



## GREAT CITIES

### Italy, France, The Netherlands, Czech Republic

ANTH 301/501, COM 375/575, EUR 303/503, GEO 201/501, LIT 375/575

3 CREDITS (45 CONTACT HOURS)

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***Important Notice:*** One of the goals of IAU's J-Term traveling seminars is to provide students with access to multiple cities and countries in order for them to gain as great a perspective as possible related to the course content. The travel aspect of the program is critical to its success, but can also sometimes pose logistical challenges. Therefore, due to issues related to global security, country- and industry-related strikes, inflated travel costs, and health and well-being issues that are specific to regions in which the seminars are scheduled to take place, IAU reserves the right to modify the itinerary accordingly and will communicate any changes to the students as soon as they are known.

### I. ACADEMIC & PROGRAM OVERVIEW

IAU's January Term Traveling Seminar is designed for students interested in an academic and cultural experience in France, Italy, the Netherlands, and the Czech Republic. Students explore major cities across Europe using literature and the arts as a guide to understanding the rise and establishment of the urban setting. Through readings and media studies, students examine the artistic process from inspiration to creation. Site visits and guided tours then allow students to experience the historical, geographical, and demographical foundations that inform the fictional representations of European cities and their impact on perceptions of those cities today. Students have the opportunity to learn from and exchange their observations with experts from IAU as well as distinguished on-site scholars and local guides in order to frame their own perception of the cities and these cities' representation through the arts.

This course will explore the rise and the establishment of the urban setting as the nexus of contemporary European culture and civilization. Literature and the arts will serve as our focal point. We will concentrate primarily on the late nineteenth-century up to the contemporary setting, more specifically on Rome, Aix-en-Provence/Marseille, Paris, Amsterdam and Prague. We will explore a variety of media: novel, poetry, cinema and the fine arts.

### II. CONTACT HOURS

This course carries 3 credits or 45 contact hours. Students complete readings prior to the program and finalize their assignments after departure, which extends the academics of the component past the on-site components. Lectures and site-visits are conducted 7-days per week throughout the J-Term.



### III. COURSE OBJECTIVES

#### **European Studies 303/503: Europe and the Urban Space; Geography 201/501: Europe and its Cities**

Students will

- Explore fictional representations of European cities within those geographical settings
- Physically examine the historical, geographical and demographical foundations informing the fictional representations of European cities
- Have a solid basis of the geographical and demographical importance of urban settings in the context of European history
- Through observation and reflection, characterize some key European cities

#### **Anthropology 301/501: The Artist and the City; Communications 375/575: The European City in the Visual Arts; Literature 375/575: The European City in Literature**

Students will

- Explore the influence of the urban setting on artistic imagination
- Through site visits, examine the process from inspiration to artistic creation
- Close readings of passages and on-site scrutiny of the settings informing fictional works  
Articulate the importance of the urban setting as a catalyst for artistic production
- Develop the skills to articulate the artistic process as inspired by urban development
- Develop the language necessary in order to present setting as character in narrative
- Differentiate the interplay between the historical realities and fictional and/or imaginary perspectives of European cities.
- Differentiate between the historical and the mythical

### IV. LEARNING OUTCOMES

In light of the university's values to pursue academic excellence, intellectual development and appreciation for the global community, this course aims to develop students'

- Critical reading, thinking, and writing skills practiced through the oral presentations, class discussions, and the final composition of an academic essay.
- Appreciation for major literary works and key authors of European literature, cinema, and fine arts.
- Understanding of the relation of those artistic works to the European society of the time.
- Knowledge of core themes and ideas in history and culture.
- Understanding of different issues, works of art and authors in a comparative perspective.

### V. INSTRUCTIONAL METHODS AND ACTIVITIES

- a) Site visits
- b) Seminars and lectures
- c) Discussions/reading assignments for each place visited
- d) Student presentations



## VI. PRIMARY TEXTBOOKS/READINGS

Below is a list of the cities we will concentrate on, in the order we will deal with them and the essential works that reveal perspectives on the settings.

### ROME - Remnants of a Founding Civilization

- Virgil – *The Aeneid*
- Gabriele D'Annunzio – *Pleasure* (1889)
- Elsa Morante – *History: a Novel* (1974)
- Giacomo Puccini – *Tosca* (opera, 1900)
- Federico Fellini – *La Dolce Vita* (film, 1960)
- Paolo Sorrentino – *The Great Beauty* (film, 2013)
- Ridley Scott – *The Gladiator* (film, 2000)

### AIX-EN-PROVENCE - MARSEILLE

- Émile Zola – *Fortune of the Rougons* (1871)
- Alexandre Dumas – *The Count of Monte Cristo* (1844)

### PARIS - Modern Urban Perfection

- Emile Zola – *The Ladies' Paradise* (1883)
- Charles Baudelaire – *The Flowers of Evil* (1857-61), *The Painter of Modern Life* (1863), *Paris Spleen* (1869)
- Walter Benjamin – *The Arcades Project* (1927-40)
- Various Artists – *Paris, je t'aime* (film, 2005)

### AMSTERDAM - Europe's Outer Edges

- Anne Frank – *The Diary of a Young Girl* (1942-44)
- Vincent Van Gogh – *The Letters of Vincent van Gogh* (1872-1890)



## PRAGUE - No Escape

- Franz Kafka – *The Trial* (1926)
- Milan Kundera – *The Book of Laughter and Forgetting* (1979)
- Philip Kaufman – *The Unbearable Lightness of Being* (film, 1988)
- Steven Soderbergh – *Kafka* (film, 1992)

We will be dealing primarily with both literature and film, but also some painting and music. You should go ahead and start your reading and your film viewing RIGHT NOW, before arriving on site. The books and films for the course can be found on <http://portal.office.com> (enter your login name and password). We will also distribute some readings on site.

## VII. EVALUATION AND GRADING

The primary requirements are that you attend classes and activities, keep up with the reading, and participate in class discussion. While never impossible, the reading assignments are sometimes long and always challenging, so allow ample time to complete them. This is not a lecture course, and its success very much depends on everyone coming to class prepared and ready to talk. This is an active seminar, requiring active participation in the dialogue, curiosity and committed note-taking. Grades will be calculated according to the following distribution:

- **Quizzes: 30%.** We will have quizzes in most all class sessions. The material for the quizzes will be taken from your readings, film viewings and guided visits. **Be sure to take good notes on these visits to prepare yourself.**
- **Participation: 20%.** Do note that punctuality, whether for class sessions, departure times, meeting times for visits, etc., will have a substantial effect on your participation grade. Holding up the rest of the group who has made the effort to be on time is unacceptable.
- **Team Presentations: 20%.** Each team will be responsible for preparing at least one 15 minute in-the-field presentation in the company of the group. There will be a second, filmed mini- documentary presentation the groups will prepare based on assignments given in class. The presentations should be informative but also analytical. From the introductory framing remarks, the presenters should present one very good question to consider. Presentations will be graded based on their preparedness and depth of information.
- **Term Paper: 30%.** You will write an eight to ten-page term paper (2400-3000 words). The topic for this paper you must develop on your own but in conjunction with professors. Note in the schedule below the due date for the term paper. You may either discuss your topic directly with Professors Smith and/or Castaldo, or write a short paragraph that outlines your discussion and send us the topic. In any case, make sure you let us know your topic before you begin working on the paper. As the due dates approach, you will receive more details about what is expected in your essays. See Appendix of course pack for guidance.



### **Masters Students:**

The graduate seminar will include a 15-20-page paper on an assigned topic at the end of the course. Graduate students wishing to receive French credit must complete this paper in French. All graduate student papers will be required to draw from at least five outside academic resources in their research.

### **Grading Scale:**

<b>Not e IAU</b>	<b>US</b>
A	95-100%
A-	90-94%
B+	89%-88%
B	84-87%
B-	80-83%
C+	79%-78%
C	74-77%
C-	70-73%
D+	69%-68%
D	64-67%
D-	60-63%
F	59%-0%

### **Attendance:**

Students are required to attend all classes, site visits, and class activities barring serious illness or an emergency.

### **Plagiarism:**

Submitting material that in part or in whole is not entirely one's own work without attributing those same portions to their correct source is prohibited.

### **Accommodations:**

It is IAU's goal to provide reasonable accommodations for students with a documented disability. If students need accommodations to fully participate in this class, please contact us right away.



## VIII. OTHER INFORMATION

### General Travel Advisory:

This trip is a serious one, both academically and culturally. Students are expected to be prepared for intellectual, linguistic, social, and travel challenges. We are traveling as a team, and each member must be prepared, punctual, cautious, and professional. With those important caveats, the trip promises to be an incredible experience, including fun and adventure.

### Pre-Departure:

Leading up to departure, be sure to check your email diligently so we can get in touch with you should there be any adjustments to the program.

## IX. CONTENT

Session	Content
<b>ROME</b> Friday, Dec. 28	Arrival Orientation Welcome reception
<b>ROME</b> Saturday, Dec. 29	Program overview Tour of Ancient Rome: Forum, Palatine Hill, Colosseum
<b>ROME</b> Sunday, Dec. 30	Tour of Baroque Rome: Palazzo Colonna, Trevi Fountain, Galleria Borghese
<b>ROME</b> Monday, Dec. 31	Visit Synagogue Visit Teatro Marcello and Jewish District of Rome NYE dinner
<b>ROME</b> Tuesday, Jan. 1	Visit St. Peter's Basilica
<b>ROME/AIX</b> Wednesday, Jan. 2	Visit Sant Andrea della Valle and Castel Sant' Angelo Flight: Rome to Marseille/Aix-en-Provence
<b>MARSEILLE</b> Thursday, Jan. 3	Visit to Marseille, Notre Dame de la Garde and Château d'If
<b>AIX</b>	Zola's Aix-en-Provence



Friday, Jan. 4	
<b>AIX</b> Saturday, Jan. 5	Train from Aix to Paris Visit Centre Pompidou
<b>PARIS</b> Sunday, Jan. 6	Literary tour of Paris
<b>PARIS</b> Monday, Jan. 7	Individual assignments
<b>PARIS/AMSTERDAM</b> Tuesday, Jan. 8	Train from Paris to Amsterdam
<b>AMSTERDAM</b> Wednesday, Jan. 9	Visit Anne Frank House
<b>AMSTERDAM/ PRAGUE</b> Thursday, Jan. 10	Visit Rijksmuseum/Van Gogh Museum Flight to Prague
<b>PRAGUE</b> Friday, Jan. 11	Visit Old Town and Charles Bridge
<b>PRAGUE</b> Saturday, Jan. 12	Visit Castle and Theatre
<b>PRAGUE</b> Sunday, Jan. 13	Modern and Soviet Era Prague Farewell dinner
<b>PRAGUE</b> Monday, Jan. 14	Depart according to individual schedules