

**J-TERM TRAVELING SEMINAR
GREAT CITIES
France, The Netherlands, Czech Republic, Italy**

EUR 303/ANTH 301/LIT 375/COM 375/GEO 201
ANTH 575/LIT 575/COM 575

3 CREDITS (45 CONTACT HOURS)

INSTRUCTOR: Dr. Leigh Smith, Dean & Professor. leigh.smith@iau.edu.

Important Notice: This is a ***traveling*** seminar which means that you will be on foot, on the road, in the air, and only rarely in a classroom. Your learning experience will occur in the cities, locations, and cultural sites visited. You will be in both large cities and potentially deeply rural locations. You will also be in an international environment with customs, laws, security matters, health and well-being issues and lifestyles very different from your experience at home or your university. In sum, it will be a unique learning experience for you. For all these reasons, we expect students to follow the seminar leaders' advice and recommendations and to be prepared for the traveling seminar leaders to modify the itinerary if deemed necessary and to communicate any changes to you as soon as they are known. IAU reserves the right to modify the itinerary 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.

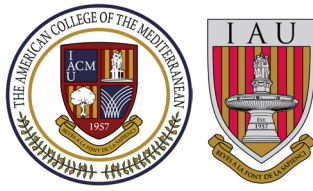
I. ACADEMIC & PROGRAM OVERVIEW

Students explore major cities 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 ACM-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 Aix-en-Provence/Marseille, Paris, Amsterdam, Prague and Rome. 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: Europe and the Urban Space, Geography 201: 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

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

Students will

- Explore the influence of the urban setting on artistic imagination
- Through site visits, examine the process from inspiration to artistic creation
- Undertake close readings of passages and on-site scrutiny of the settings informing fictional works

European Studies 303, Geography 201

Students will

- 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; Literature 375/575: The European City in Literature; Communications 375/575: The European City in the Visual Arts

Students will

- 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

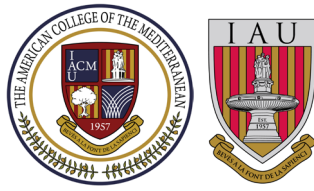
IV. LEARNING OUTCOMES

In light of the university's values to pursue academic excellence, intellectual development and appreciation for the global community, successful completion of this course will 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 & ACTIVITIES

- Site visits
- Seminars and Lectures
- Discussions/Reading Assignments for each place visited



- Student Presentations
- Sketching and drawing on-site

VI. PRIMARY TEXTBOOKS/READINGS/FILMS

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* (29-19 B.C.E.)
- Gabriele D’Annunzio – *Pleasure* (1889)
- Elsa Morante – *History: a Novel* (1974)
- Pier Paolo Pasolini – *Stories from the City of God: Sketches and Chronicles of Rome* (trans. 2000)

AIX-EN-PROVENCE – MARSEILLE

- Alexandre Dumas - *The Count of Monte Cristo* (1844)
- M.F.K. Fisher – *Two Towns in Provence* (1983)

PARIS - Modern Urban Perfection

- Charles Baudelaire – *The Flowers of Evil* (1857-61), *The Painter of Modern Life* (1863), *Paris Spleen* (1869)
- Emile Zola – *The Masterpiece* (1886)
- Articles on the history of impressionist artistic movement and its painters

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)

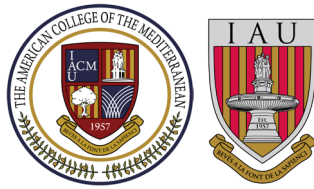
PRAGUE – No Escape

- Rainer Maria Rilke – *Two Stories of Prague* (trans. 1994)
- Milan Kundera – *The Book of Laughter and Forgetting* (1979)
- Philip Kaufman – *The Unbearable Lightness of Being* (film, 1988)
- Agnieszka Holland – *Burning Bush* (2013)

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 and downloaded on Microsoft Teams, which you will receive access to via email.

VII. EVALUATION & GRADING

The primary requirements are that you attend each and every class and activity, 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 present, prepared, curious and open to debate. This is an active seminar, requiring active participation in the dialogue, curiosity and committed notetaking. Grades will be calculated according to the following distribution:



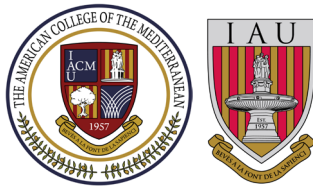
- **Quizzes: 20%.** We will have quizzes in most all class sessions. The material for these will be taken from your readings, film viewings and guided visits. **Be sure to take good notes on these visits to prepare yourself.**
- **Participation: 25%.** Do note that punctuality, whether for class sessions, 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 just plain indecent.
- **Individual on-site Presentations: 20%.** Each student will be responsible for preparing at least one 15 minute in-the-field presentation in the company of the group. 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: 25%.** 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. **Start thinking now about possible paper topics.** Note in the schedule below the due date for the term paper. We will set aside times to discuss your topics. In any case, make sure you let me 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.
- **Drawing/Sketching: 10%.** In an effort to better understand the inspirations of so many artists in these cities, we will commit some time to drawing and sketching the cities we visit. In each of the cities will be at least one drawing and sketching session. You will also be expected to keep a regular pace of drawing and sketching on your own. You will be graded not by the quality of your craftsmanship but by your commitment. You will be required to always have your sketch pad (supplied) with you on every visit.

Masters Students:

The graduate seminar will include a 15-20-page paper on an assigned topic at the end of the course.

Grading Scale:

Note ACM-IAU	US
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%
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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 and grounds for failure.

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, they must complete the IAU Wellness & Accommodations Questionnaire in their online application portal and forward all requested supporting documentation.

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. We will set up a WhatsApp group to communicate during the trip.

IX. CONTENT

Tentative daily itinerary (*subject to change*):

FRANCE	
December 28	Arrival in Aix-en-Provence
December 29	Aix-en-Provence
December 30-January 2	Paris
THE NETHERLANDS	
January 3-5	Amsterdam
CZECH REPUBLIC	
January 6-9	Prague
ITALY	
January 10-13	Rome
January 14	Departure