

ITT3956
Italian Culture Study Abroad (In Translation)
Venice and Its Reflections
with Academic Service Learning Option

VENICE, SUMMER 2 2019

As the Twentieth century draws to a close, no one knows quite what to expect, if anything, of the future. There is a strong need for magic, for a place that is outside of time, for a postponement of reality. For Venice.

Gore Vidal

If Venice did not have its bridge, Europe would be an island

Mario Stefani (?)

"[Venice] bruises my soul"

Cimmerian's Journal, Venice 2010

*Translate my love into stars
into bridges and canals
crissing and crossing
the soft ridges of your skin
labyrinthine and fine
Zac Scalzo, Venice 2015*

3 credits

No Prerequisites

Prof.: Ilaria Serra

Email: iserra1@fau.edu

Office hour and location: N/A (always available by appointment)

Phone Number: N/A

Class meeting time and place: Palazzina Briati, B1, T-R 1:00-2:20
Fabbrica del Vedere, TBA

Course Description

Credit for enrollment in approved study abroad programs. This course offers an overview of Venetian culture and literature to make students aware of the particular Venetian environment through time and in space. First-hand contact with the city and its locations is material for thoughtful reflection and integral part of this class. The course includes works of Venetian literature (in translation), a selection of films that use Venice as their physical and emotional set, and a presentation of visual arts and crafts that distinguish Venice. It also incorporates several visits to the city's historical sites that relate to the course content. It may be taken for ASL (Academic Service Learning) credits by fulfilling the syllabus criteria.

Course Objectives

- 1- This course is purposefully designed for Florida Atlantic University Study Abroad Program in Venice, Italy, and it aims to give students a deep understanding of the town they will inhabit for six weeks of their life. They will acquire a useful knowledge of the city's past, the city's cultural production, and its contemporary "consumption".
- 2- The course will enhance student's skills in reading, not only words on paper but also visual material, and concrete signs of the city.

- 3- The course give students an opportunity to create their own journal of their unique experience of living in Venice, by stimulating their writing skills and creativity.

Required Readings:

- Da Mosto, Francesco. *Francesco's Venice: The Dramatic History of the World's Most Beautiful City* (London: BBC Books, 2007).
- Course package (available in Canvas).

Assignments

Journal

- Students are required to keep a journal, which is also their final project. The journal should contain notes from class lectures, personal responses to readings and visits, creative production deriving from observation, and homework assignments. It should be your own comment on what you see, and read, in Venice. Individual consultation is available.
- Format: every format is allowed and creativity is encouraged. Only requirement: it has to be turned in electronically (you can take pictures of your journal, or write it as a word file or as a PowerPoint).
- **Journal Format: Title (visit or reading) – basic info (author, year, date...) – short summary (main point) – your reflection. Photograph or drawing of related place. Its coordinates on the map.**
- **EVERY THEME TOUCHED BY THE SYLLABUS SHOULD BE IN THE PROJECT** (points off for missing parts).
- Write on each theme (reading, class information, in-site observation. I do not want to know what you ate for breakfast or what you did at night, unless it inspired a thoughtful observation or it struck you as special. It is good to intertwine readings and experiences: *Today we read Marco Polo's Travels and I sat under the arch that stood by Marco Polo house in Corte del Milion...*).
- **Update it every day.** Do not let the time pass. It will help you live these weeks mindfully.
- Insert drawings– at least one (a decoration on the Marco Polo's arch, for example, or the view from a window). By drawing an object or a landscape you create a dialogue with it.
- Avoid pictures taken from the Internet. They should be your own. (The best pictures are taken early in the morning. Make it a point to wake up at 5:30 a.m. at least once!).
- Add a signature picture, a **self-portrait** of you in “your Venice” (like Da Mosto does in his book).
- Incorporate quotations from literary Venetian works, relating to your theme.
- The purpose of this work is to distill “My Venice” (as *Francesco's Venice*) – the Venice that you have lived this summer and that is different from anyone else's Venice.

Final project

- Your journal – including visuals - will be turned into electronic format, either as pictures of paper pages or as a word file with inserted pictures.
- How the project (30%) will be graded:
 - 10% depth of thought (superficial or original? Hurried or well well-thought?)
 - 10% research, use of quotations (do not be afraid to go to the libraries or ask me for additional books)
 - 10% quality of pictures (find original details to support your ideas (you can use them metaphorically not only literally) and surprising points of view; avoid stereotypes and postcard views ... which is hard to do in Venice!)

Short Quiz

- Every two weeks there will be a Venetian-style quiz (decided by blind Lady Fortune) testing your memorization of what you learnt. You will need to answer only one question with as much details as you can.

Grading Criteria:

- 20% Mid-term course journal
- 30% Final course journal
- 30% 3 short quizzes
- 20% Class (active) participation and field trips/ASL component completion

Participation: Missed classes without medical reason will affect the final grade, reducing it by one grade level (ex: from A to A-) every three unexcused absences.

Late Work: Accepted under special circumstances. Do not take advantage of this flexibility.

ASL component

1. **Academic Service-Learning Statement:** This course is designated as an “academic service-learning” course. The assistance you provide to the agency/organization during your academic service-learning (AS-L) experience is a service to the community and will allow you to apply knowledge from the course to local, national, and/or global social issues. Throughout this course you will be participating in AS-L activities while demonstrating civic engagement at campus, local, national, and/or global community levels. You will also reflect on your AS-L experience and the impact on the community as well as your professional development.
Academic service-learning notation of hours will post to your transcript with submission of hours to your faculty instructor. An Academic Service-Learning Student Survey is required to be taken at the end of your AS-L project. Please visit the Weppner Center for LEAD & Service-Learning website, www.fau.edu/leadandserve , for the survey link and more information on FAU’s Academic Service-Learning program.
2. **Enhanced Academic Learning** - The AS-L project should complement the subject of this course – understanding Venice and its environment – by adding an experience in a “real world” setting.
3. **Relevant and Meaningful Service in the Community and Purposeful Civic Engagement** — and it is worthwhile in meeting community needs. It involves participation in the following activities for a minimum of 10 hours:
 - a- Helping local organizations to clean the walls of the city
 - b- Helping volunteers in other activities related to the well-being of the city
 - c- Interacting with local disadvantaged students by collaborating in a mask-making project
 - d- Meeting with Venetians (photographer, Fabbrica del Vedere, glass maker artist), and understanding their work for the cultural life of the city
4. **Critical Reflection** - Your journal need to have a section on these three critical points, by the end of the course.
 - a- How this activity was linked to the course objectives
 - b- How it impacted your relationship in the Venetian community
 - c- How it will impact your personal and professional development
5. **Hours Required** - FAU requires students spend a minimum of 10 hours on the AS-L project.
6. **Assessment** – You will be assessed on the quality of your engagement and the quality of your reflectios.
7. **Assumption of Risk Statement:** understand that there are certain physical risks inherent in every form of employment. I understand the risks associated with this Academic Service-Learning assignment. I nonetheless agree to assume those risks so as to gain the benefits from participation in this valuable

learning experience. I hereby release the State of Florida, the Board of Trustees, Florida Atlantic University and its agents and employees from any and all liability associated with my participation in this assignment at Florida Atlantic University.

ATTENDANCE POLICY STATEMENT:

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

DISABILITY POLICY STATEMENT:

In compliance with the Americans with Disabilities Act Amendments Act of 2008 (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Student Accessibility Services (SAS) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 131 (954-236-1222) or in Jupiter, SR 110 (561-799-8585) – and follow all SAS procedures.

COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS) CENTER:

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

CODE OF ACADEMIC INTEGRITY POLICY STATEMENT:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#). If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.

STUDENT ACADEMIC GRIEVANCE PROCEDURES FOR GRADE REVIEWS:

“Faculty have a fundamental right to assess student performance. Faculty exercise professional judgment in determining how to assess student performance, based on standards in their departments or disciplines and on their own expectations for student achievement. A student may request a review of the final course grade, as described below, only when the student believes that one or more of the following conditions apply: a) There was a computational or recording error in grading; b) Non-academic criteria were applied in the grading process; c) There was a gross violation of the instructor's own grading statement. Students who falsify or misrepresent information during a grade review are subject to disciplinary action, as outlined in the Student Code of Conduct. For more information, see:

http://www.fau.edu/regulations/chapter4/4.002_Student_Academic_Grievance_Procedures_for_Grade_Reviews.pdf

STUDENT E-MAIL POLICY:

Effective August 1, 2004, FAU adopted the following policy: “When contacting students via e-mail, the University will use only the student's FAU e-mail address. This will ensure that e-mail messages from FAU administration

and faculty can be sent to all students via a valid address. E-mail accounts are provided automatically for all students from the point of application to the University.” Please use your FAU account when e-mailing your instructor. If you use a personal e-mail account (e.g., hotmail, yahoo, g-mail, etc.) your instructor may not receive it as it may be sent to junk mail. FAU e-mail is considered by the university to be official communication.

CELL PHONES AND ELECTRONIC DEVICES:

The use of cell phones and electronic devices is prohibited in class. All cell phones should be turned off before the start of class (not set on “vibrate”, but turned OFF). If you have a medical or family emergency and need to receive a call during class, you should inform your instructor before class. Students who use cell phones and electronic devices in class without authorization may be dismissed from class and counted as being absent for the day. In order that the University may notify students of a campus-wide emergency, either the instructor’s, or a designated student’s cell phone will be set to vibrate during class.

WEEKLY CALENDAR

Dates can slightly change. You are expected to know your readings before each class.

1st week (May 15-17) Origin of Venice: WATER

Wednesday: Historical Introduction
Francesco’s Venice: pp. 12-70 (Water)
Venice: A Documentary History, 1450-1630 extracts (Death of Doge – Crime and punishment – welfare state)
Scoleta dei Calegheri - Library visit

Thursday: **Visit Torcello**

Research question: what artifact/painting/object/detail/view strikes a note with you and how do you tie it to the readings?

Friday: **Venice: Place of the Mind**
Works and Days on San Marco’s arch (1200) – pavements
Marco Polo, *Il Milione*
Italo Calvino, *Invisible Cities*
Tiziano Scarpa, from *Venice is a Fish* (beauty - sounds)

Exercise for Friday: find your month on the Byzantine arch of the months and zodiac signs in the main doorway of San Marco Basilica. Take a picture and/or draw it. Details such as this one should be used in your final presentations.

Look for details including symbols of water on the basilica (statues, mosaics, flood marks)

Journal check: send your journals on Saturday

2nd week (May 20-23) The Visible City: STONES

Monday Reading the city of Venice: *nizioeti, patere*, lions and crests
Francesco’s Venice: pp. 71-102 (Earth)
Marin Sanudo, *Praise of Venice* + De Barberi Map
Diego Valeri’s *Sentimental Guide*

FABBRICA DEL VEDERE: *Summertime*, David Lean (1955) (Amazon video)

Tuesday: **Visit Basilica and Museum**
 Explore your Sestiere
 Exercise for Advanced students (in Italian):
<http://venicexplorer.net/tradizione/topos/> (nissioeti) toponimi veneziani di Giuseppe Tassini (1887)
Look for patere and capitelli, ancient graffiti, and compare with Sanudo's explanations...

Wed: **Visit the Doge's palace**

Thursd: The history of Venice in the Correr Museum
 Correr Museum (on your own)

SHORT QUIZ

Send your journals on Saturday

3rd week (May 27-30) The Invisible City: SOUNDS

Monday Read Francesco's Venice: pp. 102-162 (Air)
 Foreign Tongues in Venice
 Ruzante (Angelo Beolco), *The Weasel* – the outsider
 Shakespeare's *The Merchant of Venice*
 Leone Modena, *Rabbi Autobiography*

Tuesday **Walk in Jewish Venice and/or San Lazzaro degli Armeni**
 Reiner Maria Rilke, "Venetian Morning"
 Predrag Mavecivic, *The Other Venice*

Wednesday **Sound History – sounds in Venice is a fish**
 Ezra Pound
 The Music of Venice
 Antonio Vivaldi, the Red Priest
 Watch: *Venezia minore* (Francesco Pasinetti, 1940) 15' (invisible city... angels - **silent**)
 I nua (Enzo Luparelli, 1950), 10' Youtube

Venetian music performance: Wednesday evening (tentative date)

Thursday: Exercise: record a sound of Venice and insert it in your journal, with explanation and map location
 Vivaldi new multimedia Museum and church

Friday, May 31: **DAY-LONG EXCURSION TO THE WESTERN BORDER OF THE VENETIAN REPUBLIC: MALCESINE AND LAKE GARDA**

Send your journals on Saturday

4th week (June 3-6) Feminine Venice: PERFUME

- Monday "The Virgin on the Street Corner"
Documentary History extracts (on prostitution and morality)
 Gaspara Stampa
 Maddalena Campiglia
 Moderata Fonte, *The Worth of Women*
- Tuesday: **Exercise - in search of the Venetian shrines: "Capitelli"**
Mask workshop
- Evening: FABBRICA DEL VEDERE: *Dieci Inverni*, Valerio Mieli, 2009
- Wednesday: Veronica Franco vs Maffio Venier
 Arcangela Tarabotti
- SHORT QUIZ**
- Thursday: **Museum of Venetian Costume**
- Afternoon: **Venice and Its Mountains**
Visit of the SQUERO and THEATER with Paola Brolati (afternoon-evening)
- Friday, June 7: **DAY-TRIP TO THE DOLOMITES – DAY-LONG EXCURSION**

Send your journals on Saturday

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5th week (June 10-13) Carnival Venice: MASKS

- Monday Read *Francesco's Venice*: pp. 165-196 (Fire)
 Carlo Goldoni, *The Boors*
Ca' Rezzonico: Moreta and Pulcinella
- Tuesday: **Visit Carlo Goldoni's house and museum** (on your own. Closed Wed.)
Theater: Goldoni's play and/or Fenice visit
- Evening: FABBRICA DEL VEDERE: *Death in Venice*, Luchino Visconti (1971)

- Wednesday: Giacomo Casanova: *History of My Life*
Visit Casanova's prison, the Piombi (afternoon)
- Thursday: **When the kissing had to stop**
 Read *Francesco's Venice*: pp. 199-231 (Ether)
 The plague islands (Documentary History)
 Arnaldo Fusinato *Venice's Last Hour*
Walk in 1848 Venice

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6th week (June 17-20) Fragile Venice: GLASS

- Monday: Gabriele D'Annunzio, *The Flame* - Murano
 The Futurist Manifesto (*NY Times*)

Corto Maltese

SHORT QUIZ

Visit Lazzaretto Novo (afternoon)?

- Tuesday: **Murano visit and lecture (Glass Museum) – day in Murano** (U. Sent)
Suggested Visit: Palazzo Fortuny, Venetian *decadence*
Suggested Visit: Ca' Pesaro (Modern Art)
- Wednesday: Preparation time for Self-Portraits + **Bring or send your journals**
- Thursday: **Final presentations of Self Portraits.** Turn it in today.

**Index of Files in Canvas
COURSE PACKAGE
2019**

Week 1

FILE: CALVINO + POLO + DOCUMENTS (CRIME, DOGE, WELFARE)

Week 2

FILE: DE' BARBERI

FILE: SANUDO

FILE: VALERI

Week 3

FILE: RUZANTE

FILE: FOREIGNERS DOCUMENTS: JEWS, TURKS, GREEKS +
SHAKESPEARE + MODENA + RILKE + MATVEIEVIC

FILE: POUND + VIVALDI SONNETS AND LETTER

FILE: VENETIAN SONGS

Week 4

FILE: DOCUM PROSTIT. + STAMPA + FONTE + CAMPIGLIA + TARABOTTI + FRANCO

Week 5

FILE: GOLDONI + CASANOVA + PLAGUES DOCS + FUSINATO

Week 6

FILE: D'ANNUNZIO + FUTURISTS + STEFANI

FILE: SCARPA