y Gasset (*The Revolt of the Masses*) & Apollinaire/Ungaretti
Film: *The Battleship Potemkin*
First Prompt
- Week 6 Artist Statements (Marinetti, Breton, Apollinaire, Mondrian)
- Week 7 Walter Benjamin & Ortega (The Dehumanization of Art)
Visit to Ca’ Pesaro International Gallery of Modern Art
- Week 8 Pirandello (Six Characters in Search of an Author) & Artist Statements (Gleizes, Picasso, Braques)
Film: *Metropolis*
Second Prompt
- Week 9 Thomas Mann (*Death in Venice*)
- Week 10 Virginia Woolf, *Mrs Dalloway*
Visit to Peggy Guggenheim Collection
- Week 11 Virginia Woolf, *Mrs Dalloway* & Theodor Adorno on Modernism in the arts
Film: *Modern Times*
Third Prompt
- Week 12 Camus, *The Stranger* & Simone Weil, (*The Iliad or Poem of the Force*)
Finals week: Oral Exam

LMU Seminars

Title	Dates	Type of activity	Coordinating Professor/Director
1. Coaching in Complex	September 16-20, 2019	LMU Seminar	Mechthild Schäfer Department of Psychology, LMU
2. Deliberation and Prediction in Decision Theory and Rational Choice	September 23-27, 2019	LMU Seminar	Martin Rechenauer Faculty of Philosophy, LMU Itzhak Gilboa Professor of Economics and Decision Sciences, HEC, Paris
3. State-Church Relations	October 7-11, 2019	LMU seminar	Elmar Güthoff, Faculty of Law, LMU
4. Crisis – Diagnosis – Therapy: Wittgenstein’s Remarks on Philosophy of Psychology/ Psychiatry and on the Philosophy of Culture/Arts	October 21-25, 2019	LMU Seminar	Wilhelm Vossenkuhl, Faculty of Philosophy, LMU Josef Rothhaupt Faculty of Philosophy, LMU
5. Epistemic Injustice	October 28- November 1, 2019	LMU Seminar	Christine Bratu Faculty of Philosophy, LMU Jan-Christoph Heilinger Competence Center on Ethics, LMU Verina Wild Faculty of Philosophy, LMU
6. Italo-romance as vehicular language in the Mediterranean	November 4-8, 2019		Thomas Krefeld Department of Romance Philology, LMU Daniele Baglioni Department of Humanities, UNIVE Rembert Eufe Department of Romance Philology, University of Tübingen

Title	Dates	Type of activity	Coordinating Professor/Director
7. Historiography on the borders of Europe? Late Medieval Authors and Works from Eastern and Southern Europe	November 11- 15, 2019	LMU Seminar	Barbara Vinken Department of French and Comparative Literature, LMU Judith Kasper Comparative Literature, Goethe-Universität Frankfurt
8. Gender Transformations: From Myth to Technical Realizability	November 18 – 22, 2019	LMU Seminar	Barbara Vinken Department of French and Comparative Literature, LMU Judith Kasper Comparative Literature, Goethe-Universität Frankfurt
9. Meaning Networks. Lexical semantics for and across multiple languages	November 25 – 29, 2019	LMU Seminar	Dietmar Zaefferer Institute of Theoretical Linguistics, LMU

Most libraries are accessible to anyone for consultation, however they often require an identification card to be left at the entrance. Many libraries do not lend books and only allow consultation. Almost all libraries have closed shelves and users are expected to ask for books at the desk after having consulted the catalogues and filled out a request form.

Marciana
Public library and historical documents,
San Marco 7;
tel. 041 2407211,
biblioteca@marciana.
venezia.sbn.it
Monday to Friday
08.10-19.00,
Saturday
08.10-13.30

Fondazione Cini
Arts and Humanities,
Isola di San Giorgio Maggiore;
tel. 041 2710255,
biblioteca@cini.it
Monday to Friday
09.00-16.30

Querini Stampalia
general public library
with some open shelves,
Santa Maria Formosa,
Castello 5252;
tel. 041 2711411,
biblioteca@
querinistampalia.org
Tuesday to Saturday
11.00-23.00,
Sunday
11.00-19.00

Museo Correr
Art History,
San Marco 52;
tel. 041 2405211,
biblioteca.correr
@comune.venezia.it

Monday, Wednesday and Friday
08.30-13.30,
Tuesday and Thursday
08.30-17.00

Levi Foundation
History of Music
and Music Scores,
San Marco 2893;
tel. 041 7867- 47/46,
biblioteca@fondazionelevi.it
Monday to Friday
09.00-16.30;
by appointment only, in the
afternoon

Archives of the Biennale
Archivio Storico delle Arti
Contemporanee - ASAC
VEGA Parco Scientifico
Tecnologico di Venezia
Via delle Industrie, Marghera;
Tuesday and Wednesday
09.00-17.00;
by appointment only
(tel.041 5218790 or e-mail
consultazione.asac@
labiennale.org)

Libraries of Università Ca' Foscari Venezia

Cultural Flow Zone (CFZ)
The Cultural Flow Zone (CFZ)
was restored in 2005 and is
made of four different spaces,
the so-called "Tese". It has a
reading room with over 300
places, 24 computers with
internet connectivity,
photocopying and multimedia
facilities and it has a large
selection of bibliographic
and electronic resources.
Zattere, Dorsoduro 1392, Venice
tel. +39 041 234 5820 / 5811,
cfz@unive.it
www.unive.it/cfz
Opening Hours:
from Monday to Friday
9.00 am - 24.00
Saturday
9.00 am to 20.00
Sunday
2.00 pm to 24.00
Notice:
quick reference, book loans
and returns, library registration,
information and other services
only from Monday to Friday
9.00 am - 6.30 pm

Library of Economics (BEC)
The Library of Economics (BEC)
has around 120,000 volumes
and 1,700 periodicals in the
following disciplinary areas:
Economics, Business
Management, Statistics,
Marketing, Accounting, Finance
and so on. The Library offers
many different services, such as:

book loans, book reference,
bibliographical assistance, a
multimedia room with 30 pcs,
reference assistance for
databases and photocopying.
Fondamenta San Giobbe,
Cannaregio 873, Venice
tel. 041 2348763,
bec@unive.it
www.unive.it/bec
Opening Hours:
from Monday to Friday
8.30 am - 19.45 pm
Saturday
9.00 am to 13.00
Notice:
from Monday to Friday
6.15 pm - 19.45
and on Saturdays: reference,
photocopying and book return
services only.

Library of Humanities (BAUM)
The Library of Humanities
(BAUM) is located in the
Malcanton Marcorà complex
and has a total surface of 2500
sq m, two underground floors
and 300 places. The Library of
Humanities includes over
300,000 books, 3,651 journals
and 600 electronic journals
available on the university
network. A significant part of
the books and all the
magazines are open-shelf and
they belong to the following
disciplinary areas: Philosophy,
History, Art, Italian Studies,
Philology, Arts, Social Sciences

and so on. The Library of
Humanities offers many
different services, such as: book
loans, book reference, reference
assistance, databases,
photocopying and scanning
facilities.
Malcanton Marcorà complex,
Dorsoduro 3484/D, Venice
tel. +39 041 234 5613
baum@unive.it,
www.unive.it/baum
Opening Hours:
from Monday to Friday
8.30 am – 24.00;
Saturday
9.00 am - 13.00
Reference:
from Monday to Friday
8.30 am - 18.30;
Saturday
9.00 am - 13.00
(with the exception of the
underground floors)
Book loans:
from Monday to Friday
8.30 am - 18.15
Self-access photocopying:
from Monday to Friday
8.30 am - 24.00;
Saturday
9.00 am - 13.00
Self-access scanning and
printing:
from Monday to Friday
8.30 am – 24.00;
Saturday
9.00 am - 13.00

Library of 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

Opening Hours:
Monday to Friday
9.00 am - 19.00
Document research by
appointment only

Library of the Inter-University Center for Studies on the Culture Veneto (CISVe)

Palazzo Minich,
San Marco 2940, Venice
tel. 041 234 7596 / 7597,
cisv@unive.it

Opening Hours:
from Monday to Friday
10.00 am - 13.00

Historical Library

Ca' Foscari Historical Library was established in 1868 with the foundation of the University.

The Historical Library includes about 80,000 books and periodicals from the sixteenth to the mid-twentieth century. It also includes 21 collections given by university professors and Rectors.

Ca' Bernardo, Dorsoduro 3199, Venice

Opening Hours:
from Monday to Friday
9.00 am - 17.00
(admittance by appointment only)
tel. +39 041 234 5832,
fondostorico@unive.it

Library of 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

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 Cotonificio 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"> Italian for Foreigners: beginner/intermediate level, Brunzin (coordinator) F1903. 9C, 9D, 6N Modernism: Enchantments and Disenchantments, Epstein F1925 	<ul style="list-style-type: none"> Italian for Foreigners: beginner/intermediate level, Brunzin (coordinator) F1903. 9C, 9D, 6N Cultural Globalization and Big Data, Bail F1916 Globalization, Ethics, Welfare and Human Rights, MaasF1913
11.00-12.30	<ul style="list-style-type: none"> Italian for Foreigners: beginner/intermediate level, Brunzin (coordinator) F1903. 9D, 6N Urban History and Digital Tools: Shaping Capital Cities (1714-1889). Arts, Architecture, Fashion in Paris, London, Milan, Venice, Zucconi/GuarneriF1919 Intercultural Communication, Storato F1907 History of Venice, Pes F1901 	<ul style="list-style-type: none"> Italian for Foreigners: beginner/intermediate level, Brunzin (coordinator) F1903. 9D, 6N Art and Architecture in Renaissance Venice, ModestiF1904 Identity, Heritage and Globalization. Global Talent Flows: international migration, science and innovation Lissoni F1912
13.30-15.00	<ul style="list-style-type: none"> Gender Studies. Gender-Based Violence and Self-Defense Chiricosta F1908 Italian Architecture in Russia, Bass F1905 Pasolini and Tarkovsky: Face to Face, Epstein F1906 	<ul style="list-style-type: none"> Distant Suffering: Humanitarian Advocacy in the Age of Social Media BailF1917 Global Governance for Peace and Security, Cooperation and Development, Kustec F1914 Economics of Cultural Heritage, Nagata F1920 Eating and Drinking from a (trans-) Cultural Point of View, Heidemann F1911
15.15-16.45	<ul style="list-style-type: none"> Ecofeminism. Theories and Transnational Movements, Chiricosta F1918 Architecture as Communication, Bass F1924 Italian Contemporary History in Films, Pes F1902 Representation of Time and Space in Western and Far Eastern Culture, De RosaF1923 	<ul style="list-style-type: none"> Cultural Management (Issues and Methodology of Cultural Management and Policy Analysis), Kustec F1921 The Globalization of Intellectual Property: from Innovation to Cultural Heritage, Lissoni F1922 Comparing East and West. Governing Consumer Behavior in China, US and Europe, Maas F1909
17.00-18.30	<ul style="list-style-type: none"> VIU Movie Series - Movies on Italy and Venice Tea2B - Informal academic conversations, tea and biscuits at prof. Pes' office on Mondays 	<ul style="list-style-type: none"> Visual Representation and the Cultural Other, Heidemann F1910 Globalization and Economic Welfare, Nagata F1915

Weekly Schedule

Wednesday	Thursday	Friday
<ul style="list-style-type: none"> Italian for Foreigners: beginner/intermediate level, Brunzin (coordinator) F1903. 9C, 9D, 6N Modernism: Enchantments and Disenchantments, Epstein F1925 	<ul style="list-style-type: none"> Italian for Foreigners: beginner/intermediate level, Brunzin (coordinator) F1903. 9C, 9D, 6N Cultural Globalization and Big Data, Bail F1916 Globalization, Ethics, Welfare and Human Rights, MaasF1913 	<p>Rescheduled classes: Friday October 18 Friday November 29 (rescheduled classes from November 21, municipal holiday)</p> <p>Site visits, field trips: Site visits and field trips related to courses are arranged on Fridays.</p>
<ul style="list-style-type: none"> Italian for Foreigners: beginner/intermediate level, Brunzin (coordinator) F1903. 9D, 6N Urban History and Digital Tools: Shaping Capital Cities (1714-1889). Arts, Architecture, Fashion in Paris, London, Milan, Venice, Zucconi/GuarneriF1919 Intercultural Communication, Storato F1907 History of Venice, Pes F1901 	<ul style="list-style-type: none"> Italian for Foreigners: beginner/intermediate level, Brunzin (coordinator) F1903. 9D, 6N Art and Architecture in Renaissance Venice, ModestiF1904 Identity, Heritage and Globalization. Global Talent Flows: international migration, science and innovation, Lissoni F1912 	<p>VIULIFE & Co-Curricular Program VIU will also organize a series of co-curricular activities on Fridays during the semester.</p> <p>Visits to: Palazzo Ducale Ghetto St. Mark Basilica Lagoon Tour Port of Venice and MOSE Tour ...</p>
<ul style="list-style-type: none"> Gender Studies. Gender-Based Violence and Self-Defense Chiricosta F1908 Italian Architecture in Russia, Bass F1905 Pasolini and Tarkovsky: Face to Face, Epstein F1906 	<ul style="list-style-type: none"> Distant Suffering: Humanitarian Advocacy in the Age of Social Media BailF1917 Global Governance for Peace and Security, Cooperation and Development Kustec F1914 Economics of Cultural Heritage, Nagata F1920 Eating and Drinking from a (trans-) Cultural Point of View, Heidemann F1911 	<p>NATIONAL and LOCAL PUBLIC HOLIDAYS: November 1, November 21, December 8</p> <p>MIDTERM BREAK: October 28 - November 1</p>
<ul style="list-style-type: none"> Ecofeminism. Theories and Transnational Movements, Chiricosta F1918 Architecture as Communication, Bass F1924 Italian Contemporary History in Films, Pes F1902 Representation of Time and Space in Western and Far Eastern Culture, De RosaF1923 	<ul style="list-style-type: none"> Cultural Management (Issues and Methodology of Cultural Management and Policy Analysis), Kustec F1921 The Globalization of Intellectual Property: from Innovation to Cultural Heritage, Lissoni F1922 Comparing East and West. Governing Consumer Behavior in China, US and Europe, Maas F1909 	
<ul style="list-style-type: none"> VIULIFE Co-curricular Program: Open Lectures Guest Lectures Cultural Events Transcultural game 	<ul style="list-style-type: none"> Visual Representation and the Cultural Other, Heidemann F1910 Globalization and Economic Welfare, Nagata F1915 	

**Fall 2019 :
Office Hours and Contacts**

Professor	E-mail	Office	Floor	Area
Bail Christopher	christopher.bail@duke.edu	7-P	1 fl	Maclab
Bass Vadim	bass@eu.spb.ru	7-Q	1 fl	Maclab
Brunzin Massimo Nieddu Elena Vignando Roberta	brunzin@istitutovenezia.com elena.nied@hotmail.it roberta.vignando@gmail.com	6-G	1 fl	corridor 6
Chiricosta Alessandra	alessandra.chiricosta@gmail.com	7-E	Gr fl	corridor 7
De Rosa Agostino	aderosa@iuav.it	7-F	Gr fl	corridor 7
Epstein Thomas	thomas.epstein@bc.edu	7-R	1 fl	Maclab
Heidemann Frank	frank.heidemann@lmu.de	7-S	1 fl	Maclab
Kustec Simona	simona.kustec@fdv.uni-lj.si	7-T	1 fl	Maclab
Lissoni Francesco	francesco.lissoni@u-bordeaux.fr	7-U	1 fl	Maclab
Maas Harro	harro.maas@gmail.com	7-B	Gr fl	corridor 7
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Nagata Ryo	rnagata@waseda.jp	7-C	Gr fl	corridor 7
Pes Luca	luca.pes@univiu.org	2-B	Gr fl	corridor 2
Storato Giulia	giulia.storato@unipd.it	7-G	Gr fl	corridor 7
Zucconi Guido Guarneri Cristiano	zucconi@iuav.it cristiano.guarneri@unipd.it	7-F	Gr fl	corridor 7

Days	Hours	Office Tel	Office Areas
Tuesday-Thursday	11-12 am	041 2719 532	Gr fl Ground Floor
Monday-Wednesday	12.15-1.15 pm	041 2719 531	1 fl First Floor
Monday-Wednesday	11-12 am	041 2719 576	Corridor 2 Ground Floor, next to Globalization Program main office
Monday-Wednesday	12.15-1.15 pm	041 2719 546	Maclab First Floor, Library Area N.B. Your VIUcard is required to access
Monday-Wednesday	2-3 pm	041 2719 546	Corridor 7 Ground Floor, next to the stairs to the library
Monday-Wednesday	11-12 am	041 2719 518	Corridor 6 First Floor, before the classrooms (9A/9B/9C/9D)
Tuesday-Thursday	3.15-4.15 pm	041 2719 521	Corridor 5 First Floor, access from the stairs halfway in the corridor leading from the main entrance to the cafeteria
Tuesday Thursday	5-6 pm 12.15-1.15 pm	041 2719 533	
Tuesday-Thursday	1.45-2.45 pm	041 2719 533	
Tuesday - Thursday	11-12 am	041 2719 554	
Tuesday - Thursday	9.45-10.45 am	041 2719 520	
Tuesday-Thursday	3.15-4.15 pm	041 2719 534	
Monday-Wednesday	2-3 pm	041 2719 535	
Monday-Wednesday	9.45-10.45 am	041 2719 573	
Monday-Wednesday	12.45-1.45 pm	041 2719 546	

A. Core: Italy

1. **History of Venice**
Luca Pes
Venice International University
2. **Italian Contemporary History in Films**
Luca Pes
Venice International University
3. **Italian for Foreigners beginner, intermediate, upper intermediate**
Massimo Brunzin (coordinator)
Venice International University
4. **Art and Architecture in Renaissance Venice**
Monica Centanni/
Elisa Bastianello
Università Iuav di Venezia

B. Core: Cultures of the World

1. **Intercultural Communication**
Vincenzo Romania
Università degli Studi di Padova
2. **Gender Studies. Migration and Gender**
Marilynn Johnson
Boston College
3. **Comparing East and West. Political Culture**
Willy Jou
Waseda University

C. Core: Global Challenges

1. **Identity, Heritage and Globalization. Transnational yoga; from local to global, forth and back**
Maya Burger
Université de Lausanne
2. **Globalization, Ethics, Welfare and Human Rights**
Hans-Martin Schönherr-Mann
Ludwig Maximilians Universität
3. **Global Governance for Peace and Security, Cooperation and Development**
Sara De Vido
Università Ca' Foscari Venezia

D. Specialization Track: Environmental Management and Sustainable Development

1. **Globalization, Environment and Sustainable Development**
Ignazio Musu/
Ilda Mannino
Venice International University
2. **Cities, Global Change and Sustainable Development**
Margherita Turvani/
Matteo Basso
Università Iuav di Venezia
3. **African Cities, Development and Climate Change**
Anne-Maria Makhulu
Duke University

E. Additional Courses

1. **A History of Credit: From Sixteenth Century Venice to Twenty-First Century New York City**
Anne-Maria Makhulu
Duke University
2. **Ecology and Technology as Challenges of Ethics**
Hans-Martin Schönherr-Mann
Ludwig Maximilians Universität
3. **Democratic Transition and Consolidation**
Willy Jou
Waseda University
4. **Street Life: Urban Space and Popular Culture**
Marilynn Johnson
Boston College
5. **Orientalism and the History of India and Europe: Indian Intellectuals and their Reaction to Modernity**
Maya Burger
Université de Lausanne

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Korea University (Korea)
KU Leuven (Belgium)
Ludwig-Maximilians-Universität (Germany)
Tel Aviv University (Israel)
Tsinghua University (China)
Università Ca' Foscari Venezia (Italy)
Université de Bordeaux (France)
Université de Lausanne (Switzerland)
University of Ljubljana (Slovenia)
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Università Iuav di Venezia (Italy)
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Rossella Porfido

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Igor Folca-Nash
Head of Office
Giovanna Pietrobon
Assistant

Administration

Alessandro Spezzamonte
Director of Administration

Jasmine El Din
Administrative Assistant

Conferences and LLP

Igor Folca-Nash
Head of Office
Silvia Casalini
Conference assistant

Vocational Training:
Elena Bovolenta, Sara Casonato
European Project Training Center

Facilities Management, Network and Systems Administration

Facilities:
Igor Folca-Nash
Facilities Manager

Network:
Antonio Picerni
Web Project Manager
Alessandro De Rossi
Network Administrator
Daniele Lando
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Assistant:
Marcello Masiero
Technical Support

Communications, VIU Fellows and Alumni

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Orla McLaughlin
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Globalization Program

Luca Pes
Scientific Director
Cristina Di Gioia
Program Coordinator
Francesca Zennaro
Giada Pellicari
Program Assistants

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Ilda Mannino
Scientific Coordinator
Elisa Carlotto
Program Coordinator

Library

Elena Bovolenta, Sara Casonato
Librarian

TeDIS Program on Innovation

Stefano Micelli
Scientific Director
Lucia Di Gioia
Executive Director
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Alessandra Fornetti
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Ilda Mannino
Scientific Coordinator
Elisa Carlotto
Program Coordinator
Sara D'Agostino
Program Assistant

Ageing Program

Agar Brugiavini
Scientific Director
Francesca Scattolin
Program Assistant

**can I DO
an INTERNSHIP?
IS THERE a PC
LABORATORY?
are THERE
SITE VISITS?**

**THIS
semester
I WANT
TO...**