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The information contained
in this booklet can be found
on the Internet at
www.univiu.org/shss
The web site is periodically
updated

General Information

What is VIU

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

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

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

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

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

Venice, with its lagoon, its islands and its mainland, is a living laboratory which is also very fragile, with an extraordinary cultural and envi-



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

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

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

Three important Italian public institutions are also part of VIU: the Province of Venice, the Ministry of Environment and the National Research Council (CNR).

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



School of Humanities and Social Sciences

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 School of Humanities and Social Sciences 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 School 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 School draws from the expertise acquired since 1997, by the VIU Joint multicultural Semester Program, by the first editions of the VIU Globalization Program and by the VIU Research Centers on Environmental Management and Sustainable Development (TEN) and Economic Innovation (TeDIS). Its main activities are: the Globalization Program, Internships, Summer Schools and Intensive Seminars, Public lectures, Co-curricular Activities, Conferences and the Web Community.

The Globalization Program is the flagship of the School of Humanities and Social Sciences and brings together talented, motivated students from the 13 member universities in a truly multicultural, international and interdisciplinary environment. Each semester over 100 students participate in the program as part of their degree in their home university. The interdisciplinary courses are English-taught by professors from the member universities.

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

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

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

Globalization Program

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

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

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

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

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

Two specialization tracks are also offered, one in Fall and one in Spring: **Economics, Management and Digital Technologies applied to Cultural Heritage** (Fall semester)

Environmental Management and Sustainable Development (Spring semester)

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

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

Academics

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

Credit recognition

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

Admissions

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

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

- _ Boston College: **Larry Pickener**, larry.pickener@bc.edu
- _ Duke University: **Susan Pratt**, pratt.susan@duke.edu
- _ European University of St. Petersburg: **Natalia Mazur**, nmazur@eu.spb.ru
- _ Institut National de la Recherche Scientifique: **Dalida Poirier**, Dalida.poirier@inrs.ca
- _ Ludwig-Maximilians-Universität: **Claudia Wernthaler**, Claudia.Wernthaler@verwaltung.uni-muenchen.de
- _ Tel Aviv University: **Hava Shani**, acadaff@tauex.tau.ac.il
- _ Università Ca' Foscari Venezia: **Alvise Perosa**, alvise@unive.it / Elisa Gamba, international@unive.it (Università Ca' Foscari Venezia - Erasmus students only)
- _ Università degli Studi di Padova: **Giovanna Valenzano**, giovanna.valenzano@unipd.it
- _ Università Luav di Venezia: **Giorgio Gianighian**, giorgio.gianighian@iuav.it
- _ Tongji University Sino-Italian campus: **Sara Ovidi**, ovidi@tongji.edu.cn
- _ Tsinghua University: **Yi Liu**, yi.liu@tsinghua.edu.cn
- _ Université de Lausanne: **Antoinette Charon Wauters**, acw@unil.ch
- _ Waseda University: **Maho Yoshikawa**, myoshikawaz@kurenai.waseda.jp

Or you may contact VIU offices directly: shss@univiu.org
Students from Ca' Foscari, Luav and Padova (including exchange students) must also contact their student secretariat where they should register 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 that are available at: www.univiu.org/globalization

Online registration for courses

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

Tuition fees

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

Logistics

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

Co-curricular Activities

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

Internships and Mobility

1. Internships worldwide

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

Internships Worldwide (Cultural Heritage)

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

Internships Worldwide (Sustainable Development):

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

2. Internships in Italy

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

Internships in Italy (Cultural Heritage):

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

Internships in Italy (Sustainable Development):

- _ CNR-Italian National Research Council, Rome
- _ UNESCO Venice Office
- _ Galileia s.r.l., environmental engineering and consultancy, Padua

- _ eAmbiente, environmental management consultancy, Venice
- _ Comune di Venezia, Venice
- _ Agire - Venice Energy Agency, Mestre-Venice
- _ Valcucine – kitchen manufacturer, Pordenone
- _ Magis - furniture manufacturer, Quarto D'Altino
- _ Enel, Public utilities, Rome

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

For further information: globalization@univiu.org

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

Open Lectures

VIU's School of Humanities and Social Sciences coordinates a series of intensive seminars and summer schools in collaboration with the member universities.

Seminars and Summer Schools

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

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

A virtual network of present and past students and professors is developed through a blogging platform www.viublogs.org, the Venice International University Community group on:

Web Community

www.facebook.com/VeniceInternationalUniversity
and www.flickr.com/photos/univiu.

VIU Campus

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

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

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

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

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

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

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

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

Course blogs are available through www.viublogs.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

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

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

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

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

Venice

Italy

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The Architectural and Urban Heritage of Venice in Modern and Contemporary Time

Guido Zucconi and Isabella di Lenardo,
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The Stones of Venice and The Seven Lamps of Architecture: Ruskin, Marcel Proust, Henry James

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Italian for Foreigners – beginner, intermediate, upper intermediate levels

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Cultures of The World

Intercultural Communication

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Gender Studies

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Comparing East and West

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Japan in Translation: a Survey of Japanese Literature

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Modernism in Literature, Art and Music: Europe and the United States

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From Venice to Seoul. Rise, Resilience, and Decline of Nations. Institutions, Policies, and Culture

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Courses

Art and Architecture in Renaissance Venice – F1401

Alessandra Pattanaro and Barbara Savy,
Università degli Studi di Padova

The aim of this course is to look at Venice as an early example of globalized art and architecture. From the beginning, Venice played host to people of different nations and cultures, who provided new approaches, stimuli and improvements to its art and architecture.

This was never clearer than during the Early Modern age, when Venice was “at the centre of the world”. Its relation with the Middle East (Byzantium, Egypt, the Turks), but also with Northern Europe (Germany, Flanders, the Low Countries), Central Italy (Florence, Rome) and other Italian cities (Padua, Ferrara, Milan) offered, throughout the centuries, extraordinary opportunities for the creation of a unique language, open to a wide range of influences and inputs. Starting from St Mark’s square as a study case, the Course focuses on the history of Venetian art and architecture during the Renaissance age, exploring relevant topics: religious and public buildings with their decorations; hosting structures and centers of international trade; welfare services (“Scuole”, “ospedali”, and other charitable and social institutions). Playing an important role in the civic and religious ritual of Venice, these were source of an important and specific kind of patronage, by commissioning works of art from the major artists of the period, such as Giovanni Bellini, Carpaccio, Titian, Tintoretto and Palladio among others. This course aims to provide students with a deep understanding of Renaissance Venice through an interdisciplinary approach to its cultural complexity in relation to its wider historical and cultural context.

We will “get inside” the buildings and focus on the way Venetian people communicated with their foreign guests (both political or religious leaders and intellectuals or merchants) through the visual arts and architecture. In this perspective a disciplined approach will be offered to the interpretation of the works of art using a wide range of sources, historical and literary, trying also to compare Venice with other European centers of power and business, such as Florence and Rome, but also Paris, Madrid or London. This will involve the analysis of some key episodes and selected Renaissance works, as well as the most famous painters and architects and their relations to their patrons: Giovanni Bellini, Carpaccio, Titian (the painter who earned the widest international patronage and renown), Giorgione, Tintoretto and Veronese in relation to the buildings which hosted their works (from Jacopo Sansovino to Andrea Palladio). While Carpaccio devised a wonderful series of site-specific narrative paintings and Titian has to be recognized as a starting point for European

Alessandra Pattanaro

Associate Professor in History of Modern Art (i.e. Art from the 1400s to the 1800s) at the Department of Cultural Heritage of the University of Padua, where she also teaches Iconography and Iconology. Previously taught at VIU in Spring 2013 and 2014. Her fields of research: Venetian Cinquecento Painting and its relation to the Tridentine Iconography (Francesco and Leandro Bassano, Veronese and his followers); Ferrarese Paintings at the time of Ercole I, Alfonso I, Ercole II and Alfonso II (Boccaccio Boccaccino, Mazzolino, Garofalo, Dosso Dossi and his brother Battista, Pirro Ligorio, the Master of the Twelve Apostles, the graphic and pictorial work of Girolamo da Carpi).

Barbara Maria Savy

Dottorato in History and criticism of Arts and Music at the University of Padua. Taught History of Art at the Universities of Naples and Padua. Worked for the Regional Board of the Ministry of Cultural Heritage and Environmental Conservation in Naples. Specialist in Renaissance painting in Venice and Northern Italy (esp. Ferrara, Brescia and Bergamo); Dosso Dossi, Moretto, Romanino and Moroni in particular. She has researched cases of patronage, notably by Alfonso I d’Este and by religious confraternities. Previously taught at VIU in Spring 2014.

“state portraiture”, Palladio created a new “systematic and communicable” way of designing buildings which influenced the development of architecture in Northern Europe, and later in North America.

The course will be articulated in classroom lectures and site visits, plus day trips aimed to improve the student’s historical and critical capacities, through a direct analysis of the works. The students will have a unique opportunity to gain firsthand knowledge of works of architecture and art in their environmental historical and cultural context.

Learning outcomes

In a midterm test, in the seminars and in a final exam, the students will have to demonstrate the ability to analyze works of art and architecture by placing them in the appropriate historical and urban context. They should have a basic knowledge of the reading list of the course, as well as a detailed knowledge of the topics illustrated during the lectures. Students will acquire and use the specific terminology of art history and architecture to communicate and interact in class. They will be able to give a presentation according to the guidelines laid down by the instructor and to write short texts/essays about specific artworks or artists considering them from an interdisciplinary point of view.

Syllabus

Orientation Week: Course presentation and Opening Ceremony

- Week 1 1 The myths of Venice: “fictions and half truths”
2 The myths of Venice: “fictions and half truths”
- Week 2 1 Piazza San Marco: Architecture/Urbanism set
2 Piazza San Marco: Ducal Palace and Marciana Library: history/culture visualized
- Week 3 1 site visit: Piazza San Marco: Architecture/Urbanism set
2 Early Renaissance Padua and Venice
site visit (Friday tour): Padua and the Renaissance
- Week 4 1 Painting in Venice: Giovanni Bellini
2 Painting in Venice: Giorgione and Titian
- Week 5 1 Painting in Venice: Titian
2 Painting in Venice: Giorgione and Titian
- Week 6 1 the history of the “scuole” (architecture/paintings)
2 site visit: Carità, Accademia Galleries
Midterm Break Week

- Week 7 1 paper discussion and readings
2 exam, art and architecture
- Week 8 1 site visit: Santa Maria de' Frari
- Week 9 1 The main protagonists: from Sansovino to Palladio
2 Palladio's architecture
site visit (Friday tour): Museo Palladio in Vicenza
- Week 10 1 Villas and their frescoes between antiquity and the Renaissance
2 Villas and their frescoes
- Week 11 1 Villas and their frescoes
2 Palladio's painters: Veronese, Zelotti
- Week 12 paper discussion and readings
paper discussion and readings
site visit (Friday tour): Palladio's villas: Villa Barbaro and Villa Emo
Exam week: 1 final papers
2 final papers

Evaluation

The safeguarding of our cultural heritage is important in a globalized world, and we hope to show the students a modern and useful way to appreciate the art and architecture of Venice. As researchers we dedicate our studies to the Renaissance era and we are keen to help students understand the most strategic sites and monuments as architectural structures and visual arts whose functions and meanings were always intended to be comprehensible to people of different cultures.

Students will be required to take a midterm written exam (essay questions based on slides: they will be asked to identify, compare and contrast some slides; this is not a memory test, but a test to verify their ability to contextualize and compare works), to give an on-site seminar presentation (possibly during the site visits as well) and a final paper. Attending all scheduled activities is compulsory.

Readings

- Ehresmann, Julia M. (ed.), *The Pocket Dictionary of Art Terms*, London 1980.
- Hall, James A., *Dictionary of Subjects and Symbols in Art*, London 1974 (ISBN-10: 0719541476; ISBN-13: 978-0719541476).
- Steer, John, *A Concise History of Venetian Painting*, London 1980 (ISBN-10: 0500201013).
- Humfrey, Peter, *Painting in Renaissance Venice*, New Haven 1997 (ISBN: 9780300067156; ISBN-10: 0300067151).
- Bacchi, Andrea, *La scultura a Venezia da Sansovino a Canova* (Milano 2000, ISBN: 88-304-1776-9).
- Huse Norbert, Wolfgang Wolters, *The Art of Renaissance Venice: Architecture, Sculpture, and Painting, 1460-1590*, Chicago, University of Chicago Press, 1993 (ISBN-10: 0226361098)
- Summerson, John, *The Classical Language of Architecture*, Cambridge, the M.I.T. press, c1963 (first edition).
- D. Rosand, Myths of Venice, *The Figuration of a State*, Chapel Hill & London, 2001 (ISBN: 9780807856635).

A list of reading assignments about specific topics will be given week by week. During the individual lectures, s further specialized reading will be suggested, including exhibition catalogues or recently published monographs on Venetian artists.

History of Venice – F1402

Luca Pes,

Venice International University

There is no shortage of things that make Venice a place of unusual interest: the fact that it was built on water and marshland; the way its inhabitants shaped the Lagoon and managed the environment; its 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 dying; 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 crisis of Greater Venice; its transformation into a "theme-park"; the way the city still presents an alternative notion of urban space.

The course covers all of these themes through interactive lectures and a wide use of multimedia sources (images, videos, music), 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, morphology of the city, social life, and political institutions.

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

Students are expected to make their own contribution to classes, with 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 may be chosen in agreement with Professor) and discuss it individually with the professor.

Syllabus

- _ Stereotypes about Venice
- _ Narratives of City's Origins
- _ The Invention of the Lagoon
- _ The Construction of the City

Luca Pes

B.Sc. (Econ.) in History and Government (LSE), Laurea in History (Ca' Foscari), Ph.D. in Italian Studies (Reading). Assistant Dean and Director of the SHSS at VIU, where he teaches every semester since the beginning of academic activities in 1997. Also Professor of Modern and Contemporary History at the Faculty of Philosophy of San Raffaele University in Milan. Taught Urban and Contemporary History at the Faculty of Regional Planning of Luav and Contemporary History at Ca' Foscari. Published mostly on Venetian 19th-20th Century Cultural and Social History, on the Methodology of Local and Urban History and of History of the Present Day. Research and teaching interests include Cinema and History, and Contemporary Italian Society.

- _ 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

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

40% written research paper

Readings

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

Main text, which all 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 scholars from Ca’ Foscari University.

Other suggested texts

Elisabeth Crouzet Pavan, *Venice Triumphant: the Horizons of a Myth*,
The Johns Hopkins University Press 2005 – top French scholar on
Medieval Venice deconstructs myth and outlines history 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
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 in Melbourne, Australia

Italian Contemporary History in Films – F1403

Luca Pes,

Venice International University

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 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 Divivier, *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 discourses, 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 can be constantly reinterpreted and can influence culture in different successive moments. They can also be useful because they talk about individuals, daily life, family and personal relations; they involve a “mise-en-scene” which brings history much closer to life, and oblige us to also discuss events and phenomena also at the micro level, bringing in themes related to gender, family, collective psychology.

The period covered by the course spans from 1796 to 2013, i.e. from the process of Nation-Building to the Present. Similarly to Germany and unlike Spain, Italy is a new nation-state. The beginning of the process of unification can be traced back to the Napoleonic Age, which saw the diffusion of ideals of Liberalism, Democracy and Nationalism. The foundation of the new Kingdom (1861) was followed by attempts to forge a common identity in the context of a liberal but conservative State, which set the basis of the first industrialization. After the Great War, the peninsula saw the rise of the first Fascist Regime in Europe, as a result of an alliance between Mussolini, the Monarchy and the Catholic Church. The military defeat and the 1943-45 Civil War, paved the way for a Republic, characterized by a blocked political system with the Catholic Party in power and the largest Communist Party in the West on the opposition. In 1992-94 judicial investigations and the arrests of corrupt politicians contributed to a revolution in the party system, which founded 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, North-South divide, social transformations, emigration and immigration, 1968 movements, the ‘economic miracle’ and the development of the *Made in Italy*, controversies over Berlusconi. The general focus will be on the relationship between politics and society.

A set of readings downloadable from the courseblog provide further insight, including articles by the leading experts published in English,

Luca Pes

B.Sc. (Econ.) in History and Government (LSE), Laurea in History (Ca' Foscari), Ph.D. in Italian Studies (Reading). Assistant Dean and Director of the SHSS at VIU, where he teaches every semester since the beginning of academic activities in 1997. Also Professor of Modern and Contemporary History at the Faculty of Philosophy of San Raffaele University in Milan. Taught Urban and Contemporary History at the Faculty of Regional Planning of Luav and Contemporary History at Ca' Foscari. Published mostly on Venetian 19th-20th Century Cultural and Social History, on the Methodology of Local and Urban History and of History of the Present Day. Research and teaching interests include Cinema and History, and Contemporary Italian Society.

such as John Davis, Adrian Lyttelton, Paul Corner, Gianfranco Pasquino, Percy Allum and Perry Anderson.

Students are expected to contribute to class, discussing the movies, preparing one oral presentations 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 be made ideally by groups of two participants, of different nationalities, each one speaking for approx. 15 minutes. Research papers must include bibliographical references and footnotes.

Syllabus

The course will be divided into six units:

- 1) *Il Gattopardo* - the Risorgimento and its aftermath 1796-1871
(weeks 1-2)
- 2) *Amarcord* - the origins and development of Fascism 1872-1935
(weeks 3-4)
- 3) *La Notte di San Lorenzo* - Fascism, War and Resistance 1936-1945
(weeks 5-6)
- 4) *Don Camillo* - the Republic and the Cold War 1946-1962
(weeks 7-8)
- 5) *Mimi metallurgico ferito nell'onore* - Economic Miracle, 1968 and the 1970s (weeks 9-10)
- 6) *Il Caimano* - Postfordism and crisis of democracy 1980-2013
(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 active participation in class and in discussion of movies

40% final research paper.

The Architectural and Urban Heritage of Venice in Modern and Contemporary Time – F1404

Guido Zucconi and Isabella di Lenardo,
Università Iuav di Venezia

Based on a series of detailed investigations, this course aims at providing a critical introduction to the architectural and urban features of Venice, specifically considering how architecture and art has contributed to create a particular idea of the city. The issue acquires particular significance during the transition from the XVIII to the XIX century, when Venice was losing its status of capital city and dramatically changing its traditional role of “dominante” [*dominating city*].

Learning outcomes of the course

Starting from a series of highlighted moments and from a number of case studies, we want students to get acquainted with the guidelines concerning cultural, historic and artistic heritage as relating to modern and contemporary Venice from the XVIII to XX century. During the course, students will become familiar with the principal architectural monuments and artistic reference points, in particular with those which are a constituent part of the urban context.

Evaluation

The course is organized around modules, based on both lessons and field trips which are intended to enhance a direct knowledge of the city and its architectural masterpieces. Students are expected to attend both class and visits regularly, attendance being compulsory for everybody (30% of the final evaluation). A reading list will be designated on a regular basis according to the themes listed in the course outline. Writing a final paper of about 3 pages is required at the end of the course on a specific subject (70% of the final evaluation).

Readings

Concina E., *A History of Venetian architecture*, Cambridge, 1998
Howard D., *The Architectural History of Venice*, London, Batsford, 1987
Zucconi G., Venice. *An Architectural Guide*, Venezia, Arsenale, 2007
Martineau J., ROBINSON A. (editors), *The glory of Venice: art in the eighteenth century*, Royal Academy of arts, London 1994
Lewis D., *Notes on XVIII century Venetian architecture*, “Bollettino dei Musei Civici veneziani”, n. XII, 1971
Plant M., *Venice: fragile city, 1797-1997*, New Haven/London, Yale University Press, 2002.
Hewison R., *Ruskin and Venice*, London, 1978
Schulz, J., *The Restoration of the Fondaco dei Turchi*, “Annali di Architettura”, VII (1995), pp.19-38.

Guido Zucconi

Laurea in Architecture (Politecnico, Milan) and MA at the Department of Architecture and Urban Planning (Princeton). Professor in History of Architecture and Urban Planning at IUAV. Member of the Steering Committee of the TPTI-Erasmus Mundus program, coordinated by the University of Paris IV-Sorbonne Panthéon. Was President of the Italian Association of Urban History, Visiting Professor at Edinburgh University and at the Ecole Pratique des Hautes Etudes (Sorbonne, Paris). Main fields of interest: architecture and the city, conservation and planning in 19th-20th Century Italy. Taught at VIU in Fall 1999, 2002, 2011 2012 and 2013. Publications in English include: “Venice. An architectural guide”, Arsenale, Venice 1993.

Isabella di Lenardo

Dottorato in Theories and History of Arts (Iuav). Teaching Assistant in Urban History and History of Architecture at Iuav and Research Fellow at the Dutch University Institute for Art History in Florence. Author of essays and articles about Venetian Art and Architecture during the ‘Long Renaissance’. She was involved in teaching at the VIU Summer School “Visualizing Venice: The Ghetto of Venice”. Previously taught in the VIU Globalization Program in Fall 2013. Her research interests are focused on the production and circulation of artistic and architectural knowledge in Europe between the Sixteenth and Eighteenth Centuries, with a particular emphasis on North-South relationships and influences.

The Stones of Venice and The Seven Lamps of Architecture: Ruskin, Marcel Proust, Henry James – F1405

Barbara Vinken,
Ludwig-Maximilians-Universität

The influence of Ruskin on both Proust and James can hardly be overestimated. Proust translated him and his writings were a travel companion to Henry James.

The course will set out to try to understand the fascination Ruskin exerted on these eminent writers. But the second step should be to try to read both Proust's and James's novels as some kind of counter discourse to the Venice described by Ruskin. In both Proust and James, the decadent Venice becomes a formidable force. The city is capable of numbing all action, to hinder the quick pulses of life. Ruskin's Renaissance of Venice is thus counteracted by the novels of both James and Proust.

Readings

N.B. Prior knowledge for admission - see list of Readings.

Ruskin, *The Stones of Venice; The Seven Lamps of Architecture* (extracts)

Henry James, "Venice: An Early Impression" from *Italian Hours; The Wings of the Dove*.

Marcel Proust, *A la recherche du temps perdu* (extracts).

Prerequisite readings

Henry James: *The Wings of the Dove*

Marcel Proust: *Albertine disparue*

Barbara Vinken

M.A. and Ph.D. in Comparative Literature (Yale), Dr. phil. habil. in Romance Languages and Literatures and Comparative Literature (Friedrich-Schiller-Universität, Jena). Professor and Chair of Comparative and French Literature at LMU. Previously taught at the Universities of Hanover, Jena, Hamburg and Zurich. Was Visiting Lecturer at NYU, Humboldt-Universität of Berlin and at the Ecole des Hautes Etudes en Sciences Sociales, Paris. Well known for her publications on: Fashion; Gender politics; Gustave Flaubert. Author of *Fashion Zeitgeist. Trends and Cycles in the Fashion System*, Oxford/New York: Berg 2005.

Italian for Foreigners – beginner, intermediate, upper intermediate levels – F1406

Massimo Brunzin (coordinator), Valentina Facen and Claudia Meneghetti, 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

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

Valentina Facen

Laurea in Languages and Cultures of Asia and Africa (L'Orientale, Naples); Laurea Magistrale in Language Sciences (Ca' Foscari). Specialized in Italian as Foreign Language, English, German and Amharic. Spent periods of study in Hamburg and Addis Ababa. She is Professor of Italian as a Foreign Language at the Venice Institute.

Claudia Meneghetti

Laurea in Language Sciences (Ca' Foscari). Professor of Italian as a Foreign Language at the Venice Institute. Teaches at VIU beginners and intermediate Italian courses since several semesters. Taught Italian at the Boston University Venice Program in 2011.

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

Oral comprehension

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

Written comprehension

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

Oral expression and vocabulary

Readings concerning:

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

Written expression

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

Evaluation

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

- _ 30% Class performance (participation and attendance).
Classes will involve much student-student and student-instructor interaction in open-ended conversations. The quality of interaction will have a significant effect on the course grade.
- _ 20% Homework. (10 pieces of homework, written) Effort and enthusiasm will count as much as accuracy in preparation.
- _ 20% Mid-term exam (written);
- _ 20% Final exam (oral, final paper presentation);
- _ 10% Final working paper – written in class, students will produce

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

Tutoring

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

Textbook

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

Intermediate Level

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

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

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

Hours: 56

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

Course Syllabus

Grammar

- _ Review of simple present tense (regular and irregular)
- _ Review of simple past
- _ Review of simple future tense

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

Communicative areas

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

Oral comprehension

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

Written comprehension

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

Oral expression and vocabulary

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

Written expression

- _ Post cards; Informal letters; Diary pages; Stories.

Evaluation

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

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

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

- _ 20% Homework. (10 pieces of homework, written) Effort and enthusiasm will count as much as accuracy in preparation.
- _ 20% Mid-term exam (written);
- _ 20% Final exam (oral, final paper presentation)
- _ 10% Final working paper – written in class: students will produce some written documents concerning their own experience in Venice as a foreign student (e.g. short Venice guide for foreign students)

Tutoring

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

Textbook

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

Upper Intermediate Level

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

This course is composed of:

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

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

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

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

Hours: 74

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

Course Syllabus

Grammar

Review of:

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

Introduction to:

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

Communicative areas

Formulating opinions; making judgments and suggestions, in oral and

written form, on selected issues presented in the reading material.
Narrating in oral and written form using different verbal tenses and modes.

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

Oral comprehension

Dialogues; Songs; Videos and movies sequences; Advertisements

Written comprehension

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

Oral expression and vocabulary

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

Written expression

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

Evaluation

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

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

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

_ 20% Mid-term exam (written);

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

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

Tutoring

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

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).

Intercultural Communication – F1407

Paolo Balboni,
Università Ca' Foscari Venezia

The aim of the course is described by VIU as “to help students to acquire knowledge, skills and attitudes that increase intercultural competence particularly in university and working environments, also to improve their communicating abilities in the VIU multicultural context. Part of the course should be theoretical. The other part should be practical, encouraging students to practice communication, making use of the mixed nationalities present in the student body of the class.”

Syllabus

The course will be divided into two main sections:

- a. Theoretical section:** discussion of a model of intercultural communicative competence, that is:
- _ The notion of “model” according to the theory of models
 - _ The notion of “communicative competence” as the aim of all language learning and teaching
 - _ Communicative competence in intercultural events
 - _ Detecting and classifying potential critical points in language use, non-verbal codes, background cultural values (‘software of the mind’) and event social rules
 - _ Intercultural relational skills which ‘translate’ mental competences into actual performance within communicative events.
- b. Practical section:** creation of a personal manual of intercultural communication, built as a work in progress for lifelong learning. The do-it-yourself manual is based on section “a”, so that each theoretical element is turned into a personalized “object”, tailored on the bases of each student’s interests and needs.

Paolo Balboni

Laurea in English Literature (Ca' Foscari). Professor of Teaching Language Research at Ca' Foscari, where he founded and directed the Theory of Communication and Intercultural Communication Laboratory and where he is director of the Language Center and of the Center of Language Teaching Research. Currently teaching “Language Teaching” and “Teaching Italian as a Foreign Language”. Research interests include: intercultural communication in business, diplomatic, and academic contexts; epistemology and ethics of Language Education; language acquisition/learning and language teacher training; teaching Italian as a Foreign Language; teaching foreign languages to Italians.

Comparing East and West – F1409

James M. Vardaman,
Waseda University

This course will compare Japanese urban culture with that of the West. We will begin by examining the culture of the early capitals (Nara and Kyoto) and religious centers, including local holy sites and Buddhist temples, and students will select European counterparts to contrast them with. Through this, we will attempt to find similarities and differences between Japanese and Western views of society, art, and visual and representative culture. Further, by considering evolving trade routes and pilgrimage routes of Japan and Europe, we will compare economic and cultural interchange within the respective regions. Tracing the evolution of villages in Europe and Japan, we will compare the nature of Western and Japanese hierarchies and aspects of social responsibility. By contrasting Japanese imperial palaces, initially in imitation of Chinese models, and Western palaces we will outline the adoption of urban hierarchies, cultural superiority, and distinct fashion and cultural attainments, from poetry to music. By comparing medieval castles and castle towns, we will examine the changing nature of political and economic strategies of the local powers vis-à-vis the central authority.

The first wave of direct European-Japanese encounters in the late 16th century, consisting of trade and religious propagation, ended with the closing off of the country at the order of the government. During this period of relative isolation, Japan developed a unique culture during a period of relative peace and rigid authority, while the local cultures of Europe clashed in repeated wars for dominance. We will compare the cultural impact of this difference in experience in Europe and Japan in terms of science, technology, literature, philosophy, and art. We will also consider the significance of the small trading post at Dejima, in Nagasaki harbor, which allowed Dutch traders to learn about Japan while providing Japan with a degree of information about Western ideas and world events.

The first dramatic direct encounter between Japan and the West came with the Meiji Restoration of 1868. At this point the course focuses on how the nations of Europe and the United States attempted to understand Japanese culture and how the missions of Japanese leaders traveled to the West to learn how to quickly modernize Japan. Western science and technology captured the Japanese imagination at the same time that Japanese culture captured the Western imagination through its art, poetry and especially its ukiyo-e.

A third wave of encounters began after World War II, first with a tentative mutual exploration of the “inscrutable other.” Once again,

James M. Vardaman

B.A. (Rhodes College), M.Div.
(Princeton Theological Seminary),
M.A. in Asian Studies (Hawaii).
Professor at the Waseda School of
Letters, Arts and Sciences. Previously
taught at VIU in Fall 2007. Published
extensively (in Japanese) on the
American South, including a History
of Black Americans. Author of books
in English on Japanese History and
Religion. He translated from Japanese
to English Ryu Keiichiro, Sakura
Momoko, Mori Ogai and Takagi
Toshiko.

Japan endeavored to learn from the West and, for the first time, the West began to seriously study Japan. Through the 1970s and 1980s, the West reevaluated Japan as an alternative success story, primarily in economic terms but also in cultural terms. This curiosity about Japan, since the turn of the present century has manifested itself in a keen interest in what has been promoted as “Cool Japan.” While interest in Japan’s long-term traditional cultural elements continues, a more visible interest is shown in the latest animated films, manga, “cosplay”, and aspects of “otaku” and other forms of youth culture in Tokyo’s Harajuku and Akihabara. We will compare contemporary Japanese culture and Western culture to see how wide the gap between them remains.

Throughout the course, the focus will be on understanding the characteristic dynamics that have formed Western and Japanese identity, how Westerners and Japanese have differed in their views of their respective heritages in the age of globalization, and how the West and Japan currently influence one another in diverse ways, including electronics, literature, pop culture, music, fashion, and cuisine.

Goal of the course

Through examining urban culture in Japan and the West, the student will be able to compare fundamental Japanese and Western cultural principles at different periods. Students will select specific aspects of Japanese culture to compare with counterparts in Western countries and delineate the similarities and differences. Readings on Japan will be selected from the bibliography and students will use online journals to research the contrasting Western materials.

Syllabus

Week of Sept 15

Class 1 Transition from Jomon to Yayoi culture, Himiko and Kofun

Class 2 Centralization in Yamato and the movement of imperial palaces

Week of Sept 22

Class 1 Borrowing models from China: Nara and Todaiji

Class 2 The first permanent capital: Kyoto

Week of Sept 29

Class 1 Early Japanese urban culture and European counterparts

- Class 2 Religious sites and pilgrimages: Japanese and European
- Week of Oct 6
 - Class 1 Indigenous religious centers: Shinto and Shugendō
 - Class 2 Evolution of domestic and overseas trade
- Week of Oct 13
 - Class 1 *Kaidō*: the road system and its place in culture, literature and economics
 - Class 2 Village architecture, arrangement, and social networks
- Week of Oct 20
 - Class 1 Castle and castle town: Japan and Europe; comparison of *sengoku* in Japan and religious wars in Europe
 - Class 2 Oral presentations and submission of mid-term papers
- Week of Oct 27
 - Mid-term break
- Week of Nov 3
 - Class 1 Creating a new capital at Edo; culture of the townsmen; Yoshiwara, the pleasure quarter; Engelbert Kaempfer's record of visiting Edo
 - Class 2 Impact of the "alternate attendance" (*sankin kotai*) system; the Dutch traders at Dejima; visualizing Japan through *ukiyo-e*
- Week of Nov 10
 - Class 1 Bakumatsu and the move of the capital to Tokyo; Japonisme in Europe
 - Class 2 Modernization during the Meiji period and the growth of Tokyo
- Week of Nov 17
 - Class 1 Post-World War II and the influence of American culture
 - Class 2 High Growth: the Shinkansen, superhighways and Tokyo Olympics of 1964
- Week of Nov 24
 - Class 1 Omnivorous Tokyo and the Bubble Economy
 - Class 2 The 3.11 Disaster and its Aftermath
- Week of Dec 1
 - Class 1 Traditional cuisine, crafts, fashion, and theater

Class 2 Is Japan Still Cool? Harajuku, Ginza, and Akihabara

Week of Dec 8

Class 1 Oral presentations

Class 2 Oral presentations, submission of final papers

Week of Dec 15

Exams

Evaluation

Readings will vary between 25 and 30 pages per week. Grades will be assessed on the basis of participation in class discussions regarding the readings (20%), occasional presentations in class (15%), a mid-term report (30%) and a final report (35%). No preliminary knowledge required.

Readings

- Allison, Gary D. *Japan's Postwar History*. Ithaca: Cornell University Press, 2004.
- Bestor, Theodore C. *Tsukiji: The Fish Market at the Center of the World*. Berkeley: University of California Press, 2004.
- Buruma, Ian. *Inventing Japan, 1853-1964*. New York: Modern Library, 2003.
- Clulow, Adam. *The Company and the Shogun: The Dutch Encounter with Tokugawa Japan*. New York: Columbia University Press, 2014.
- Dower, John W. *Ways of Forgetting, Ways of Remembering: Japan in the Modern World*. New York: The New Press, 2014.
- Farris, William Wayne. *Japan to 1600: A Social and Economic History*. Honolulu: University of Hawai'i Press, 2009.
- Gordon, Andrew. *A Modern History of Japan: From Tokugawa Times to the Present*. New York: Oxford University Press, 2003.
- Hanley, Susan B. *Everyday Things in Premodern Japan: The Hidden Legacy of Material Culture*. Berkeley: University of California Press, 1997.
- Huffman, James L. *Japan in World History*. Oxford: Oxford University Press, 2010.
- Jansen, Marius B. *The Making of Modern Japan*. Cambridge: Harvard University Press, 2000.
- Japan: A Comparative View*. Edited by Albert M. Craig. Princeton: Princeton University Press, 1979.
- Kaempfer's Japan: Tokugawa Culture Observed*. Edited by Beatrice M. Bodart-Bailey. Honolulu: University of Hawai'i, 1998.
- McClain, James L. *Japan: A Modern History*. New York: W.W. Norton and Co, 2002.

- Pilling, David. *Bending Adversity: Japan and the Art of Survival*. London: Allan Lane, 2014.
- Smith, Henry D. "Tokyo as an Idea: An Exploration of Japanese Urban Thought until 1945". *Journal of Japanese Studies*, Vol. 4, No. 1 (Winter 1978), 45-80.
- Tokugawa Japan: The Social and Economic Antecedents of Modern Japan*. Edited by Chie Nakane and Shinzaburo Oishi. Tokyo: University of Tokyo Press, 1990.
- Totman, Conrad. *A History of Japan*. Oxford: Blackwell, 2005.
- Totman, Conrad. *Japan: An Environmental History*. London: I.B. Taurus, 2014.
- Vaporis, Constantine Nomikos. *Voices of Early Modern Japan: Contemporary Accounts of Daily Life During the Age of the Shoguns*. Boulder: Westview Press, 2014.
- Varley, Paul. *Japanese Culture*. Honolulu: University of Hawaii Press, 2008.
- Zielenziger, Michael. *Shutting Out the Sun: How Japan Created Its Own Lost Generation*. New York: Vintage, 2006.

Japan in Translation: a Survey of Japanese Literature

– F1410

James M. Vardaman,
Waseda University

Before Japan became fully accessible to the West, the majority of Western images of Japan were attained through memoirs of actual visitors, particularly Engelbert Kaempfer's history, and translations of Japanese literature. The influence of translated works was at first limited to a small coterie of intellectuals, but gradually spread to a slightly expanded audience. Western views of Japan depended on which literary works were chosen for translation and publication and when they were chosen. Fortunately, thanks to university presses and academic journals, we now have access to most of the major works of Japanese tradition through English translation.

In this course, we will examine the fundamental works of Japanese literature in the order of their composition and consider their essential qualities. The classic works examined will include *Sarashina nikki* (*The Sarashina Diary*), *Genji monogatari* (*The Tale of Genji*), *Hojoki* (*A Account of My Hut*) and *Oku no hosomichi* (*The Narrow Road to the Deep North*). We will consider the complex relationship between prose, poetry, calligraphy and painted scrolls, the evolution of traditional genres, and how these works contributed to later cultural trends.

We will touch on popular literature of the Edo period including Ihara Saikaku's *The Life of an Amorous Man* and *Five Women Who Loved Love* and Jippensha Ikku's *Hizakurige* (*Shank's Mare*), works that portray the daily life, tragedies and humor of the common people. We will consider the importance of woodblock prints and the development of printing and publishing culture during the Edo period.

With the opening of the Meiji period (1868), novelists Natsume Soseki and Mori Ogai address the influx of Western ideas and literary influences while maintaining some aspects of Japan's literary legacy. The characters of Soseki's *Kokoro*, *I Am a Cat* and *Light and Darkness* and Ogai's *Wild Geese* and *The Dancing Girl* are both attracted to the West and hesitant to surrender the positive elements of their own culture. These authors' penetrating portrayal of the psychology of the Japanese sets a precedent for later authors. We will look briefly at the works of the generation that follows including Akutagawa Ryunosuke and Dazai Osamu.

Among the mid-20th century writers we will cover Tanizaki Jun'ichiro, Kawabata Yasunari and Mishima Yukio. In the contemporary scene we will take up Yamada Eimi, Yoshimoto Banana and, of course, Murakami Haruki.

Our focus throughout the course will not be on literary criticism but

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(Princeton Theological Seminary),
M.A. in Asian Studies (Hawaii).
Professor at the Waseda School of
Letters, Arts and Sciences. Previously
taught at VIU in Fall 2007. Published
extensively (in Japanese) on the
American South, including a History
of Black Americans. Author of books
in English on Japanese History and
Religion. He translated from Japanese
to English Ryu Keiichiro, Sakura
Momoko, Mori Ogai and Takagi
Toshiko.

on considering what these works say about Japanese views of history, aesthetics and social values. We will consider the foreign influences in the works; we will also how they have affected Western perceptions of Japan and gained significant popularity abroad.

Goal of the course

Through a survey of Japanese literature, the student will be able to compare fundamental Japanese concepts, aesthetics, symbolism and styles with those of his or her own literature and discover the similarities and differences.

Syllabus

Week of Sept 15

Class 1 *A Record of Ancient Matters (Kojiki), The Chronicles of Japan (Nihonshoki)*

Class 2 The poetic foundation: *The Anthology of Ten Thousand Leaves (Man'yoshu)*

Week of Sept 22

Class 1 *Diaries: Tales of Ise (Ise Monogatari), The Tosa Diary (Tosa Nikki), Kagero Nikki*

Class 2 Sei Shonagon, *The Pillow Book (Makura no soshi)*

Week of Sept 29

Class 1 Murasaki Shikibu, *The Tale of Genji (Genji Monogatari)*

Class 2 Lady Sarashina, *As I Crossed a Bridge of Dreams (Sarashina Nikki)*

Week of Oct 6

Class 1 Contemplations: Kamo no Chomei, *An Account of My Hut (Hojoki)* and Yoshida Kenko, *Essays in Idleness (Tsurezuregusa)*

Class 2 Noh Theater and Bunraku Puppet Theater

Week of Oct 13

Class 1 Ihara Saikaku, *Five Women Who Loved Love (Koshoku gonin onna)*

Class 2 Matsuo Basho, *The Narrow Road to the Deep North (Oku no hosomichi)*

Week of Oct 20

Class 1 Chikamatsu Monzaemon, *The Love Suicides at Sonezaki (Sonezaki Shinju)*

Class 2 Jippensha Ikku, *Shank's Mare (Hizakurige)*; Ueda

Akinari, *Tales of Moonlight and Rain (Ugetsu monogatari)*;
woodblock prints in illustrated stories

Week of Oct 27

Mid-term break

Week of Nov 3

Class 1 Natsume Soseki, *My Individualism (Watakushi no kojinchugi)*, *Kokoro*

Class 2 Mori Ogai, *The Dancing Girl (Maihime)*, *The Boat on the River Takase (Takasebune)*, *Wild Geese (Gan)*

Week of Nov 10

Class 1 Mid-term reports due, presentations in class

Class 2 Akutagawa Ryunosuke, *Rashomon*, *Hell Screen (Jigokuhen)*

Week of Nov 17

Class 1 Wartime and Aftermath: Ooka Shohei, *Taken Captive*, and Dazai Osamu, *No Longer Human*

Class 2 Tanizaki Jun'ichiro and Kawabata Yasunari

Week of Nov 24

Class 1 Mishima Yukio

Class 2 Endo Shusaku, *Silence (Chinmoku)*, and Abe Kobo, *The Woman in the Dunes (Suna no onna)*

Week of Dec 1

Class 1 Heavyweights: Nakagami Kenji and Oe Kenzaburo

Class 2 Universal appeal: Murakami Haruki and Yoshimoto Banana

Week of Dec 8

Class 1 Ryu Keiichiro, *Blade of the Courtesan (Yoshiwara Gomenjo)*, and the historical novel

Class 2 Oral presentations and submission of final reports

Week of Dec 15

Exams

Evaluation

Readings will vary between 25 and 30 pages per week. Grades will be assessed on the basis of participation in class discussions regarding the readings (20%), occasional presentations in class (15%), a mid-term report (30%) and a final report (35%). No previous knowledge required.

Readings

- An Edo Anthology: Literature from Japan's Mega-city, 1750-1850*, edited by Sumie Jones with Kenji Watanabe. Honolulu: University of Hawai'i Press, 2013.
- Keene, Donald. *Anthology of Japanese Literature from the Earliest Era to the Mid-Nineteenth Century*. Rutland, VT: Charles Tuttle, 2007.
- Keene, Donald. *Modern Japanese Literature: An Anthology*. Rutland, VT: Charles Tuttle, 1957.
- Rimer, J. Thomas. *The Columbia Anthology of Modern Japanese Literature: From Restoration to Occupation, 1868-1945*. New York: Columbia University Press, 2005.
- Rimer, J. Thomas. *The Columbia Anthology of Modern Japanese Literature: From 1945 to the Present*. New York: Columbia University Press, 2007.
- Shirane, Haruo. *Traditional Japanese Literature: An Anthology, Beginnings to 1600*. New York: Columbia University Press, 2007.

Modernism in Literature, Art and Music: Europe and the United States – F1411

Eileen C. Sweeney,
Boston College

This course is an interdisciplinary look at literature, art and music of the modernist period from the late 19th century to the last half of the 20th century. We will consider modernism in three geographical areas: France, Germany/Austria and the United States, making use of the collection of Modern/Modernist works in the Peggy Guggenheim Museum. Readings will include Baudelaire's essay, "The Painter of Modern Life," and selected poetry, music of Debussy and Stravinsky, and French Impressionism and Post Impressionism (Manet to Picasso and Gauguin, as well as Duchamp, Mondrian). For Germany and Eastern Europe, we will take readings from Freud, Kafka and Wittgenstein, and art works by Kandinsky, Klimt, and Ernst, along with the music of Schoenberg, Berg and Webern. The American scene will be considered through readings from Ralph Ellison's *Invisible Man*, F. Scott Fitzgerald's story, "The Rich Boy," art works by Georgia O'Keeffe, Alfred Stieglitz, and Alfred Dove, and American jazz in the work of Duke Ellington, Charlie Parker and Miles Davis. We will conclude with a discussion of important art movements developing out of Modernism and represented in the Peggy Guggenheim Museum: futurism, surrealism, Dadaism, and abstract expressionism. We will spend the first three classes considering the background to Modernism, using selected readings from *Madame Bovary*, works by the French painter Courbet and the music of Wagner (after some background in earlier classical and romantic composers).

Our aim in this course will be to learn to think in an interdisciplinary way about literature, art and music. Students will learn to write about music and art, not just literature, and be able to connect the themes across different disciplines and media in the Modernist period. When we reach the most difficult artists in the visual arts and in fully atonal music, students should be able to understand and appreciate how Western art in the 20th century arrived at these radical responses to the tradition. For Modernist writers and artists, art replaces religion and politics as expressing and providing meaning and direction for human life. We will explore the Modernist theory of art and its importance for creating meaning, and the understanding of the art of this period will serve to illuminate the role of art in human life not just in but beyond this period.

Required Texts: available on line or in PDF; posted to viublogs.org during the term.

- _ Gustav Flaubert, *Madame Bovary* (selections)
- _ Charles Baudelaire, "The Painter of Modern Life," and selected poetry from *Les Fleurs du Mal*

Eileen C. Sweeney

B.A. in Philosophy (Dallas), M.A. and Ph.D. in Philosophy (Texas, Austin). Professor of Philosophy at BC. Areas of specialization: Medieval Philosophy, Ancient Philosophy, Philosophy of Language, Philosophy and Literature, Theories of the Passions. Areas of competence: Modern Philosophy, Literary Theory, Ethical Theory. Books published include: *Logic, Theology and Poetry in Boethius, Abelard, and Alan of Lille: Words in the Absence of Things*. Palgrave/Macmillan, 2006; *Anselm of Canterbury and the Desire for the Word*, The Catholic University of America Press, 2012.

- _ Sigmund Freud, *Civilizations and its Discontents*
- _ Ludwig Wittgenstein, *Philosophical Investigations* (selections)
- _ Franz Kafka, "The Metamorphosis"
- _ F. Scott Fitzgerald, "The Rich Boy"
- _ Ralph Ellison, *Invisible Man*
- _ *Futurist Manifesto*
- _ *Surrealist Manifesto*

Syllabus

Background to Modernism

Week of Sept 15

- Class 1 *Madame Bovary*, Part I, chapters 3, 6-7; Courbet
- Class 2 *Madame Bovary*, Part II, chapter 8, 11; Beethoven, Puccini

Week of Sept 22

- Class 1 *Madame Bovary*, Part III, chapter 1, 8, 11; Berlioz, Wagner
- UNIT I: French Modernism**
- Class 2 Baudelaire, "The Painter of Modern Life," Manet, Monet

Week of Sept 29

- Class 1 Baudelaire, selected poetry
- Class 2 Painting (Van Gogh, Gauguin, Picasso); Clement Greenberg, "Modernist Painting"

Week of Oct 6

- Class 1 Music: Debussy, Stravinsky, Diaghilev
- Class 2 Painting: Degas, Matisse
- UNIT II: Modernism in Germany/Austria**

Week of Oct 13

- Class 1 Freud, *Civilization and its Discontents*
- Class 2 Freud (continued)

Week of Oct 20

- Class 1 Kafka, "Metamorphosis"
- Class 2 "Metamorphosis" (continued), Music: Schubert, Schumann

Week of Oct 27

MID TERM BREAK

Week of Nov 3

Class 1 Wittgenstein, *Philosophical Investigations* (selections)
Class 2 Painting: Klimt, Munch; Music: Schoenberg
Friday, Nov 7: Trip to Peggy Guggenheim Museum

Week of Nov 10

Class 1 Painting: Kandinsky, Mondrian, Berg
UNIT III: American Modernism
Class 2 F. Scott Fitzgerald, "The Rich Boy;" Painting: Georgia O'Keefe, Arthur Stieglitz

Week of Nov 17

Class 1 Ellison, *Invisible Man*, Prologue; Music: Louis Armstrong, Duke Ellington
Class 2 Ellison, *Invisible Man*, Chapters 1, 2, Painting: Arthur Dove

Week of Nov 24

Class 1 Ellison, *Invisible Man*, chapter 6; Music: Charlie Parker, Miles Davis
Class 2 Ellison, *Invisible Man*, chapters 10-11

Week of Dec 1

Class 1 Ellison, *Invisible Man*, chapter 16, Epilogue; Music: John Coltrane
UNIT IV: Beyond Modernism: Futurism, Dadaism, Surrealism
Class 2 *Futurist Manifesto*; Painting/Sculpture: Giacometti, Boccioni, Brancusi

Week of Dec 8 – (Monday lesson rescheduled on Friday, 5 December)

Class 1 *Surrealist Manifesto*; Painting/Photography: Duchamp, Arp, Ernst, Man Ray
Class 2 Painting: Pollack, Johns, Calder
Friday, December 12: Visit to Peggy Guggenheim Museum

Week of Dec 15

EXAMS

Evaluation

Attendance and participation in class discussion (15%)
2 collaborative projects on figures in music and art (20% each)
1 in class exam (short answer and essay) (20%)
final exam (comparative essay) (25%).

Readings

Required Readings

- Gustav Flaubert, *Madame Bovary*, Norton Critical Edition, Translated by Eleanor Marx-Aveling. Norton 2005 - also available at: <http://www.gutenberg.org/files/2413/2413-h/2413-h.htm>
- Charles Baudelaire, "The Painter of Modern Life," in *The Painter of Modern Life and Other Essays*, translated by Jonathan Mayne, Phaidon Press, 1964 - also available at: http://www.columbia.edu/itc/architecture/ockman/pdfs/dossier_4/Baudelaire.pdf
- Charles Baudelaire, selected poetry from *Les Fleurs du Mal* - available in original French and with English translations at: <http://fleursdumal.org>)
- Clement Greenberg, "Modernist Painting"
<http://cas.uchicago.edu/workshops/wittgenstein/files/2007/10/Greenbergmodpaint.pdf>
- Sigmund Freud, *Civilizations and its Discontents*, James Strachey, trans. Noton - also available at: <http://lightoftheimagination.com/Freud-Civil-Disc.pdf>
- Ludwig Wittgenstein, *Philosophical Investigations* (selections), G. E. M. Anscombe, trans. (Basil Blackwell, 1958) - also available at: <http://gormendizer.co.za/wp-content/uploads/2010/06/Ludwig.Wittgenstein.-.Philosophical.Investigations.pdf>
- Franz Kafka, "The Metamorphosis," Norton Critical Edition. Translated by Stanley Corngold. Norton, 1996 - also available in Corngold's translation at <http://mrsbuckertsclassblog.files.wordpress.com/2013/08/the-metamorphosis-text.pdf>
And also at: <https://records.viu.ca/~johnstoi/stories/kafka-e.htm>
- F. Scott Fitzgerald, "The Rich Boy" - available at: <http://gutenberg.net.au/fsf/THE-RICH-BOY.html>)
- Ralph Ellison, *Invisible Man*. Vintage/Random House, 1980 - also available at: http://bpi.edu/ourpages/auto/2010/5/11/36901472/Ralph%20Ellison%20-%20Invisible%20Man%20v3_o.pdf
- Futurist Manifesto*,
<http://vserver1.cscs.lsa.umich.edu/~crshalizi/T4PM/futurist-manifesto.html>
- Surrealist Manifesto*, http://wikilivres.ca/wiki/Surrealist_Manifesto

Supplemental reading

Clive Bell, "The Aesthetic Hypothesis"

<http://web.mnstate.edu/gracyk/courses/phil%20of%20art/printer-friendly/Clive%20Bell%20Art%20TWO%20COLUMNS.pdf>

Peter Gay, *Modernism: The Lure of Heresy*. Norton, 2008.

The Cambridge Companion to American Modernism. Edited by Walter Kalaidjian. Cambridge University Press, 2005.

The Cambridge Introduction to Modernism. Edited by Pericles Lewis. Cambridge University Press, 2007.

Herschel B. Chipp, *Theories of Modern Art: A Sourcebook by Artists and Critics*, U. of California, Berkeley, 1996.

Allan Janik and Stephen Toulmin, *Wittgenstein's Vienna*. Simon and Schuster, 1973.

- also available at:

http://monoskop.org/images/1/13/Janik_Allan_Toulmin_Stephen_Wittgensteins_Vienna.pdf

Eric J. Sundquist, *Cultural Context for Ralph Ellison's Invisible Man*. Bedford/St. Martin's, 1995.

John Berger, *Selected Essays*, Knopf/Doubleday, 2003.

Fashion and Modernity – F1412

Barbara Vinken,
Ludwig-Maximilians-Universität

The relation between fashion and modernity has always been taken for granted. Indeed, it is guaranteed in the very etymology of the French, Italian and German words “mode” and “modernité” (“moda”, “modernità”, “Mode und Moderne”). Yet, on closer inspection, there is a blind spot in this relation in that fashion seems rather to be the other of modernity.

The modern discourse of fashion testifies to the ambivalences and paradoxes in this relation. From the beginning until now, it is strangely split: there is fashion and fashion. Properly speaking, men’s fashion is not really fashionable. The perfectly functional suit without superfluous adornment is, in its world-wide constancy through two centuries now, almost invariably classical. Its staggering universal success is due to the fact that it is the ideal modern dress: beautiful, because functional. Women’s fashion, on the contrary, is a remnant of the old, effeminate aristocracy – a frivolous frill, an all-in-all dysfunctional ornament, an arabesque, badly in need of thorough modernization. The “new woman” is born in agonizing pain and perpetual backsliding: while Chanel almost lead us toward a functional feminine form, Dior’s new look was a setback. It brought back the unhealthy, restrictive corset and offered a slap in the face to the modern aesthetic dogma of “form follows function“. Fashion – a certain fashion, the feminine, the ornamental - seems to be strangely anachronistic within the aesthetic politics of modernity. It is perhaps Mario Fortuny and his breathtaking arabesques who best brings to light this dialectics of fashion and modernity.

The course will center around this blind spot between fashion and modernity and the new gendering of fashion in the bourgeois, post-feudal era.

Readings

Texts by Jean Jacques Rousseau, Barbey d’Aureville, Charles Baudelaire, Thorstein Veblen, J. C. Flügel, Georg Simmel, René König, Alfred Loos, Roland Barthes, Richard Sennett, Anne Hollander, Gilles Lipovetsky, Pierre Bourdieu, Barbara Vinken and Caroline Evans.

Barbara Vinken

M.A. and Ph.D. in Comparative Literature (Yale), Dr. phil. habil. in Romance Languages and Literatures and Comparative Literature (Friedrich-Schiller-Universität, Jena). Professor and Chair of Comparative and French Literature at LMU. Previously taught at the Universities of Hanover, Jena, Hamburg and Zurich. Was Visiting Lecturer at NYU, Humboldt-Universität of Berlin and at the Ecole des Hautes Etudes en Sciences Sociales, Paris. Well known for her publications on: Fashion; Gender politics; Gustave Flaubert. Author of *Fashion Zeitgeist. Trends and Cycles in the Fashion System*, Oxford/New York: Berg 2005.

Comparative History – F1413

Mikhail Krom,

European University at St. Petersburg

Although often recommended as a powerful tool of historical research, comparison still remains somewhat on the margin of national historiographies. In recent decades, however, globalization has given a new impetus to comparative studies in history inspiring a revision of some established truths.

The proposed course covers a wide range of issues related to comparative history. It aims at encouraging students to use this important method of research, combining discussions of complex methodological problems with highlighting case studies where comparison was fruitfully applied.

Learning outcomes

At the end of the course students are expected to be well aware of heuristic potential of comparison in historical research and to demonstrate their ability to use it properly in their own research work.

Syllabus

The course consists of three parts:

Part I summarizes the rich experience of comparative historical research accumulated in the twentieth century, from Marc Bloch and Otto Hintze in the 1920s and 1930s to such contemporary proponents of comparative method in history as Hartmut Kaelble, Jürgen Kocka and Heinz-Gerhard Haupt in Germany, George M. Frederickson, Nancy L. Green and Peter Baldwin in the USA, and many others. But the scope of the course is not limited to the work of historians alone: adopting an interdisciplinary approach, it will draw the students' attention to the important contribution that historical sociologists like Barrington Moor, Theda Skocpol or Charles Tilly have made to comparative analysis of the past. *Part I* ends with the description of the new challenges comparative history is facing now on the part of such emerging trends in historical writing as *histoire croisée*, history of transfers, entangled and transnational history. Criticism, which comparative history is now subjected to, naturally raises the question of its potential: it is discussed in part II of the course.

Part II focuses upon methodological issues and starts with an analysis of the logic of comparison. Special attention will be paid to John Stuart Mill's "Method of Agreement" and "Method of Difference" and their applicability to historical research. Other issues to be discussed in the class include functions and types of comparison in historical studies, pitfalls and shortcomings, which are widespread in historical

Mikhail Krom

Diploma (Herzen State Pedagogical University, St. Petersburg), Doctorate and Habilitation in Historical Science (Russian Academy of Sciences). Professor at the Department of History and Member of the Academic Council at EUSP. Was Visiting Lecturer at the École des Hautes Études en Sciences Sociales, Paris and Guest Lecturer at TAU. Teaching areas: Historical Anthropology; Historical Sociology; Historiography of Medieval and Early Modern Russia; Source Problems in Problems of Russian Medieval History; New Political History; Introduction to Comparative History. Research interests: East European medieval and early modern history (Muscovy and the Grand Duchy of Lithuania); state building, patronage and clientele in comparative perspective; historical anthropology, microhistory, new political history; comparative history.

comparative studies, and recommended ways of avoiding them. General recommendations are followed by examples borrowed from contemporary scholarship as well as from the lecturer's own work. The *last part* of the course aims at demonstrating the variety of comparative history and its relation to influential transnational trends in contemporary historical writing. The examples chosen represent economic history (from classics like Alexander Gerschenkron and Walt Rostow to the present day), social history (and in particular different forms of inequality, slavery in different regions of the world, etc.), political and institutional history (with special focus upon comparative state building and representative institutions in different countries), comparative histories of colonialism and empires, urban studies, etc. The cases to be discussed show the unity and variety of historical processes and cultural forms in different epochs and parts of the world, e.g., slavery in the USA and serfdom in Russia before 1861 (Peter Kolchin), patronage and clientele in early modern Europe, from Italy in the West to Russia in the East (Wolfgang Reinhard, Sharon Kettering, Antoni Mczak, Renata Ago, a.o.), or pragmatism of the city management in Gilded Age Chicago, Silver Age Moscow and Meiji Osaka (Blaire A. Ruble).

Evaluation

For participation in seminars and discussions of the recommended literature students will get 30% of the overall grade. Passing mid-term colloquium will give them another 30% and a final term paper (5 pages min.) the last 40% of the grade.

Readings

Perry Anderson, *Lineages of the Absolutist State* (London: New Left Books, 1974).

Marc Bloch, "Toward a Comparative History of European Societies", in: M. Aymard and N. Mikhia (eds.), *French Studies in History*. Vol. 1: *Inheritance* (New Delhi, 1988), pp. 35 – 68.

Deborah Cohen and Maura O'Connor (eds.), *Comparison and History: Europe in Cross-National Perspective* (New York; London: Routledge, 2004).

Alexander Gerschenkron, *Economic Backwardness in Historical Perspective*. (Cambridge, Mass.: Belknap Press of Harvard University Press, 1962).

Heinz-Gerhard Haupt, "Comparative History", International

- Encyclopedia of the Social and Behavioral Sciences (Amsterdam and New York: Elsevier, 2001), vol. 4, pp. 2397 – 2403.
- Heinz-Gerhard Haupt and Jürgen Kocka (eds.), *Comparative and Transnational History: Central European Approaches and New Perspectives* (New York; Oxford: Berghahn Books, 2009).
- Peter Kolchin, *Unfree Labor: American Slavery and Russian Serfdom* (The Belknap Press of Harvard University Press: Cambridge, Mass. and London, England 1987).
- William H. Sewell, Jr., “Marc Bloch and the Logic of Comparative History”, *History and Theory*, vol. 6, no. 2 (1967), pp. 208 – 218.
- Theda Skocpol, *States and Social Revolutions. A Comparative Analysis of France, Russia, and China* (Cambridge and New York: Cambridge University Press, 1979).
- Charles Tilly, *Big Structures, Large Processes, Huge Comparisons* (New York: Russell Sage Foundation, 1984).
- Michael Werner and Bénédicte Zimmermann, “Beyond Comparison: Histoire Croisée and the Challenge of Reflexivity”, *History and Theory*, vol. 45, no. 1 (2006), pp. 30 – 50.

Early Modern State Building: a Comparative Perspective – F1414

Mikhail Krom,

European University at St. Petersburg

The aim of the proposed course is twofold: to introduce students to scholarly debate on the origins of the modern state in Europe, which has produced a huge bulk of literature in the last three or four decades, and to demonstrate the possibilities of comparative methodology as applied to a particular historical issue. The course covers a time span of approximately four centuries (from the early 14th through the late 17th century) and, geographically, the whole European continent, from Spain and Portugal in the West to Russia in the East.

Learning Outcomes

Students are expected to become aware of unity and variety of state building in late medieval and early modern Europe and to gain an experience of testing explanatory hypotheses with the help of comparative research.

Syllabus

The course consists of two parts.

Part I focuses upon different aspects of European state building ranging from finance and law to the growth of the bureaucratic apparatus and development of “common good” theories. The author seeks to reveal the inner logic of this process and to delineate the general pattern of an emerging modern state. Valuable explanatory schemes as well as rich empiric material for such a synthesis have been provided by the dozens of round-tables and edited collections, which have appeared as an outcome of two important academic projects, *La genèse de l'État moderne*, supported by C.N.R.S. (France), and *Origins of the Modern State*, supported by European Science Foundation.

Part II examines the limits of the outlined pattern and highlights varieties of state building across Europe. The author tests the applicability of this model to Eastern Europe, including the Grand Duchy of Lithuania and Muscovy, as well as the Ottoman Empire. Instead of the more traditional linear vision of the historical process, the adopted approach presupposes multiple modernities and takes into account cross influences and cultural transfers.

Evaluation

Participation in seminars and discussions of the recommended literature provides 30% of the overall grade. Passing mid-term colloquium will give students another 30% and a final term paper (5 pages min.) the last 40% of the grade.

Mikhail Krom

Diploma (Herzen State Pedagogical University, St. Petersburg), Doctorate and Habilitation in Historical Science (Russian Academy of Sciences). Professor at the Department of History and Member of the Academic Council at EUSP. Was Visiting Lecturer at the École des Hautes Études en Sciences Sociales, Paris and Guest Lecturer at TAU. Teaching areas: Historical Anthropology; Historical Sociology; Historiography of Medieval and Early Modern Russia; Source Problems in Problems of Russian Medieval History; New Political History; Introduction to Comparative History. Research interests: East European medieval and early modern history (Muscovy and the Grand Duchy of Lithuania); state building, patronage and clientele in comparative perspective; historical anthropology, microhistory, new political history; comparative history.

Readings

Selected bibliography (basic reading)

- Wim Blockmans, Jean-Philippe Genet, Christoph Muhlberg, "The Origin of the Modern State", *L'État moderne: genèse. Bilans et perspectives: Actes du Colloque tenu au CNRS à Paris les 19 – 20 septembre 1989* édités par Jean-Philippe Genet. (Paris : Éditions du C.N.R.S., 1990), pp. 285 – 303.
- Peter Blickle (ed.), *Resistance, Representation, and Community* (Oxford University Press, 1997).
- Richard Bonney (ed.), *Economic Systems and State Finance* (Oxford University Press, 1995).
- Richard Bonney (ed.), *The Rise of the Fiscal State in Europe, c. 1200 – 1815* (Oxford University Press, 1999).
- Philippe Contamine (ed.), *War and Competition between States* (Oxford University Press, 2000).
- Thomas Ertman, *Birth of the Leviathan: Building States and Regimes in Medieval and Early Modern Europe* (Cambridge University Press, 1997).
- Philip S. Gorski, "Beyond Marx and Hintze? Third-Wave Theories of Early Modern State Formation", *Comparative Studies in Society and History*, vol. 43, no. 4 (October 2001), pp. 851 – 861.
- Antonio Padoa-Schioppa (ed.), *Legislation and Justice* (Oxford University Press, 1997).
- Wolfgang Reinhard (ed.), *Power Elites and State Building* (Oxford University Press, 1996).
- J. H. Shennan, *The Origins of the Modern European State 1450 – 1725* (Hutchinson University Library: London, 1974).
- Joseph R. Strayer, *On the Medieval Origins of the Modern State* (Princeton University Press, 1970).
- Charles Tilly, *Coercion, Capital, and European States, AD 990 – 1992* (Blackwell: Cambridge, MA; Oxford, 1992).

Revolution and Social Transformation: Sources and Contemporary Examples – F1415

Eileen C. Sweeney,
Boston College

This course will take up accounts of the roots of modern notions of justified revolution and social justice calls to transform society in religious and philosophical texts, and then examine the theory and practice of revolution and social transformation in the 20th and 21st centuries. We will begin with interpretations of the political implications of the founding story of the Jews in Hebrew scripture and the ministry of Jesus as depicted in the Christian bible through the interpretations of political theorist Michael Walzer's *Exodus and Revolution*, and the work of progressive/liberation theologian Walter Wink (*The Powers that Be*). This examination will be followed by a consideration of the classical political theories of John Locke and Karl Marx on justice, revolution and social change. Philosophical and theological theoretical texts will be combined with political science and social science in examination of the work of activists from the 20th century and today. Hence, we will also consider the classic works of Mahatma Gandhi, Martin Luther King, Hannah Arendt, Frantz Fanon and Malcolm X on violent and non-violent resistance, as well as some contemporary thinkers on resistance in Eastern Europe, Bosnia, and Burma. We will consider the accounts of, justification for, and methods of dissent from governmental power/ society in these thinkers.

The course will consist of three units. The first will be consider sources in the Hebrew and Christian bibles and classical liberal political theory in Locke and Marx, as well as critiques of these sources. The second unit will consider 20th century theorists and activists attempting to bring about revolution or social change. We will consider both their theories and justifications but also their tactics and levels of practical success. In the third and final unit of the class, students will work in groups to present an example of attempted social change or revolution, either of a whole country or of some segment or cultural element in it. Students will be able to choose their own topics, but will also be provided with possible cases to work on. Cases might include the recent revolution/revolutionary attempts described in the works of Gene Sharp (*Waging Nonviolent Struggle: 20th Century Practice and 21st Century Potential*), Margaret Keck and Kathryn Sikkink (*Activists Beyond Borders: Advocacy Networks in International Politics*), recent political upheaval in places such as South Africa, Tunisia, Syria, Egypt. Domestic forms of activism aiming at transforming particular aspects of society will also be possible topics, e.g., the transformation of gang culture in the US, activists movements against female genital mutilation or for environmental causes. The course will conclude with a final essay connecting the sources, theoretical accounts of how to achieve

Eileen C. Sweeney

B.A. in Philosophy (Dallas), M.A. and Ph.D. in Philosophy (Texas, Austin). Professor of Philosophy at BC. Areas of specialization: Medieval Philosophy, Ancient Philosophy, Philosophy of Language, Philosophy and Literature, Theories of the Passions. Areas of competence: Modern Philosophy, Literary Theory, Ethical Theory. Books published include: *Logic, Theology and Poetry in Boethius, Abelard, and Alan of Lille: Words in the Absence of Things*. Palgrave/Macmillan, 2006; *Anselm of Canterbury and the Desire for the Word*, The Catholic University of America Press, 2012.

a just political order and practice through the examples and case studies examined.

The learning goal of the class is to connect theory and practice, to see how theories might bring about action and change, and about how the real world of practice might act to change theory. The course will also work to provide students with the skills to examine and evaluate critically these different views and their application to contemporary problems. We will be concerned to examine activists and non-theoretical thinkers to see what theories they are relying on implicitly and also to see how theory might be unworkable in practice and, if so, why. Lastly and most generally, we will be considering how different theories and activist movements have embedded in them philosophical theories of human nature, justice and the nature and obligation of social relations.

Syllabus

Schedule of Readings (see below for full bibliographical information; all readings will be made available to students in pdf form):

Unit 1: Sources

Week of Sept 15

Class 1 Walzer, *Exodus and Revolution*, chapters 1-2

Class 2 Said, "Michael Walzer's 'Exodus and Revolution': A Canaanite Reading"

(suggested reading: Exodus, 19-24; Deuteronomy, 5-11;

Walzer, *Exodus and Revolution*, chapter 4 and conclusion)

Week of Sept 22

Class 1 Wink, *The Powers that Be*, chapters 2-3

Class 2 *The Powers that Be*, continued, chapter 5

(suggested reading: The Gospel of Luke)

Week of Sept 29

Class 1 Locke, *Second Treatise of Government*, chapters 2-5

Class 2 *Second Treatise* (continued), chapters 8-9

Week of Oct 6

Class 1 Marx, "Estranged Labor," from *The Economic and Philosophic Manuscripts of 1844*, pp. 28-35.

Class 2 Marx and Engels, *The Manifesto of Communist Party*, Prefaces, Sections I, II, and IV

(Suggested reading: Antonio Gramsci, "The Revolution against 'Capital'," <http://marxists.org/archive/gramsci/1917/12/revolution-against-capital.htm>)

UNIT II: 20th Century Theory and Practice

Week of Oct 13

Class 1 Arendt, "On Civil Disobedience," Introduction, sections 1-2

Class 2 "On Civil Disobedience", continued, section 3

Week of Oct 20

Class 1 Gandhi, from *The Essential Gandhi*, pp. 132-141, 173-206, 224-235,

Class 2 King, "Letter from the Birmingham Jail" (suggested reading: Gandhi, from *The Essential Gandhi*, 246-263, 295-306)

Week of Oct 27

MID TERM BREAK

Week of Nov 3

Class 1 Fanon, "On Violence," from *The Wretched of the Earth*, pp. 35-70

Class 2 Fanon, "On Violence," continued, pp. 70-95.

Week of Nov 10

Class 1 Havel, "The Power of the Powerless"

Class 2 Havel, "The Power of the Powerless," continued (suggested reading: Czeslaw Milosz, *The Captive Mind*)

Week of Nov 17

Class 1 Aung San Suu Kyi, *Freedom from Fear*, foreword(s); pp. 167-185; 194-207

Class 2 Suu Kyi, *Freedom from Fear*, pp. 260-27.

(suggested reading: Evan Osnos, "The Burmese Spring: A brutal regime's shift toward democracy surprised nearly everyone. How did it happen?")

UNIT III: Case Studies: Student presentations

Week of Nov 24

Class 1 South Africa, Tunisia

Class 2 Egypt, Syria (suggested reading: Lisa Wedeen, "Ideology and Humor in Dark Times: Notes from Syria.")

Week of Dec 1

Class 1 domestic and international activism: historical examples

Class 2 contemporary examples

(suggested reading: Gregory Boyle, S.J., *Tattoos on the Heart*)

Week of Dec 8 - (Monday lesson rescheduled on Friday, 5 December)

Class 1 contemporary examples

Class 2 contemporary examples

Week of Dec 15
EXAMS

Evaluation

- 1 in-class exam, at the end of unit 2: 25%
- Case study group project: 25%
- Final essay (on case study in relationship to theory): 35%
- Class attendance and participation: 15%

Readings

Bibliography (in order of appearance on the syllabus):

I. Required

A. Books/Articles

- Michael Walzer, *Exodus and Revolution*, Basic Books, 1985
- Edward W. Said, "Michael Walzer's 'Exodus and Revolution': A Canaanite Reading," *Grand Street*, Vol. 5, No. 2 (Winter, 1986), pp. 86-106
- Walter Wink, *The Powers that Be*, Doubleday, 1984
- John Locke, *Second Treatise on Government*
(URL: <http://www.earlymoderntexts.com/pdfs/locke1689a.pdf>)
- Karl Marx, *The Economic and Philosophic Manuscripts of 1844*
<https://www.marxists.org/archive/marx/works/download/pdf/Economic-Philosophic-Manuscripts-1844.pdf>
- Karl Marx and Frederick Engels, "The Manifesto of the Communist Party," <http://www.lenin.org/archive/marx/works/download/pdf/Manifesto.pdf>
- Hannah Arendt, "On Civil Disobedience," in *Crises of the Republic*. Mariner Books, 1972
- Mahatma Gandhi, *The Essential Gandhi: An Anthology of His Writings on His Life, Work and Ideas*. Edited by Louis Fischer. Vintage, 1983
- Martin Luther King, "Letter from Birmingham Jail," http://mlk-kpp01.stanford.edu/kingweb/liberation_curriculum/pdfs/letterfrombirmingham_wwcv.pdf
- Frantz Fanon, *The Wretched of the Earth*. Translated by Constance Farrington. Grover Press, 1963
- Vaclav Havel, "The Power of the Powerless," in *The Power of the Powerless: Citizens Against the State in Central-Eastern Europe*. Translated by Paul Wilson. Edited by John Keane. Hutchinson, 1985
- Aung San Suu Kyi, *Freedom from Fear and Other Writings*, Penguin, 2010

B. Films/Documentaries

Bringing Down a Dictator

Biography: Mahatma Gandhi: Pilgrim of Peace

Frontline: The Interrupters

Malcolm X (Documentary)

The Power of the Powerless

II. Recommended/Suggested (in order of appearance on the syllabus)

Antonio Gramsci, "The Revolution against 'Capital,'"

<http://marxists.org/archive/gramsci/1917/12/revolution-against-capital.htm>

Czeslaw Milosz, *The Captive Mind*. Translated by Jane Zielonko. Secker and Warburg, 1953

Evan Osnos, "The Burmese Spring: A brutal regime's shift toward democracy surprised nearly everyone. How did it happen?" *The New Yorker*, Aug 6, 2012

Lisa Wedeen, "Ideology and Humor in Dark Times: Notes from Syria." *Critical Inquiry* 39.4 (2013)

Gene Sharp, *The Politics of Nonviolent Action*. Extending Horizon Books, 1973

Gregory Boyle, S.J., *Tattoos on the Heart*. Free Press, 2011

Margaret E. Keck and Mathryn Sikkink, *Activists Beyond Borders: Advocacy Networks in International Politics*. Cornell University Press, 1998.

Identity, Heritage and Globalization – F1416

Giovanni Zanalda,
Duke University

This course will examine episodes of globalization in a historical perspective. It will analyze the complex nature of globalization by focusing on specific events, institutions, people, and policies which facilitated, or hindered, the exchange of commodities, people and ideas from the Renaissance to the twentieth-first century. After reviewing major trends and patterns of global history, the course will focus on case studies. On the basis of current historiography we will study and discuss commercial and cultural exchanges along the Silk Road, across Mediterranean, Atlantic, Pacific, and South and East Asian areas. The focus is on connections rather than simple comparisons; topics will include, among others, the cultural, institutional, and policy implications of the rise of trading networks; changes in production and consumption of commodities and artifacts (e.g. cotton, paintings, silver, spices, oil); changes in art and fashion in response to new connections or shifts in global power (e.g. in music, museum collections, visual arts, and more recently cinema).

Throughout the semester students will work on projects. Topics will be identified in class according to students' interests. The project approach will enable students to use contributions from different disciplines. The course uses a vast array of sources from visual material and maps to primary and secondary sources.

Computer use in the classroom: use of computers and digital devices is allowed in the classroom for taking notes and consult material relevant for the course.

Syllabus and Readings

Students are expected to read the assigned readings ahead of class. Please note that the list included in this syllabus is indicative of the readings we will do over the course of the semester. Student will read only those readings that will be labeled as required at the beginning of the semester.

All readings will be available on the course website. All materials including list of topics for projects, and new readings will become available on the course website as we go along in the semester.

Sessions

1. Introduction and overview of the course

2-3.

_ Globalization in historical perspectives

_ Themes, driving forces, effects, interpretations

Giovanni Zanalda

B.A. in Political Economy (Turin), M.A. in International Economics, M.A. and Ph.D. in History (Johns Hopkins). Professor of Social Sciences, Economics and History at Duke. He is Associate Director of the Duke University Center for International Studies (DUCIS) where he co-chairs with Geri Gereffi the seminar on Globalization, Governance and Development. He has been consultant of the World Bank. Areas of Interest: Economic History, Financial History, History of Development, International Political Economy, Emerging Markets, Public Policy, and History of Globalization (16th century – present). Fields of teaching include: the International Economy from 1850 to the present; History of Financial and Monetary Crises; Globalization and History; Finance, Trade, Institutions and Emerging Markets.

_ Identity and Heritage in relation to Globalization

_ The role of sources

Selected readings from:

_ *The Oxford handbook of world history* (2011). Edited by Jerry H. Bentley. (Ed.). Oxford; New York: Oxford University Press.

_ Jürgen Osterhammel and Niels P. Peterson, (2005). *Globalization: A Short History*. Princeton: Princeton University Press.

_ Bayly, C. A. (. (2004). *The birth of the modern world, 1780-1914: Global connections and comparisons*. Malden, MA: Blackwell Pub.

_ Morillo, S. (2013). *Frameworks of world history*. New York: Oxford University Press.

4. Viewing and discussion of the movie, Guns, Germ, and Steel

5-6.

Institutions

Selected readings from:

_ Acemoglu, D. (2012). *Why nations fail: The origins of power, prosperity and poverty*. New York: Crown Publishers.

_ *The rise of merchant empires: Long-distance trade in the early modern world, 1350-1750*. Edited by Tracy, J. D. and University of Minnesota. Center for Early Modern History. (Eds.), Cambridge; New York: Cambridge University Press, 1990.

Commodities and Trade

Selected readings from:

_ Pomeranz, K. In Topik S. (Ed.), *The world that trade created: Society, culture, and the world economy, 1400-the present*. Armonk, N.Y.: M.E. Sharpe, c1999.

_ *The spinning world: A global history of cotton textiles, 1200-1850*. In Parthasarathi P., Pasold Research Fund Ltd. and Riello G. (Eds.), Oxford; New York: Oxford University Press, 2009.

_ Roland Findlay and Kevin H. O'Rourke, *Power and Plenty: trade, war, and the world economy in the second millennium* (Princeton, 2007).

Empires

Selected readings from:

_ Burbank, J. In Cooper F. (Ed.), *Empires in world history: Power and the politics of difference*. Princeton, N.J.: Princeton University Press, c2010.

_ Elliott, J. H. (Ed.), *Empires of the Atlantic world: Britain and Spain in*

America, 1492-1830. New Haven: Yale University Press, 2006.

- _ Osterhammel, J. (2014). *The transformation of the world: A global history of the nineteenth century*. Princeton: Princeton University Press.

7. Connections: The Mediterranean World and the Global Renaissance

Selected readings from:

- _ Jardine, L. In Brotton J. (Ed.), *Global interests: Renaissance art between east and west*. Ithaca, N.Y.: Cornell University Press, 2000.
- _ Brotton, Jerry. *The renaissance bazaar: From the silk road to Michelangelo*. Oxford: Oxford University Press, 2002.

8-9. Connections: Asian networks; East-West connections; the Silk Road

Selected readings from:

- _ *China and Europe: Images and influences in sixteenth to eighteenth centuries*. Edited by Thomas H.C. Lee., Lee T. H. C. (Eds.), Hong Kong: Chinese University Press, 1991.
- _ Liu, X. *The silk road in world history*. Oxford ; New York: Oxford University Press, 2010.
- _ Millar, A. E. (2007). *The Jesuits as knowledge brokers between Europe and China (1582-1773): Shaping European views of the middle kingdom*.
- _ Pomeranz, K. (2000). *The great divergence: Europe, china, and the making of the modern world economy*. Princeton, N.J.: Princeton University Press
- _ Rubiés, J. P. *Travel and ethnology in the renaissance: South India through European eyes, 1250-1625*. Cambridge; New York: Cambridge University Press, 2000.
- _ Simpfendorfer, B. *The new silk road: How a rising Arab world is turning away from the west and rediscovering China*. Basingstoke; New York, NY: Palgrave Macmillan, 2009.

10. Connections: The Atlantic World

Silver goes around; Slavery

Selected readings from:

- _ Benjamin, Thomas (2009). *The Atlantic world: Europeans, Africans, Indians and their shared history, 1400-1900*. New York: Cambridge University Press.
- _ Games, A. (2006). AHR forum: Atlantic history: Definitions, challenges, and opportunities. *The American Historical Review*
- _ Livi-Bacci, Massimo (2003). Return to Hispaniola: Reassessing a

Demographic Catastrophe. *Hispanic American Historical Review* 83:1

_ Selected articles in Sakai

_ *The Atlantic in global history, 1500-2000*. Cañizares-Esguerra J. and Seaman E. R. (Eds.), Upper Saddle River, N.J. : Pearson Prentice Hall, 2007.

11. Connections: Africa; networks; colonialism; post-colonialism; contemporary issues

Selected readings from:

_ Thornton, J. K. (Ed.), *Africa and Africans in the making of the Atlantic world, 1400-1800*. Cambridge; New York: Cambridge University Press, 1998.

_ Lydon, Ghislaine. *On Trans-Saharan Trails. Islamic Law, Trade Networks, and Cross-Cultural Exchange in Nineteenth-Century Western Africa*. Cambridge; New York: Cambridge University Press, 2010.

_ Larson, Pier M. "African Slave Trades in Global Perspective" in *The Oxford Handbook of Modern African History*, Edited by Richard Reid and John Parker (Oxford, UK: Oxford University Press), 56-76.

_ *Globalization and transnational migrations: Africa and Africans in the contemporary global system*. In Adesina O. C. (Ed.), Newcastle upon Tyne: Cambridge Scholars, 2009.

12. Connections: The Pacific; the evolution of networks across the pacific

Selected readings from:

_ Matsuda, M. K. (2006). AHR forum: The Pacific. *The American Historical Review*

_ Clossey, Luke (2006). *Merchants, migrants, missionaries, and globalization in the early-modern Pacific*. *Journal of Global History* 1, 41-58.

13. New perspectives on Globalization

_ A reappraisal of the concept of Identity and Heritage

_ The debate about inequality

Selected readings from:

_ *Globalization in historical perspective* (2003). Edited by Michael D. Bordo, Alan M. Taylor, and Jeffrey G. Williamson. National Bureau of Economic Research. (Eds.). Chicago: University of Chicago Press.

_ Morillo, S. (2013). *Frameworks of world history*. New York: Oxford University Press.

_ Various articles.

Evaluation

There are five graded elements in this course:

- 1) *Class attendance* (10%): Class attendance is mandatory. Repeated late arrivals will impact your attendance grade.
- 2) *Class participation* (20%): Active participation is essential. Be prepared to answer questions and discuss assigned readings as well as material used in the classroom as well as to provide feedback on other students' projects. I will monitor discussions and give credit to active participants.
- 3) *Mid-term examination* (20%): There will be one in-class exam. It will be based on assigned readings and material covered in class up to the exam. Format will be discussed in class. Taking the exam is mandatory.
Final Paper: Topics will be selected in accordance with the instructor. Students will have the option of working alone or with another student.
- 4) *Class Presentations* (15%): Each student will present the key findings of his or her final paper towards the end of the semester.
- 5) *Final Paper* (35%): The final paper (13-15 pages per student – not including charts and references) should be submitted by the end of the semester. Date and specific guidelines will be announced at the beginning of the course.

Globalization, Ethics, Welfare and Human Rights – F1417

Ilja Richard Pavone,

Consiglio Nazionale delle Ricerche

Nearly half of the world's population survives on less than two dollars a day. A much smaller portion of the world's population – living primarily in Europe, North America, and Japan – is extraordinarily rich in historical terms. What explains this extraordinary discrepancy in wealth and wellbeing? What are the ethical and legal implications of global wealth and poverty? What have been the strategies, successes, and failures over the past half century of efforts on the part of poor countries, aided by rich ones, to develop their economies and societies in order to reduce poverty? What are the probable future challenges of ethics and global development?

In this course students will analyze some of the ethical and legal issues surrounding global poverty. Students will consider the extent and causes of global poverty, consider philosophical and legal sources of our obligation to the poor, and examine international efforts to promote poverty reduction and economic development.

The class will include sections on international legitimacy, international democracy, sovereignty, just war, humanitarian intervention, and responsibility, along with relevant areas of law including international criminal law, human rights law, and health law.

Learning outcomes of the course

This course will give students a background in legal theory as applied to the global context and provide students an opportunity to acquire a significant knowledge on some of the most pressing issues facing the world today.

At the end of the course students should have:

- _ a genuine understanding of central ethical and legal debates on the positive and negatives aspects of globalization with reference to welfare, health and environment protection;
- _ developed insight into the problem of global justice and the protection of human rights and the different ways to deal with this issue;
- _ an improved ability to conduct research on international law in the key sectors of human rights, environment, health;
- _ the skills to write an essay on the most challenging issues concerning globalization;
- _ a deep comprehension of the concepts of humanitarian intervention and responsibility to protect and of the functioning of the UN Security Council.

Ilja Richard Pavone

Laurea in Political Science and PhD in Human Rights and International Order (La Sapienza, Rome).

Researcher in International Law at the CNR Institute for International Legal Studies. Professor of Environmental Ethics and Scientific Education, Faculty of Natural and Environmental Sciences, University of Siena. Author of over 30 publications, essays and articles on international law, European Union law, and international organization with a particular focus on Bioethics, Human Rights and Environment, International Health Law.

The course also increase students' development of legal and ethical skills:

- _ through rigorous engagement with legal and philosophical debates, arguments and themes on globalization;
- _ through sustained encouragement to articulate sound ideas and arguments in class and through the drafting of a written essay, the elaboration of a report within a working group and a moot court competition.

Syllabus

Specific issues tackled by this course are:

Track 1: Globalization, Welfare and Public Health

The general objective of this track is to promote the students' understanding of the contemporary health situation in the world; its determinants from a great variety of perspectives and how it changes over time. It also aims at increasing the understanding of globalization and the work and influence of significant international actors concerning global health. Finally, it aims at introducing important ethical themes related to global health.

The main key arguments which will be dealt in track 1 are:

- (a) Global Health, history and the role of WHO; (b) Sexual and Reproductive Health and Rights; (c) The impact of climate change on public health; (d) Health systems, services and financing in transition; (e) Health in emergencies, among refugees and migrants; (f) Access to essential drugs for HIV-living persons in developing countries: Legal Issues; (g) Ethics of Clinical Trials in Developing Countries; (h) Globalization and the spread of emerging infectious diseases.

Track 2: Judicial Globalization and Human Rights

In the last decade the mechanisms of protection of human rights at international and at regional level have flourished, although some criticism has been raised by some scholars on the risk of overlapping and fragmentation. Track 2 will provide an overview of the international protection of human rights with a focus on economic and social rights which have been mostly affected by globalization and on the process of fragmentation of international law through the diffusion of specialized courts on human rights and crimes against humanity.

The main key arguments which will be dealt in track 2 are:

- (a) The protection of human rights between universalism and region-

alism; (b) The UN protection mechanism; b1. UN treaty bodies; b2. The UN Human Rights Council; b3. The UN Millennium Development Goals (c) Regional protection of human rights: c1. Europe (Council of Europe, European Union, OSCE); c2. Latin America (Organization of American States); c3. Africa (The African Union), c4 Asia (recent developments); (d) International Criminal Law (d1) The International Criminal Court; (d2) The Ad Hoc Tribunals on the crimes committed in Rwanda and Former Yugoslavia; (d3) The diffusion of hybrid tribunals; (e) Human Rights and Right to Development.

Track 3: Globalization, Responsibility to Protect and the erosion of domestic jurisdiction

One of the main consequences of globalization is the progressive erosion of the classic concept of international law of “non interference in internal affairs”, which determined an enlarged range of situations in which the use of force is admitted. This track will analyze the legitimacy of humanitarian interventions and use of force to protect and export democracy under a legal and ethical profile.

The main key arguments which will be dealt in track 3 are: (a) The UN Security Council and the use of force in case of gross violation of human rights; (b) The theory of humanitarian intervention and the Kosovo crisis of 1999; (c) Exporting Democracy and Fight against Terrorism after 11/09, the cases of Afghanistan and Iraq; (d) the shift from the concept of humanitarian intervention to the Responsibility to Protect (R2P); (e) the Libyan crisis and the implementation of R2P; (f) the military intervention in Mali; (g) the Syrian crisis and the failure of R2P.

Evaluation

Here are some of the course assignments and activities:

Oral Lectures: Most of the course content is delivered through oral presentations and projection of slides. Each lesson is divided into a theoretical and a practical part. After an analysis of the position of the most eminent scholars on the topic in question, of the relevant ethical issues and of the international legislation, case studies will be presented (i.e. the situation in Syria, the new strategy against terrorism, climate change and the policies adopted by a specific country).

Video Lectures: some video lectures/documentaries are foreseen. Each video runs 10-12 minutes;

Discussion forums: The class thrives on discussion. Multiple discussion forums are designed to develop out of the lectures. Students will have

the ability to articulate their own views on globalization as well as learn from their fellow students from around the world.

Organization of Conferences/Seminars: the teacher will organize round tables/workshops/seminars during his semester involving his colleagues. Selected students will have the opportunity of participating in this activity through the presentation of short talks (5') during the workshop.

Assessment of student work:

- _ Midterm Written Exam 20%
- _ Final Written and Oral Exam 40%
- _ Moot Court Competition 20%
- _ Working Group 20%

Definitions of student work:

a) The Midterm Exam

This will be an in-class exam consisting of 1 essay question and 10 short answer keyword identification questions based on key terms. Overall the exam will test students' knowledge of what has been taught in lectures throughout the first part of the quarter. The students will be given three potential essay questions in advance; of these, one will be selected for the actual midterm. This exam is worth 20% of the final grade, i.e. 10% for the essay and 10% for the key term identifications.

b) The final exam

This will be a 2 hour exam consisting of 2 essay questions and 10 identifications. It will test students' knowledge of what has been taught in lectures throughout the semester. 5 questions will be given in advance, 3 will be selected for the final exam, and, of these, students will have to choose 2 to answer. There will also be 10 identification questions requiring short 3 - 5 sentence responses. This exam is worth 40% of the final grade.

c) The Moot Court Competition

The students will have to simulate a judicial case of human rights' violation before an international court (i.e. African Court on Human Rights, Inter-American Court on Human Rights). They will be divided in two groups: the claimants (i.e. indigenous population whose right to land has been damaged by an international corporation), the defendant (the State). The professor of the course and some of his colleagues will be the judges and will deliver a final statement on the merits of the case. The claimants and the defendants will then receive a mark from the judges that will evaluate their work. This exercise will provide 20% of the overall evaluation.

d) Working Group

The research work which will contribute 20% towards the final grade and consists of two different gradable components. The focus of the research will be to prepare a report on a specific issue dealt through the semester with a particular focus on case and country studies. The aim is also to help students see how they can work in a multicultural team and bring together insights from lectures and already existing academic writings with primary research conducted by themselves on a topic they are especially interested in. The final reports drafted by each group will be presented orally at the end of the semester before the class.

Readings

I) On the Foundations of Globalization

- Byrnes A., Hayashi M., Michaelsen C., (2013), *International Law in the New Age of Globalization*, Leiden: Martinus Nijhoff;
- Friedman, T.L., (1999), *The Lexus and the Olive Tree: Understanding Globalization*, Cairo: International Publishers;
- Rawls J., (2001), *The Law of Peoples*, Cambridge Usa: Harvard University Press;
- Rodrik, D. (2011), *Democracy and the Future of World Economy. The Globalization Paradox*, New York: W.W. Norton & Company Inc.;
- Scheuerman, W. E., (2008), *Frankfurt School Perspectives on Globalization, Democracy, and the Law*, Abingdon: Routledge;
- Singer P., (2004) *One World: the Ethics of Globalization*, Yale: Yale University Press;
- Sklair L., (2002), *Globalization, Capitalism and its Alternatives*, Oxford: Oxford University Press;
- Smith M. S., (2006), *Beyond The "African Tragedy": Discourses on Development and the Global Economy*, London: Ashgate;
- Sparke, M. (2013). *Introducing Globalization: Ties, Tensions And Uneven Integration*. Oxford, Uk: Wiley-Blackwell;
- Sur, S. (1997), "The State Between Fragmentation and Globalization", *European Journal of International Law*, P. 421-434;
- Te Velde, D.W. (2008), *The Global Financial Crisis and Developing Countries*, London: Overseas Development Institute.

II) On Globalization, Welfare and Public Health

- Aginam, O., (2006), "Globalization of Health Insecurity: the World Health Organization and the New International Health Regulations", *Medical Law*, P. 663-672;

Braveman P., Gruskin S., (2003), "Poverty, Equity, Human Rights and Health", *Bulletin of the World Health Organization*, p. 539-545;

Chapman, A.R., (2009), "Globalization, Human Rights, and the Social Determinants of Health", *Bioethics*, P. 97-111;

Cockerham, J.P., Cockerham, W.C., (2010), *Health & Globalization*, Cambridge: Polity Press;

Fidler, D. P., (1996), "Globalization, International Law, and Emerging Infectious Diseases", *Emerging Infectious Diseases Journal*, p. 77-84;

Gómez, J., (2013), "Emergence of Multilateral Proto-Institutions in Global Health and New Approaches to Governance: Analysis Using Path Dependency and Institutional Theory", *Globalization and Health*, P. 18-25;

Jori, M., Et Al., (2012), "Global Health and National Borders: the Ethics of Foreign Aid in a Time of Financial Crisis", *Globalization and Health*, P. 8-19;

Maclin, R., (2004), *Double Standard in Biomedical Research in Developing Countries*, Cambridge: Cambridge University Press;

Parker, M., (2012), "Forms of Benefit Sharing in Global Health Research Undertaken in Resource Poor Settings: A Qualitative Study of Stakeholders' Views in Kenya", *Philosophy, Ethics, and Humanities in Medicine*, P. 7-13;

Parker, M., (2012), "Ethics in Practice: the State of the Debate on Promoting the Social Value of Global Health Research in Resource Poor Settings Particularly Africa", *Medical Ethics*, P. 22-29;

Pavone, I.R., (2009), "Hiv/Aids and International Human Rights Law", *Law Asia Journal*, P. 96-111;

Pavone I.R. (2012), "Medical Research in Developing Countries and Human Rights", in *Human Medical Research: Ethical, Legal and Cultural Aspects*, (Schilman J.,Eds.), Berlin: Springer Verlag, 2012, p. 65-87;

Selgelid, M.J., (2008), "Ethics, Tuberculosis and Globalization", *Public Health Ethics*, p. 10-20;

Werren, A. E., (2013), "Global Health Initiative Investments and Health Systems Strengthening: A Content Analysis of Global Fund Investments", *Globalization and Health*, P. 30-39.

III) On Judicial Globalization and Human Rights

Alston P., Robinson, M., (2005), *Human Rights and Development: Towards Mutual Reinforcement*, Oxford: Oxford University Press;

Alston P., Goodman R., Steiner H., (2007), *International Human Rights in Context: Law, Politics, Morals*, Oxford: Oxford University Press;

- Alston P., Megret, F., (2008), *the United Nations and Human Rights: A Critical Appraisal*, Oxford: Oxford University Press;
- Alston P., Goodman R., (2012), *International Human Rights*, Oxford: Oxford University Press;
- Brysk, A. (Ed.) (2013), *the Politics of the Globalization of Law. Getting From Rights to Justice*, New York: Routledge;
- Donnelly, J., (1982), "Human Rights and Human Dignity: An Analytic Critique Of Non-Western Conceptions of Human Rights", *American Political Science Review* 76, P. 303-316;
- Goodman R., (2008), "Incomplete Internalization and Compliance With Human Rights Law", *European Journal of International Law*, p. 443-446;
- Gordon N., (2004), *From the Margins of Globalization: Critical Perspectives On Human Rights*, Lanham, Maryland: Lexington Books;
- Langford M. Et Al. (Eds.), (2012), *Global Justice, State Duties: the Extra-Territorial Scope Of Economic, Social and Cultural Rights in International Law*, Cambridge: Cambridge University Press;
- Monshimouri M. Et Al. (Eds.), (2003), *Constructing Human Rights in the Age Of Globalization*, New York: M.E. Sharpe, Inc;
- Narula, S., (2012), "Reclaiming the Right To Food as a Normative Response to the Global Food Crisis", *Yale Human Rights and Development Law Journal*, P. 403-417;
- Romano, C.P.R., (1999), "the Proliferation of International Judicial Bodies: the Pieces of the Puzzle", *International Law and Politics*, p. 709-751;
- Shelton, D., (2002), "Protecting Human Rights in a Globalized World", *International & Comparative Law Review*, P. 273-322;
- Slaughter, A.M., (2000), "Judicial Globalization", *Virginia Journal of International Law*, p. 1103-1124;

IV) On Globalization, Humanitarian Intervention and the Erosion of Domestic Jurisdiction

- Alston P., Mac Donald E., (2008), *Human Rights, Intervention and the Use Of Force*, Oxford: Oxford University Press;
- Alston P, (2012), "The United Nations: No Hope for Reform?", In *Realizing Utopia: the Future of International Law* (Antonio Cassese Ed.), Oxford: Oxford University Press;
- Bellamy, A.J., (2010), *The Responsibility to Protect and International Law*, Leiden: Martinus Nijhoff Publishers;

- Francioni F., Bakker, C., (2013), "Responsibility to Protect, Humanitarian Intervention and Human Rights: Lessons from Libya to Mali", *the Transatlantic Relations and the Future of Global Governance*, Working Paper 15, April 2013;
- Goodman R., (2009), "Controlling the Recourse to War by Modifying Jus in Bello", *Yearbook of International Humanitarian Law*, P. 53-84;
- Hoffmann J., Nollkaemper A., 2012, *Responsibility to Protect. From Principle to Practice*, Amsterdam: Pallas Publications and Amsterdam University Press, P. 247-270;
- Holzgrefe, J.L., Keohane, R.O., (2004), *Humanitarian Intervention: Ethical, Legal and Political Dilemmas*, Cambridge: Cambridge University Press;
- Kahler M., (2006), *Territoriality and Conflict in an Era of Globalization*, Cambridge: Cambridge University Press;
- Malone D.M., (2004), *the Un Security Council From the Cold War to the 21st Century*, Boulder: Lynne Rienner Publishers;
- Meggie, G., (2004), *Ethics of Humanitarian Intervention*, Berlin: Ontos Verlag;
- Ronzitti, N., (2011), "Nato Intervention in Libya: A Genuine Action to Protect a Civilian Population in Mortal Danger or an Intervention Aimed at Regime Change?", *the Italian Yearbook of International Law*, P. 3-21;
- Vierucci, L. (2011), "The No-Fly Zone Over Libya: Enforcement Issues", *The Italian Yearbook of International Law*, P. 21-44.
- Welsh, J., (2011), "Civilian Protection in Libya: Putting Coercion and Controversy Back Into Rtop", *Ethics & International Affairs*, Vol. 25, No. 3 (September), P. 255-262.
- Zifcak S., (2012), "the Responsibility to Protect After Libya and Syria", *Melbourne Journal of International Law*, P. 1-35.

From Venice to Seoul. Rise, Resilience, and Decline of Nations. Institutions, Policies, and Culture – F1419

Giovanni Zanalda,
Duke University

This course offers an introduction to the economic history of development through the analysis of case studies ranging from Venice to contemporary emerging economies.

Section 1: We will review the main economic, political, and cultural determinants of the success of the Venetian empire in the midst of the second millennium. In this part of the course through a mix of lectures, guest speakers, and on-site visits in Venice we will focus on case studies of policies and institutions that underpinned the governance of the city/empire, its economic and military success, e.g. “council of ten”, guilds, arsenal, mint, diplomacy and banks. One of the objectives of this section of the course is to explain how Venice managed to overcome endogenous and exogenous shocks whether political/military, economic, and/or environmental for several centuries as well as to identify the causes of its decline.

Section 2: In the second part of this course we will apply a similar historical methodology to study the rise (and decline?) of emerging markets/economies. We will examine the post-1960 growth of countries such as South Korea, Singapore, China, Turkey, and Brazil (or other countries according to students’ interest) with a particular emphasis on institutional aspects. We will try to understand how these countries have managed to embark on a rapid growth trajectory, whether and how they have been able to sustain it, and how they could overcome the “middle-income trap” and the mature economy syndrome which rising and developed economies (including Venice) have faced at certain point in time. In this part we will incorporate case studies of countries, institutions and corporations with policy analysis of reforms (e.g., liberalization; top-down/bottom up development; changing patterns of international trade and capital flows).

The main objective of this course is to help students to develop an historical sensibility to the study of an economy whether from the past, as in the case of Venice, or more recent, as in the case of emerging markets. The focus on specific events, institutions, and policies in their historical context will help students to demystify the complex nature of development, often presented in theoretical terms or out of context. To emphasize this hand-on approach each student will collaborate with other students on a project identified according to students’ interests and backgrounds – for instance students interested in cultural aspects could focus on the role of fashion/ design in the success of Venice as a tourist destination or of the recent success of Korea’s TV series productions; students interested in policy aspects could focus

Giovanni Zanalda

B.A in Political Economy (Turin),
M.A. in International Economics, M.A.
and Ph.D. in History (Johns Hopkins).
Professor of Social Sciences,
Economics and History at Duke.
He is Associate Director of the Duke
University Center for International
Studies (DUCIS) where he co-chairs
with Geri Gereffi the seminar on
Globalization, Governance and
Development. He has been
consultant of the World Bank. Areas
of Interest: Economic History,
Financial History, History of
Development, International Political
Economy, Emerging Markets, Public
Policy, and History of Globalization
(16th century – present). Fields of
teaching include: the International
Economy from 1850 to the present;
History of Financial and Monetary
Crises; Globalization and History;
Finance, Trade, Institutions and
Emerging Markets.

on the role of the mint in Venice, the opening up of Turkey and Korea or reforms in China.

Throughout the semester we will use a vast array of primary and secondary sources and visual material and take advantage among others resources of the Venetian archives and the Visualizing Venice initiative. For more contemporary case studies we will use academic sources; private sector, IMF, and World Bank reports and databases; videos and media analyses.

Assignments and Grading

Class attendance

Class attendance is mandatory. Repeated late arrivals will impact on your attendance grade.

Class participation

Active participation is essential. Be prepared to discuss assigned readings, material used in the classroom, and students' presentations. I will keep track of active participation.

Presentations

Students will present assigned readings throughout the semester.

Written Assignments

Two short write-ups and presentations of two case studies: Each student will write a short response paper on TWO case studies and will lead the discussion during the hour of the corresponding class meeting. Guidelines and expectations will be discussed in class and posted on the course website

Final paper: Students will agree a topic with the instructor. Guidelines and expectations will be discussed in class and posted on the course website. The final paper (13/15 pages) will be due at the end of the semester.

Evaluation

- 1) Class attendance (10%)
- 2) Class participation (10%) and presentation of reading reports (15%)
- 3) Two short write-ups of case studies (10% +10%); in-class presentations (5% +5%)
- 4) Final paper (35%)

Readings

Students are expected to read the assigned reading ahead of class. Please note that the two readings lists included in this syllabus are examples of the readings we will do over the course of the semester. Students will need to read only those readings that will be labeled as required at the beginning of the semester. All readings (except those from the required texts) will be posted on the course website. All other material including announcements and new readings will become available on the course website as we go along in the semester.

Textbooks (Required)

Acemoglu, D., Robinson. *Why nations fail: The origins of power, prosperity and poverty*. New York: Crown Publishers. 2012
Spence, Michael. *The Next Convergence*, New York: Farrar, Straus and Giroux, 2011.

Section 1 – Venice: Selected readings from

Crowley, R., (2011). *City of fortune: How Venice won and lost a naval empire*. London: Faber and Faber.
Davis, R. C. (2004). In Marvin G. (Ed.), *Venice, the tourist maze: A cultural critique of the world's most touristed city*. Berkeley: University of California Press.
Dursteler E. (Ed.) (2013). *A companion to Venetian history, 1400-1797*. Leiden; Boston: Brill.
Johnson, E. J. (2004). *Portal of empire and wealth: Jacopo Sansovino's entrance to the venetian mint*. *The Art Bulletin*, 86(3), 430-458.
Lane, F. C., 1900-1984. (1944). *Andrea Barbarigo, merchant of Venice, 1418-1449*. Baltimore, The Johns Hopkins press, 1944.
Lane, F. C., 1900-1984. (1973). *Venice, a maritime republic electronic resource*. Baltimore: Johns Hopkins University Press.
Martin J. J. and Romano D. (Eds.). (2000), *Venice reconsidered: The history and civilization of an Italian city-state, 1297-1797*. Baltimore: Johns Hopkins University Press.
Mueller, R. C., & Lane, F. C. (1997). *The Venetian money market: Banks, panics, and the public debt, 1200-1500*. Baltimore: Johns Hopkins University Press.
O'Connell, M., (2009). *Men of empire: Power and negotiation in Venice's maritime state*. Baltimore: Johns Hopkins University Press.

- O'Malley M. and Welch E. S. (Eds.).(2007). *The material renaissance*. Manchester; New York: Palgrave.
- Parrott, D., author (2013). *The genius of Venice: Piazza San Marco and the making of the republic*. New York: Rizzoli Ex Libris.
- The rise of merchant empires: Long-distance trade in the early modern world, 1350-1750* (1990) Tracy J. D. (Ed.), Cambridge; New York : Cambridge University Press, 1990.
- Rothman, E. N. (2012). *Brokering empire: Trans-imperial subjects between Venice and Istanbul*. Ithaca: Cornell University Press.
- Sanudo, M., 1466-1536. (2008). In Labalme P. H., Sanguinetti White L. (Eds.), *Venice, città eccellentissima: Selections from the renaissance diaries of Marin Sanudo*. Baltimore: Johns Hopkins University Press.

Section 2 – Emerging Markets

- Classification of emerging markets. General trends 1970s-2012. Trade and capital flows. Global imbalances and balances. International institutions. Role of emerging markets in the global economy.
- Case Study: South Korea
- Case Study: China
- Case Study: India
- Case Study: Brazil/Chile/Mexico
- Case studies: Russia, Turkey, Indonesia, Vietnam, South Africa and other countries according to students' interest

Selected readings from:

- Amsden, A. H. (2001). *The rise of the rest: Challenges to the west from late-industrializing economies*. New York: Oxford University Press.
- Banking, trade, and industry: Europe, America, and Asia from the thirteenth to the twentieth century*. (1997). Kurgan-van Hentenryk G., Teichova A. and Ziegler D. (Eds.), Cambridge; New York: Cambridge University Press.
- China, Asia, and the new world economy* (2008). Eichengreen B. J., Pak Y. and Wyplosz C. (Eds.), Oxford; New York: Oxford University Press, 2008.
- The East Asian miracle: Economic growth and public policy* (1993). World Bank (Ed.). New York, N.Y.: Oxford University Press.
- Eichengreen, B. J. (2012). *From miracle to maturity: The growth of the Korean economy*. Cambridge, Mass.: Harvard University Press.
- The Korean popular culture reader* (2014). Kyung Hyun Kim and Youngmin Choe, editors, (Eds.). Durham: Duke University Press.

- The Korean wave: Korean popular culture in global context* (2014).
Yasue Kuwahara, Kuwahara Y., (Eds.). New York, NY: Palgrave
Macmillan.
- Nayyar, D., (2014). *Catch up: Developing countries in the world
economy*. Oxford: Oxford University Press.
- Pamuk, .(2009). *The Ottoman economy and its institutions*. Farnham,
England; Burlington, VT: Ashgate.
- Rothermund, D., (2008) *India: The rise of an Asian giant*. New Haven
[Conn.]; London: Yale University Press.
- Williamson, J. G., 2011. *Trade and poverty: When the third world fell
behind*. Cambridge, Mass.: MIT Press, c2011.
- World Bank, IMF, and OECD country reports will be used for the case
studies.

Economics and Management of the Arts – F1420

Bruno Bernardi,
Università Ca' Foscari Venezia

Learning objectives

Management of artistic and cultural productions focusing on:

_ resources measurement and control in staging events, governing institutions, and arts production;

_ values and expectations, communication, social and anthropologic determinants of overall performance.

Art and cultural production processes are a very interesting test area for research on intangibles, where a relevant part of competitive advantage may be achieved - also outside art & culture ventures.

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

Syllabus

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

Evaluation

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

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

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

Bruno Bernardi

Laurea (Ca' Foscari), Diploma in Directional Development (Bocconi, Milan). Professor of Business Administration at Ca' Foscari. Promoter and Chairman of the Master degree in Economics and Management of Arts and Cultural Activities. Coordinator of the Planning and Control Area within the Master's degree course in Cultural and Environmental Heritage Management, held in partnership with the Ecole Supérieure de Commerce, Paris. Was a member of the Venetian regional board for improvement of standards in museums. Previously taught at VIU in Fall 2012 and 2013. Research interests focus on planning and control systems (especially in cultural organizations), accountancy, Information Technology, management and behaviour, and distance learning processes through the Internet.

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

Digital Tools for Humanities – F1421

Caterina Balletti,
Università Iuav di Venezia

The digital imaging in Humanities and Cultural Heritage has become commonplace generally to provide accurate and detailed records, and to facilitate detailed analysis of objects, documents, buildings, and artifacts, to increase public access. Digital imaging technologies have developed rapidly in the last ten years, becoming more popular nowadays than their analogue counterparts, and increasing expectations from the general public about the range and quality of digital image material which should be made available by heritage institutions. Today there are many tools, techniques, and methodologies for creating and disseminating digital image representations of cultural heritage, architecture and territory. Cultural Heritage Imaging (CHI) fosters the development and adoption of technologies for digital capture and documentation of the world's cultural, scientific, and artistic treasures.

Teaching Method: Lectures are aimed at providing a theoretical explanation and a thorough knowledge of digital documentation; a practical lab will be set up to ensure active participation by the students through class-exercise and case analysis. Slideshows, videos and software application will be an essential part of the program.

Learning objectives: The course covers the principles and techniques of creating digital images by integrating traditional Computer Graphics with the most innovative Computational Photography.

At the end of the course, students will have the knowledge to:

- _ develop an understanding of the digital processes of documentation;
 - _ choose the digital tool most appropriate to their field of interest.
- Moreover they will have a collection of software (freeware and shareware) and the expertise to use it, whatever their field of interest.

Syllabus

The aim of the course is to provide the basis of acquisition, processing, storage and spread of digital images to support urban, architectural and archeological documentation, mainly encompassing:

- _ digital image acquisition;
- _ digital photographs;
- _ aerial images;
- _ geometric and radiometric processing;
- _ high dynamic range;

Caterina Balletti

Laurea (Iuav), Doctorate in Geodetic and Topographical Sciences (Politecnico, Milan). Works at the CIRCE Photogrammetry Laboratory, at Iuav, where she teaches "Survey" and "Processing Systems of Information". Taught at VIU in Fall 2012 and 2013. Author of more than 70 publications on Topographic and Cartographic topics. She was involved in research on "Digital Survey Methodologies, GIS and Multimedia Network for Architectural and Environmental Heritage" (Politecnico, Milan), "Survey and representation of Carlo Scarpa's works at Fondazione Querini Stampalia" (Querini Foundation and Iuav), "Archaeological and architectural survey and three-dimensional modeling systems" and "Digital memory of geometric forms. 3D scanners and digital photogrammetry: examination of systems for conducting surveys, for creating virtual models, for reproduction, for conservation and for the re-updating of objects" (Iuav).

- _ panoramas;
- _ photogrammetric rectification;
- _ geotagging;
- _ 3D stereoscopic images;
- _ multi-image based modeling.

Evaluation

60% oral presentations and class participation
40% final presentation of a practical application.

Readings

Daniele Marini, Maresa Bertolo, Alessandro Rizzi, *Comunicazione visiva digitale: fondamenti di eidomatica*, Addison Wesley, Milano, 2001.

Rafael C. Gonzalez, Richard E. Woods, *Digital image processing*, Prentice Hall, 2008.

Scientific papers and specific websites will be indicating by teaching staff.

Preservation of World Heritage Sites – F1422

Giorgio Gianighian,
Università Luav di Venezia

Course description: Training in UNESCO World Heritage Studies

The course is divided into three modules, ordered in such a way as to allow the students to follow the historical intellectual development that brought monuments – and much later historic landscape and urban fabric - to be considered and treated as a world heritage, beginning with the fathers of the discipline in the 19th century and including its twentieth century development, up to the 1972 UNESCO World Heritage Convention. The implementation of this charter in several countries will be analyzed, along with the Nomination processes.

The final task will concern the visiting of Italian sites in the Veneto: 1. Venice and its Lagoon; 2. Botanical Garden (Orto Botanico), Padua; 3. City of Vicenza and the Palladian Villas of the Veneto; 4. The Dolomites. The students, in their final written report, will be invited to assess the Nominations, analyzing the strong and the weak points.

Learning Outcomes

As a first result of the course the students will become acquainted with the field of restoration, from its historical beginning up to our own times, as well as in several different contexts in the world. The second result to be achieved will be an understanding of the criteria inspiring the selection of the most important sites of outstanding universal value and finding the best way to protect them.

Syllabus

Module 1: History and Theory of Restoration

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

Module 2: A significant number of Nominations will be analysed, in order to get acquainted with the procedures, the different problems to be dealt with and, in more than one case, the contradictions, involved in the process.

Giorgio Gianighian

Laurea in Architecture (luav).
Professor of Architectural Restoration at Luav, Vice-Director of the Shanghai Jiao Tong University International Research Center for Architectural Heritage Conservation, Member of the VIU Academic Council. Visiting Professor at the Schools of Architecture of the Universities of Tokyo, Jerusalem, and East London where he was responsible for the M.Sc. in Architectural Conservation. Previously taught at VIU in Spring 2003, Fall 2011, 2012 and 2013. Has conducted research in Armenia, Japan and Nepal. World Heritage City nomination consultant in Nepal, Republic of Armenia, Bosnia-Herzegovina and Moldova, for Unesco; expert consultant for the restoration of Ekmekcizade Caravanserai (Edirne, Turkey) for the European Commission. Professional work in Venice includes: the restoration of St. Mark's clock-tower; the restoration and reconditioning of the water cistern of the Fondaco dei Turchi.

These are the sites:

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

China: Mountain Resort and its Outlying Temples, Chengde, Longmen Grottoes;

Germany: Dresden Elbe Valley (listed in 2004, delisted in 2009), Classical Weimar (with Goethe's House);

India: Mountain Railways of India (limited to the first, The Darjeeling Himalayan Railway);

Iran: Shushtar Historical Hydraulic System, Armenian Monastic Ensembles of Iran;

Italy: as above indicated;

Japan: Historic Villages of Shirakawa-go and Gokayama;

Libya: Old Town of Ghadames;

Mexico: Historic Centre of Mexico City and Xochimilco;

Nepal: Kathmandu Valley;

Thailand: Historic City of Ayutthaya;

UK: Frontiers of the Roman Empire (limited to Hadrian's Wall), Blenheim Palace.

Module 3: Nomination fieldwork in four Italian WHS

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

Evaluation

Lectures for the first two modules, with some discussion seminars starting with the second module; then, site visits and more discussion seminars with the presentations in progress of the students.

The exam will consist in the presentation of a written report (3600 words plus illustrations) for the chosen WHS by each student or group of students.

20% Participation

30% General preparation concerning Modules 1 – 2

50% Student final written evaluation report on one of the four Veneto W.H.S.

Readings

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

N. Stanley Price, M. Kirby Talley Jr., A. Melucco Vaccaro (eds.), *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, The Getty Conservation Institute, Los Angeles, 1996.

J. Jokilehto, *A history of architectural conservation*, Oxford, Butterworth-Heinemann, 1999.

G. Gianighian, Italy, in R. Pickard (ed.), *Conservation of the European Built Heritage Series (Volume 1°): Policy and Law in Heritage Conservation*, E&FN SPON, London & New York, 2001, pp. 184-206.

Idem, Venice, Italy in R. Pickard (ed.), *Conservation of the European Built Heritage Series (Volume 2°): Management of Historic Centres*, E&FN SPON, London & New York, 2001, pp. 162-186.

N. Mitchell, M. Roessler, P.M. Tricaud, *A Handbook for Conservation and Management. World Heritage Cultural Landscapes*, 26, UNESCO World Heritage Centre, Paris 2009.

Digital Texts and Multicultural Studies – F1423

Federico Boschetti,

Consiglio Nazionale delle Ricerche

The course aims at illustrating the complete work-flow from bilingual printed editions out of copyright to digital editions, linguistically analyzed and annotated by the students.

The first part of the course is devoted to the techniques of acquiring digital texts from printed editions by Optical Character Recognition (OCR). Page images are scanned by the teacher or downloaded from repositories available online, such as archive.org. Open source OCR engines and tools developed at the ILC-CNR of Pisa in partnership with the Perseus Project of Boston are described and used by the students during the labs. Examples suggested by the teacher are mainly based on Greek texts with English translation, due to the interesting challenges offered by polytonic Greek, but no preliminary knowledge of the language is required. Students can base their midterm projects on short texts written in different languages, if either the original or the translation is in Greek, Latin, English, German, French, Spanish, Italian or Venetian and they have a good mastery of the other language. Typical examples are the Venetian and the Italian translations of the first book of the Iliad by Casanova or some epigrams of the Anthologia Palatina in Greek and the related translation into a modern language, but texts and translations can be both in modern languages on topics selected by the students and discussed with the teacher. The principles of the Text Encoding Initiative (TEI) guidelines are illustrated and students are requested to provide their texts with minimal meta-information (author, title, edition, etc.), layout annotation (division in paragraphs, separation between text and critical apparatus, etc.) and anchors between the source and the related translation.

The second part of the course is devoted to the illustration of tools for linguistic analyses, such as lemmatization, morphological analysis and syntactic parsing. During the lab, automated linguistic analyses are performed by the students on their texts. The suite of tools for editing and annotating texts developed at the Perseus Project (Perseids) is illustrated and tested with the students. Finally, the features of Aporia, the system for text retrieval developed at the ILC-CNR, are described and texts selected by the students, provided with linguistic analyses, are uploaded on the platform. Texts visualized in parallel (at the level of granularity established by the distance of the anchors between source and translation) are annotated by the students with historical, stylistic and linguistic annotations, focusing in particular on the main differences between the original text and its translation, due to cultural factors.

Federico Boschetti

Laurea in Ancient Greek Literature (Ca' Foscari), International Doctorate in Classical Philology (Trent and Lille III), Doctorate in Cognitive and Brain Sciences - Language, Interaction and Computation (Trent). Researcher at Institute of Computational Linguistics of CNR. Visiting lecturer at the University of Leipzig and Visiting Lecturer at Tufts University. He was Programmer and Assistant for digitization of Latin texts at the University of Padua. Main fields of research: Formal and Computational Philology, Corpus Analysis, and Greek Philology.

Learning outcomes of the course: Students will learn to manage the complete digitization work-flow of multilingual texts and will be able to annotate texts focusing their attention on cultural differences between the original work and its translation.

Syllabus

Orientation Week Course presentation and Opening Ceremony

1. 1.1 Acquisition of text images

1.2 Repertories of text images available online (+Lab)

2. 2.1 Optical Character Recognition (OCR) – Overview

2.2 OCR challenges: low quality images, damaged pages, etc.

3. 3.1 Open source OCR engines (Gamera - Tesseract - OCRopus)

3.2 The OCR work-flow: training - recognition - alignment and selection of best results (+Lab)

4. 4.1 Dictionaries and spell-checkers

4.2 Computer-assisted final corrections (+Lab)

5. 5.1 Text Encoding Initiative (TEI) guidelines – Overview

5.2 From plain text (corrected OCR output) to TEI-compliant XML files (+Lab)

6. 6.1 TEI annotation for critical editions

6.2 Programming simple scripts in Python in order to extract relevant information from XML files (+Lab)

MIDTERM BREAK

7. 7.1 Presentation and discussion of the TEI-compliant documents prepared by the students

7.2 Aporia and Perseis: tools to edit and annotate multilingual documents (+Lab)

8. 8.1 Lemmatization and Morphological Analysis

8.2 Lemmatizers and Part-of-Speech (POS)-taggers (+Lab)

9. 9.1 Syntactic annotation and syntactic parsers

9.2 Treebanks and tools for the syntactic manual annotation and/or correction (+Lab)

10. 10.1 Semantic analysis

10.2 Multilingual WordNets (+Lab)

11. 11.1 Alignment of bilingual texts – Overview

11.2 Performing the alignment of bilingual texts (+Lab)

12. 12.1 Annotation of parallel texts – Overview

12.2 Annotation of bilingual texts provided with automated linguistic analyses (+Lab)

Exam Week Presentation of the final papers

Evaluation

The course is composed of lectures and labs. Evaluation is structured in five steps: attendance (10%); outcomes of the first lab, related to the digitization and TEI annotation of a text (15%); midterm exam: a short essay related to the activity of the first part of the course (25%); outcomes of the second lab, related to the application of linguistic analyses and historical and stylistic commentary on the text (15%); final exam: a short essay related to the activity of the second part of the course (35%).

10% Attendance

15% First lab

25% Midterm exam

15% Second lab

35% Final exam

Readings

Materials that must be studied by the students will be discussed and justified in class.

- A. Babeu, *Rome Wasn't Digitized in a Day: Building a Cyberinfrastructure for Digital Classicists*, Washington (DC) 2011, 12-31, <http://www.clir.org/pubs/reports/pub150>
- D. Bamman, G. Crane. 2008. *Building a Dynamic Lexicon from a Digital Library*. In Proceedings of the 8th ACM/IEEE-CS joint conference on Digital libraries (JCDL 2008), Pittsburgh (PA).
- D. Bamman, F. Mambriani, G. Crane. 2009. *An Ownership Model of Annotation: The Ancient Greek Dependency Treebank*. In *TLT 2009: Proceedings of the Eighth International Workshop on Treebanks and Linguistic Theories Conference*, Milan, Italy: Northern European Association for Language Technology (NEALT), <http://dl.tufts.edu/catalog/tufts:PB.001.002.00008>
- F. Boschetti, M. Romanello, A. Babeu, D. Bamman, G. Crane. 2009. *Improving OCR Accuracy for Classical Critical Editions*. In M. Agosti, J. Borbinha, S. Kapidakis, C. Papatheodorou, G. Tsakonas. *Research and Advanced Technology for Digital Libraries, Proceedings*, Berlin, 156-167, <http://www.perseus.tufts.edu/~ababeu/ecdl2009-preprint.pdf>
- L. Burnard, S. Bauman. 2013. *TEI P5: Guidelines for Electronic Text Encoding and Interchange*. Charlottesville (VA), 385-404, <http://www.tei-c.org/release/doc/tei-p5-doc/en/Guidelines.pdf>
- G. Crane. 1991. *Generating and Parsing Classical Greek*. In *Literary and Linguistic Computing*, 6, 4.

- G. Crane, A. Jones, D. Bamman, L. Cerrato, D. Mimno, D. Packel, D. Sculley, G. Weaver. 2006. *Beyond Digital Incunabula: Modeling the Next Generation of Digital Libraries*. In *Proceedings of Research and Advanced Technology for Digital Libraries: 10th European conference*, ECDL 2006, Alicante, Spain, September 17-22, 353-366, <http://www.eecs.tufts.edu/~dsculley/papers/incunabula.pdf>
- G. Crane, B. Almas, A. Babeu, L. Cerrato, M. Harrington, D. Bamman, H. Diakoff. 2012. *Student Researchers, Citizen Scholars and the Trillion Word Library*. In *Proceedings of the 12th ACM/IEEE-CS Joint Conference on Digital libraries (JCDL 2012)*, Washington (DC), 213-222, <http://dl.tufts.edu/catalog/tufts:PB.001.001.00023>
- F. Dell'Orletta, M. Federico, S. Montemagni, V. Pirrelli. 2007. *Maximum Entropy for Italian POS Tagging*. In *Proceedings of Workshop Evalita 2007*. *Intelligenza Artificiale* 4, 2.
- F. Dell'Orletta. 2009. *Ensemble system for Part-of-Speech tagging*. In *Proceedings of Evalita'09, Evaluation of NLP and Speech Tools for Italian*, Reggio Emilia, December.
- C. Fellbaum. 1998. *WordNet: An Electronical Lexical Database*. Cambridge (MA), Introduction.
- E. Pianta, L. Bentivogli, C. Girardi. 2002. *MultiWordNet: developing an aligned multilingual database*. In *Proceedings of the First International Conference on Global WordNet*, Mysore, India, January 21-25, <http://multiwordnet.fbk.eu/paper/MWN-India-published.pdf>
- A. Roventini, A. Alonge, N. Calzolari, B. Magnini, F. Bertagna. 2000. *ItalWordNet: a Large Semantic Database for Italian*. In *Proceedings of the 2nd International Conference on Language Resources and Evaluation (LREC 2000)*, Athens, Greece, 31 May – 2 June 2000, Volume II, Paris, The European Language Resources Association (ELRA), 783-790, <http://www.lrec-conf.org/proceedings/lrec2000/pdf/129.pdf>

Culture of Digital Society – F1424

Ilya Levin,
Tel Aviv University

Digital technologies affect not only everyday life, but all aspects of human existence - culture, safety, personal identity. It is becoming increasingly important to recognize the impact of the digital technologies on people as individuals, as well on societal repercussions. In this course, emphasis will be placed on understanding how the Digital Society came out, from the very beginning of digitalisation up to creation of cyberspace and online subcultures. The course will also refer to a broad spectrum of phenomena and problems related to the Digital Society, such as: privacy, information management, identity, relationships, government interfaces, virtual worlds, and mass media. Each student, upon completion of this course, should be able to recognize, understand and define the core cultural issues of the Digital Society. Due to the broad range of aspects and phenomena relating to the Digital Society, the students will be encouraged to creatively choose and pursue their individual areas of interest within the topic. Additionally, the students will gain a working knowledge of the critical, key elements within the content they have selected. The format of the course will include lectures, homework and participation of the students in discussions both in the class and on the Web. The course will focus on the cultural aspects of Digital Society. The students will be given the opportunity of understanding the various cultural implications of the Digital Technologies, by developing their analytical and methodological skills when studying specific cases related to the digital culture.

The structure of the course is as follows

The introductory part of the course defines the general concept of Culture and will refer to historical forms of culture, different cultural paradigms, evolution of the culture of mankind. The introductory part will also address the methodology of cultural studies. Further into the course, the Digital Society will be examined as the end of Modernity, bringing a number of specific changes in various spheres of the human life: sociology, history, anthropology, ethics, etc. The culture of the Digital Society will be presented using the Author's original model of a three-dimensional space defining three types of Digital Culture: Social, Spiritual and Technological. Each of the above types of culture will be separately addressed in the course. The course will also refer to new cultural phenomena respectively related to the three types of the Digital Culture, namely to social media, personal identity online, and big data. The course will be concluded by discussing the ways in which

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the Digital Society might evolve. The concept of Digital Enlightenment - which is one anticipated future of the Digital Society – will be presented as an actual problem of the digital culture.

Syllabus

1. Introduction. The concept of culture. Definitions of Culture. Cultural Studies. Different approaches to Cultural Studies. Culture vs. Nature. Evolution of the culture of mankind.
2. The space of culture. Three axes of culture: knowledge, value, regulations. Three faces of culture: Spiritual culture, Social Culture, Technological Culture. Paradigms of Culture. Forms of culture.
3. Historical forms of culture. The culture of the Enlightenment. Roots of Enlightenment culture. Fundamental values of the Enlightenment. Spiritual Culture of the Enlightenment. Scientific and technological culture of the Enlightenment. Social culture of the Enlightenment. Civil Society.
4. The Concept of the Information Society. Evolution of the concept. Crisis of the concept. The concept of Virtualization. Virtual Society. De-reification of the Society.
5. Digital Society. Characteristics of a Digital Society. Society transformations. The end of Modernity. Distributed responsibility. From History to Hyper History. Blurring of the distinction between reality and virtuality. Blurring of the distinctions between human, machine and nature. Shift to multiple-agent system.
6. Anthropology of the Digital Society. To be human in a hyper-connected era. Physical Person, Legal Person, Digital Person.
7. Western Society in the Digital era. Fundamental contradictions between Digital technologies and Enlightenment principles. Digital Feudalism.
8. Social Culture of Digital Society. Forming Social Consciousness in a Digital Society. Social Media. Digital Person vs. Legal Person.
9. Social Culture of Digital Society. Distributed responsibility. Rethinking government structures. Fears and risks in hyper-connected era. Reversal from information scarcity to information abundance. Shift from the primacy of entities to the primacy of interactions.
10. Scientific Technological Culture of the Digital Society. Evolution of computing. Data domination computing. Context aware computing. Socially Aware Computing. Big Data. Data Intensive Science. The Forth paradigm of Science.

11. Spiritual Culture of Digital Society. Identity on the web. Personal Identity on-line. Partial Identity. Multiple Identity. Digital Self. Magnetisation of Personal Data. Social Digital Curation. Personal media.
12. Eve of Digital Enlightenment. Dialectical Contradictions between values of Modern Society and a Digital Society.

Evaluation

Students will be required to perform a midterm written assignment, to make one in-class presentation, and to prepare a final paper. Attending all scheduled activities is compulsory.

Readings

Creeber, G., & Martin, R. (Eds.). (2009). *Digital culture: Understanding new media*. McGraw- Hill International.

European Commission. "Digital Agenda for Europe: A Europe 2020 Initiative." *The Onlife Initiative. Concept Reengineering Exercise: Rethinking Public Spaces in the Digital Transition* (2013).

Hildebrandt, M., O'Hara, K., & Waidner, M. (Eds.). (2013). *Digital Enlightenment Yearbook 2013: The Value of Personal Data*. IOS Press.

Gere, Charlie. (2008). *Digital Culture* (2nd Ed.). Reaktion Books.

Palfrey, John, & Urs Gasser. (2008) *Born Digital: Understanding the First Generation of Digital Natives*. Basic Books.

Education Through Technology – F1425

Ilya Levin,
Tel Aviv University

The course covers a number of traditional topics: basics of digital technologies and educational concepts; using digital educational tools; new media as a learning environment; and a new form of web presence. Additionally, the course is complemented by an exercise in computer simulation, presented in the course as one of the most important innovative technologies in education.

The course comprises four main parts:

- _ fundamentals of digital technologies;
- _ fundamentals of education;
- _ simulation based learning environments;
- _ learning in a hyper-connected world.

The goal of the first part of the course is to provide students with an understanding of what are the critical characteristics of the digital technology, that make that technology so important in modern human life. In the context of the fundamentals of digital technology, not only the purely technological aspects, but also the history and the philosophy of digital technologies will be presented and considered.

The second part of the course is devoted to fundamentals of education considered in the historical perspective. The main pedagogical concepts as well as contemporary educational ideas will be studied.

The third part of the course is devoted to fundamental approaches to learning – constructionism considered as an alternative approach to the traditional instructionism. Computer simulations as a form of learning environment will be presented. Computer simulations are presented as a natural research methodology, which provide a powerful tool complementing both theoretical and speculative studies.

The main goal of the fourth part of the course is to introduce students into the digital, networked world. Up-to-date networked learning environments will be presented. This part of the course requires some practical work and the use of a number of tools, which allow experiencing such new phenomena as: social media, personal publishing, personal identity online, context aware computing, etc.

The proposed class for students will be half theoretical and half technical. The class will require learning and using some technical skills (for example, for exploring social networks or a number of applications such as: Evernote, Omnifocus, Scoop.it, simulation software and others). These will be necessary to develop the students' web presence via a social network, to create computer simulations for various fields of humanities by using a simulation software (Excel, Scratch, Stella).

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This course will:

- 1) Allow the students to understand modern digital technologies both as a fundamental phenomenon, and as a synergetic component of the modern human life.
- 2) Provide the students with factual knowledge in terminology, classification, methods and trends of the digital technologies.
- 3) Developing competency, points of view and specific skills needed for professionals in the fields closely related to this course.
- 4) Teach the students how to use the computer means for solving problems in class.

Syllabus

1. Introduction. The main goals of the course. The structure of the course. Main concepts. Main problems. Grading policy. Requirements. Assignments.
2. The concept of technology. Definitions of Technology. Philosophy of technology. The problem of instrumentalism.
3. Information Technologies. Evolution of Information Technologies. From Antikythera to iPad: Pascal, Babbage, Zuse, von Neumann, Microsoft, Apple, Google, Facebook. Social computing. Ubiquitous phenomenon.
4. Fundamentals of Digital Technologies. Main concepts of computing. Automata. Algorithms. Information. Codes.
5. Fundamentals of education. History of pedagogical ideas: from Confucius to Papert. Main pedagogical concepts. Contemporary pedagogical ideas. Education in digital age.
6. Instructionism vs. Constructionism. Seymour Papert and his powerful ideas. Personalization of Learning. Microworlds. Constructive Learning Environment.
7. Evolution of personal learning environments. Logo-programming.
8. Contemporary personal learning environments. Scratch-programming.
9. Modeling in education. Simulation tools. Simulation of processes. System Dynamics simulation. Stella programming.
10. Ontologically neutral learning environments. Excel based modeling. Behavior and Structural simulations.
11. Digital technologies in Humanity class. Construction. Explanation. Prediction. Experimentation. Discovery. Justification.
12. Social vs. Personal. Social Learning Environment. Personal Information Management. Personal data. Identity online. Digital life.

13. Cloud computing. Mobile computing. “Get Things Done” applications: Evernote. Omnifocus. Workflow. Priority Matrix.

Evaluation

Students will be required to perform a *midterm written assignment*, to make one *in-class presentation*, and to prepare a *final work* (the final work will include development of an exemplary lesson for a school of the Digital Society). Attending all scheduled activities is compulsory.

Readings

Landriscina, F. (2013). *Simulation and Learning: A Model-Centered Approach*. Springer.

Martinez, S. L., & Stager, G. (2013). *Invent to learn: Making, tinkering, and engineering in the classroom*. Constructing Modern Knowledge Press.

Mitcham, C. (1994). *Thinking through technology: The path between engineering and philosophy*. University of Chicago Press.

Papert, S. (1980). *Mindstorms: Children, computers, and powerful ideas*. Basic Books, Inc.

Fall 2014 Seminars

September 8-12

Carmina Burana

Prof. Jan Golch, Prof. Lorenz Welker - Dept. of Musicology, LMU
Prof. Dr. Ernst Hellgardt - Dept. of German Studies, LMU
Prof. Dr. Carmen Cardelle de Hartmann - Faculty of Philosophy, University of Zurich

September 15-19

Relational Autonomy

Prof. Christine Bratu - Faculty of Philosophy, LMU
Prof. Fiorella Battaglia - Philosophy of Science and the Study of Religion, LMU
Prof. Mari Mikkola - Institute of Philosophy, Humboldt University, Berlin

September 22-26

Child language acquisition, sound change, and speech disorders

Prof. Jonathan Harrington - Institute of Phonetics and Speech Processing, LMU

September 29-October 3

Natura Loquitur? Aesthetics and the Romantic Imagination

Prof. Anselm Haverkamp - Faculty of Philosophy, Philosophy of Science and the Study of Religion, LMU
Prof. Michael F. Zimmermann - Dept. Of Art History, LMU
Prof. Barbara Vinken - Institute for Romance Philology, LMU

October 27-31

Diplomats and Diplomatic Contacts in the Middle Ages and Early Modern Times (14th-16th centuries)

Prof. Claudia Märtl - Dept. of Medieval Studies, LMU
Prof. Oliver Jens Schmitt - Dept. Of History of Eastern and South-Eastern Europe, University of Wien

November 10-14

The Ethics of Violence

Prof. Stephan Sellmaier, Prof. Dr. Mechthild Schäfer, Dr. Michael von Grundherr - Department of Philosophy, Center for Neurophilosophy and Ethics of Neuroscience, LMU

Students must register at least one month before the seminar commences.

Apply to shss@univiu.org

Spring 2015 Courses

Art and Architecture in Renaissance Venice

Richard Schofield,
Università Iuav di Venezia

History of Venice

Luca Pes,
Venice International University

Italian Contemporary History in Films

Luca Pes, Venice International University

Italian Fashion and Design

TBD

Venice and the Republican Tradition. Self-Governance and Empire in Ancient and Modern Political Philosophy

Günter Zöller,
Ludwig-Maximilians-Universität

Italian for Foreigners - beginner, intermediate, upper-intermediate levels

Massimo Brunzin,
Venice International University

Intercultural Communication

Ludovica Scarpa,
Università Iuav di Venezia

Gender Studies

Deborah Levenson, Boston College

Comparing East and West

TBD

Literature and the City: A Global Perspective

Elena Gomel, Tel Aviv University

Identity, Heritage and Globalization

Deborah Levenson, Boston College

Globalization, Ethics, Welfare and Human Rights

Francesca Coin,
Università Ca' Foscari Venezia

Global Governance for Peace and Security, Cooperation and Development

Cristina Dallara, Consiglio Nazionale delle Ricerche

Globalization, Environment and Sustainable Development

Ignazio Musu & Ilda Mannino,
Venice International University

Cities, Global Change and Sustainable Development

Margherita Turvani, Università Iuav di Venezia

Globalization and Competitiveness: Global Value Chains

Stefano Micelli & Giulio Buciuni,
Università Ca' Foscari di Venezia

Coastal Wetlands, Lagoons and Estuaries: Environmental Monitoring and Management

TBD

Introduction to Satellite Remote Sensing of Coastal Environment

TBD

Conservation of the Industrial Heritage

Giovanni Luigi Fontana,
Università degli Studi di Padova

Law and Liberty. Political Freedom in the Modern Tradition

Günter Zöller, Ludwig-Maximilians-Universität

Introduction to Visual Studies

Natalia Mazur,
Ilya Doronchenkov, European University at St. Petersburg

Decoding Old Masters: Different Approaches to Enigmatic Paintings

Natalia Mazur,
Ilya Doronchenkov, European University at St. Petersburg

Science Fiction and Postmodernity

Elana Gomel, Tel Aviv University

Academic Calendar

Spring 2015

Orientation week

February 16-20

Opening Ceremony

February 19

Courses begin

February 23

Midterm break

April 6-10

Courses end

May 22

Exam week

May 25- May 29

National holidays

April 6, April 25, May 1

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

Marciana

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

Fondazione Cini

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

Querini Stampalia

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

Museo Correr

Art History,
San Marco 52;
tel. 041 2405211,
biblioteca.correr@comune.
venezia.it
Monday, Wednesday and Friday
08.30-13.30,
Tuesday and Thursday
08.30-17.00

Levi Foundation

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

Archives of the Biennale

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

Libraries of Università Ca' Foscari Venezia

Cultural Flow Zone (CFZ)

The Cultural Flow Zone (CFZ) was restored in 2005 and is made of four different spaces, the so-called "Tese". It has a reading room with over 300 places, 24 computers with internet connectivity, photocopying and multimedia facilities and it has a large selection of bibliographic and electronic resources.

Zattere, Dorsoduro 1392, Venice
tel. +39 041 234 5820 / 5811,
cfz@unive.it

www.unive.it/cfz

Opening Hours:

from Monday to Friday

9.00 am - 24.00

Saturday

9.00 am to 20.00

Sunday

2.00 pm to 24.00

Notice:

quick reference, book loans and returns, library registration, information and other services only from Monday to Friday
9.00 am - 6.30 pm

Library of Economics (BEC)

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

book loans, book reference, bibliographical assistance, a multimedia room with 30 pcs, reference assistance for databases and photocopying.

Fondamenta San Giobbe,

Cannaregio 873, Venice

tel. 041 2348763,

bec@unive.it

www.unive.it/bec

Opening Hours:

from Monday to Friday

8.30 am - 19.45 pm

Saturday

9.00 am to 13.00

Notice:

from Monday to Friday

6.15 pm - 19.45

and on Saturdays:

reference, photocopying and

book return services only.

Library of Humanities (BAUM)

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

The Library of Humanities offers many different services, such as: book loans, book reference, reference assistance, databases, photocopying and scanning facilities.

Malcanton Marcorà complex,

Dorsoduro 3484/D, Venice

tel. +39 041 234 5613

baum@unive.it,

www.unive.it/baum

Opening Hours:

from Monday to Friday

8.30 am - 24.00;

Saturday

9.00 am - 13.00

Reference:

from Monday to Friday

8.30 am - 18.30;

Saturday

9.00 am - 13.00

(with the exception of the underground floors)

Book loans:

from Monday to Friday

8.30 am - 18.15

Self-access photocopying:

from Monday to Friday

8.30 am - 24.00;

Saturday

9.00 am - 13.00

Self-access scanning

and printing:

from Monday to Friday

8.30 am - 24.00;

Saturday

9.00 am - 13.00

Library of Mathematical, Physical and Natural Sciences (BAS)

The collection of the Library of Mathematical, Physical and Natural Sciences (BAS) includes resources in the following scientific areas: Chemistry, Physics, Nanotechnologies, Environmental Sciences, Materials Sciences and so on. It has two different buildings - one in Venice and another in Mestre - and offers various services, such as book loans, book reference, reference assistance, databases and photocopying facilities.

Santa Marta 2137, Venice, via Torino 155, Mestre
tel. +39 041 234 8516 (Santa Marta) / 8454 (via Torino);
bibliobas@unive.it

Opening Hours:

Santa Marta:
from Monday to Friday
8.30 am - 19.00;
via Torino:
from Monday to Friday
8.30 am - 18.30

European Documentation Center (CDE)

c/o Library of East Asian Studies (ASIA-OR)
Palazzo Vendramin dei Carmini, Dorsoduro 3462, Venice
tel. +39 041 234 9503,
cde@unive.it

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

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

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

Opening Hours:
from Monday to Friday
10.00 am - 13.00

Historical Library

Ca' Foscari Historical Library was established in 1868 with the foundation of the University. The Historical Library includes about 80,000 books and periodicals from the sixteenth to the mid-twentieth century. It also includes 21 collections given by university professors and Rectors.

Ca' Bernardo, Dorsoduro 3199, Venice
tel. +39 041 234 5832,
fondostorico@unive.it

Opening hours:
from Monday to Friday
9.00 am - 17.00
(admittance by appointment only)

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
Contacts:

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

Libraries of Università Iuav di Venezia

Library of Eurasian Studies (EURASIA)

Ca' Cappello, San Polo 2035,
Venice

tel. +39 041 234 8852

bibeuras@unive.it

Opening hours:

from Monday to Friday

8.00 am - 20.00;

Saturday

8:00 am - 14.00

Additional library services only
from Monday to Thursday

9.00 am - 17.00

and Friday

9.00 am - 14.00

Library of East Asian Studies (ASIA-OR)

Palazzo Vendramin dei Carmini,
Dorsoduro 3462, Venice

tel. +39 041 234 9551 / 9503

asiabib@unive.it

Opening hours:

from Monday to Friday

9.00 am - 19.00

Additional library services till
17.30 only

Central Library

Tolentini, S. Croce 191;

tel. 041 2571104,

sbd@sally.iuav.it

Reading Room:

Monday to Friday

09.00-24.00

Consultation and loans:

Monday to Friday

09.00-20.00

Reserve Room:

Monday to Friday

09.00-18.30

Urban Planning Library, "G. Astengo"

Temporarily at Tolentini,

S. Croce 191;

bc@sally.iuav.it

Architectural Planning Library closed shelves

Ex Cottonificio Veneziano,

S. Marta, Dorsoduro 2196;

041 2571008,

dpa@marcie.iuav.it

Reading Room:

Monday to Friday

09.30-18.30

Consultation and loans:

Monday to Friday

09.30-18.30

History of Architecture Library closed shelves

Palazzo Badoer,

Calle della Laca, S. Polo 2468;

tel. 041 257-1423/ -1430,

dsa@sally.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	F1406 Italian for Foreigners, Brunzin/Facen/Meneghetti F1407 Intercultural Communication, Balboni F1423 Digital Texts and Multicultural Studies, Boschetti	F1406 Italian for Foreigners, Brunzin/Facen/Meneghetti F1421 Digital Tools for Humanities, Balletti F1413 Comparative History, Krom
11.00-12.30	F1406 Italian for Foreigners, Brunzin/Facen/Meneghetti F1402 History of Venice, Pes F1401 Art and Architecture in Renaissance Venice, Pattanaro/Savy	F1406 Italian for Foreigners, Brunzin/Facen/Meneghetti F1411 Modernism in Literature, Art and Music: Europe and the United States, Sweeney
13.30-15.00	F1404 The Architectural and Urban Heritage of Venice in Modern and Contemporary Time, Zucconi/Di Lenardo F1412 Fashion and Modernity, Vinken F1416 Identity, Heritage and Globalization, Zanalda	F1422 Preservation of World Heritage Sites, Gianighian F1415 Revolution and Social Transformation: Sources and Contemporary Examples, Sweeney
15.15-16.45	F1403 Italian Contemporary History in Films, Pes F1405 The Stones of Venice and The Seven Lamps of Architecture, Vinken F1419 From Venice to Seoul. Rise, Resilience and Decline of Nations. Institutions, Policies and Culture, Zanalda F1417 Globalization, Ethics, Welfare and Human Rights, Pavone	F1410 Japan in Translation: a Survey of Japanese Literature, Vardaman F1425 Education Through Technology, Levin F1414 Early Modern State Building in Europe: a Comparative Perspective, Krom
17.00-18.30	F1417 Globalization, Ethics, Welfare and Human Rights, Pavone VIU Movie Series Movies on Italy and Venice and movies proposed by VIU international students body in original language with English subtitles	F1409 Comparing East and West, Vardaman F1424 Culture of Digital Society, Levin F1420 Economics and Management of the Arts, Bernardi

Weekly Schedule

Wednesday

F1406 Italian for Foreigners, Brunzin/Facen/Meneghetti
F1407 Intercultural Communication, Balboni
F1423 Digital Texts and Multicultural Studies, Boschetti

F1406 Italian for Foreigners, Brunzin/Facen/Meneghetti
F1402 History of Venice, Pes
F1401 Art and Architecture in Renaissance Venice, Pattanaro/Savy

F1404 The Architectural and Urban Heritage of Venice in Modern and Contemporary Time, Zucconi/Di Lenardo
F1412 Fashion and Modernity, Vinken
F1416 Identity, Heritage and Globalization, Zanalda

F1403 Italian Contemporary History in Films, Pes
F1405 The Stones of Venice and The Seven Lamps of Architecture, Vinken
F1419 From Venice to Seoul. Rise, Resilience and Decline of Nations. Institutions, Policies and Culture, Zanalda

VIULIFE

Co-curricular Program:
Open Lectures
Guest Lectures
Cultural Events
Transcultural game

Thursday

F1406 Italian for Foreigners, Brunzin/Facen/Meneghetti
F1421 Digital Tools for Humanities, Balletti
F1413 Comparative History, Krom

F1406 Italian for Foreigners, Brunzin/Facen/Meneghetti
F1411 Modernism in Literature, Art and Music: Europe and the United States, Sweeney

F1422 Preservation of World Heritage Sites, Gianighian
F1415 Revolution and Social Transformation: Sources and Contemporary Examples, Sweeney

F1410 Japan in Translation: a Survey of Japanese Literature, Vardaman
F1425 Education Through Technology, Levin
F1414 Early Modern State Building in Europe: a Comparative Perspective, Krom

F1409 Comparing East and West, Vardaman
F1424 Culture of Digital Society, Levin
F1420 Economics and Management of the Arts, Bernardi

Friday

Site visits, field trips:
Site visits and field trips related to courses are arranged on Fridays.

Rescheduled classes:
There will be 2 Fridays during the semester dedicated to rescheduled lectures:

Friday, November 14
Friday, December 5 *

VIULIFE

Co-Curricular Program

VIU will also organize a series of co-curricular activities on Fridays during the semester.

Visits to:

Palazzo Ducale
Ghetto
St. Mark Basilica
Biennale of Architecture of Venice
Lagoon Tour
Port of Venice and MOSE Tour
Palladian Villas, Vicenza
trip to Padua

* There will be no classes on Monday, December 8 as it is a public holiday. All classes will be rescheduled on Friday, December 5.

NATIONAL and LOCAL PUBLIC HOLIDAYS: November 1, November 21, December 8.

September

October

1		
2		
3		
4		
5		
6		
7		
8	Orientation Week	
9	Orientation Week	
10	Orientation Week	
11	Opening Ceremony	
12	Orientation Week	
13		
14		
15	Courses begin	
16		
17		
18		
19		
20		
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29		Midterm break
30		Midterm break
31		Midterm break

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- 15, 51, 104, 105 Comparative History
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- 15, 86, 104, 105 Digital Texts and Multicultural Studies
- 15, 81, 104, 105 Digital Tools for Humanities
- 96 Diplomats and Diplomatic Contacts in the Middle Ages and Early Modern Times (14th-16th centuries)
- 15, 54, 104, 105 Early Modern State Building: a Comparative Perspective
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97	Giovanni Luigi Fontana				
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**can I DO
an INTERNSHIP?
IS THERE a PC
LABORATORY?
are THERE
SITE VISITS?**

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