

HIST 3990
Honours Seminar
Topic for 2013/14: Venice

Instructor: Roisin Cossar

Office: 454 Fletcher Argue

Office Hours: Wednesday after class or by appointment (best to email)

Office Telephone: 474-8885

Email: Roisin.Cossar@ad.umanitoba.ca

Class meetings: Wednesdays, 8:30-11:30

Course description: Welcome! In this introduction to seminars and higher level learning in History we will work on a variety of academic skills. We'll do this through an exploration of scholarship on the history of Venice and Venetian sources and archives from the origins of Venice in the early Middle Ages to the fall of the Republic in 1797, to its modern incarnation as one of the best-known tourist centres in the world. The course is demanding; you will read more than 100 pages of scholarship and primary sources every week, and you'll be required to write for the class each week, as well. But all of this work is worth it; you'll find that you learn a great deal by working steadily throughout the year. At the end of the course you will be more comfortable with all aspects of academic work, including reading critically, conducting research, keeping multiple projects on the go, writing clearly, and speaking in public. The syllabus contains a detailed description of the assignments and expectations for the course. Please keep a copy handy and refer to it throughout the year.

Required Texts:

Thomas Madden, *Venice: A New History* (Viking, 2012) ISBN-13 978-0670025428

Frederic C. Lane, *Venice: A Maritime Republic* (Johns Hopkins, 1973) ISBN 978-0801814600

David Chambers and Brian Pullan, eds. *Venice: a Documentary History*. University of Toronto Press, Scholarly Publishing Division, ISBN-13: 978-0802084248

John Martin and Dennis Romano, eds. *Venice Reconsidered: The History and Civilization of an Italian City-State, 1297-1797* Baltimore: the Johns Hopkins University Press, 2002, ISBN-13: 978-0801873089

Other course readings are available through JSTOR and as ebooks through the UM library catalogue. Others are in the required texts. I will also have consultation copies of most articles and books available for those who need them. We will discuss access to readings further on the first day of class.

Dropbox

If you do not already have a Dropbox account (free) please sign up for one at www.Dropbox.com

The class DropBox folder contains the course syllabus and essay and assignment guidelines. I will also ask you to upload your journal entries to a folder within the Dropbox each week for everyone to read.

Course Assignments

In the first 2 or 3 weeks of September I will be asking everyone to make an appointment with me to come to my office hours and talk about their scholarly interests, any challenges they foresee, and plans for the year and beyond. We'll create a schedule for these meetings in the first week of class.

1. Weekly writing assignments, 35% of final mark

These form the foundation of your class work throughout the year, and should be taken very seriously.

- Ten times in each term, I will give you a **short (300-400 word) writing assignment** to complete for the following meeting. Each assignment will engage in different ways with the readings for that week. I will describe the assignment in the last 10 minutes of class and will also post a description of it to the class Dropbox.
- You will upload the week's assignment to the class Dropbox so that everyone can read it. These must be handed in by noon every Tuesday. Any late/missing entries (without a valid excuse) will result in a **2-point deduction** from the assignment mark.
- You will then **read all of the other students' work** in preparation for our discussion. Those who show in discussion that they have read others' entries will be awarded bonus participation points.
- You will receive a grade on each assignment, but **anyone who wants comments on their work must make an appointment with me to read their assignment out loud and discuss how it might improve**. I am happy to do this each week for anyone who is particularly concerned about improving their writing.

2. Participation in weekly class discussions, 10% of final mark

While the weekly reading assignments are crucial to your participation in the course, so is learning how to discuss your ideas out loud with your peers. I keep a list of names of those who participate in discussions each week, and I evaluate not only the insightfulness of contributions, but also how those contributions build on others' ideas in a constructive, collegial, and critical way. If you find it challenging to join in the discussions, speak to me and we will work on some strategies you can follow. Those who rarely or never speak in class cannot receive a passing mark in this aspect of the course.

3. Essay proposal, 5% of final mark, due October 16, 2013

The proposal will include a 250-word abstract of the paper you plan to write, and an annotated bibliography including at least 8 scholarly sources (journal articles, essays, and monographs should all be represented; primary sources may be used, but historiographical essays are also acceptable). I will discuss essay proposal guidelines in class.

4. Research paper, version 1, 15% of final mark, due December 4, 2013

This should be a finished essay (i.e. not an incomplete draft) on some aspect of the history/historiography of Venice, including references (footnotes or endnotes) and clear prose. We will edit these papers in a workshop in the winter, so please hand in three copies of the paper, one for me and two for your group members. Length: 4000-5000 words excluding references.

5. Revised research paper, version 2, 15% of final mark, due March 12, 2014

This paper will be a substantial revision of the first version of the essay. You will take comments and critiques offered by the class into account; the most successful revisions will deepen the argument of the first version of the paper and engage further with the historiography. 4000-5000 words.

6. Paper presentation

You will present the final paper in a brief presentation organized as a conference in the last two classes of the year. I will not grade the presentation, but will offer comments on it. Non-attendance at the presentations could result in a 2-point penalty on your oral participation mark.

7. Final Exam, 20% of final mark

A take-home home exam covering the readings we have done during the year; due during the examination period in April.

Evaluation of term work will be provided by the VW date, March 19, 2014

Late assignments policy: unless you contact me first, writing assignments submitted after Tuesday at noon will count as unsubmitted and your participation mark will be docked accordingly. Other assignments will be accepted without a penalty, but I will provide only minimal comments.

Numerical range of letter grades:

A+: 90-100

A: 80-89

B+: 75-79

B: 70-74

C+: 65-69

C: 60-64

D: 50-59

F 49 and below

Plagiarism

The common penalty in Arts for plagiarism on a written assignment is a grade of F on the paper and a final grade of F (DISC) (for Disciplinary Action) for the course. For the most serious acts of plagiarism, such as purchase of an essay and repeat violations, this penalty can also include suspension for a period of up to five (5) years from registration in courses taught in a particular department/program in Arts or from all courses taught in this Faculty.

The Faculty also reserves the right to submit student work that is suspected of being plagiarized to Internet sites designed to detect plagiarism or to other experts for authentication.

The common penalty in Arts for academic dishonesty on a test or examination is F for the paper, F (DISC) for the course, and a one-year suspension from courses acceptable for credit in the Faculty. For more serious acts of academic dishonesty on a test or examination, such as repeat violations, this penalty can also include suspension for a period of up to five years from registration in courses taught in a particular department or program in Arts or from all courses taught in or accepted for credit by this Faculty.

Grade Appeals

Students who wish to appeal a grade given for term work must do so within 10 working days after the grade for the term work has been made available to them. Please do not wait until the end of the year to make an appeal.

Uncollected term work

I will hand graded work back to you during class or through our private Dropbox. Uncollected term work will become the property of the Faculty of Arts and will be subject to confidential destruction.

Class visitors

If you'd like to invite another student to attend class as a guest (perhaps someone wondering how the Honours program works, or someone with a particular interest in one of the topics we'll be discussing), please let me know in advance and as long as we have space in the room, I'll be happy to have them join us.

Participation: Speaking *and* Listening

Everyone needs to find a good balance between speaking and listening in a seminar. Some have to find a way to listen as much as they talk, and others need to push themselves to share their thoughts out loud with the group. If you find it difficult to achieve this balance on your own, or if I notice an issue with participation, we will work together on some strategies that can help.

Class Meetings

During class meetings we are going to read and discuss scholarly work on Venice and talk about the process of working in a seminar. Skills to discuss and practise will include **critical reading, writing, and speaking**. In the first half of each term we'll study specific learning

issues, ranging from how to read a footnote to how to give a good presentation. The rest of our time will be spent practising those skills through critical discussions of articles and books on the history of Venice from the early Middle Ages until the modern period.

Class will run for a 3-hour period beginning at 8:30 and finishing at 11:30 every Wednesday. We will take a 15--minute break at about 10 am. If you want to bring food or coffee, that's fine, as long as you can eat/drink and talk, too. Please remember that in a small seminar room, leaving or arriving while we are discussing something is very disruptive, so make every effort to be on time. Those who are habitually late will find their participation mark suffers. If you are going to be late, or if you must leave early, please let me know ahead of time (email is best, and I do see messages before class on Wednesday mornings). And while you are welcome to bring a laptop, tablet, or smartphone to class for notes and to refer to the readings, please turn off the volume (and please don't text while we are working together).

Saving your work

You MUST back up (that is, save in other locations, both physical and virtual) all of the data on your computer. Here's a basic explanation of what to do:

<http://www.wikihow.com/Back-up-a-Computer>

Course Readings

NB: this list is subject to change before our first meeting in September.

Week 1: September 11, 2013 : What is a seminar? How do I get the reading done?

<http://chronicle.com/blognetwork/tenuredradical/2012/04/mirror-mirror-on-the-wall-who-is-the-smartest-historian-of-all/>

<http://blogs.swarthmore.edu/burke/2012/04/04/debt-the-first-500-comments-at-crooked-timber/>

<http://blogs.swarthmore.edu/burke/permanent-features-advice-on-academia/how-to-read-in-college/>

Introductory Documentary: Francesco da Mosto's Venice

Week 2: September 18

Introduction to Venetian history and historiography

Venice: A New History, Tom Madden (selected chapters)

Venice: A Maritime Republic, Frederic Lane (selected chapters)

Week 3: September 25

Tools for reading and writing

Eric Cochrane and Julius Kirshner, "Deconstructing Lane's *Venice*" *The Journal of Modern History* (June, 1975): 321-334

Discussion of maps, dictionaries and WordReference.com, on-line research guides such as Oxford Bibliographies; webpages from archives (ASV) with digitized sources and finding aids, book reviews.

Margaret King's entry on Venice in the Oxford Bibliographies database.

Week 4: October 2

Reading for argument/Origin stories and the Myth(s) of Venice I

http://web.cn.edu/kwheeler/reading_basic.html

James Grubb, "When Myths Lose Power: Four Decades of Venetian Historiography," *Journal of Modern History* 58,1 (1986): 43-94

Edward Muir, "Images of Power: Art and Pageantry in Renaissance Venice," *The American Historical Review* 84,1 (1979): 16-52

John Martin and Dennis Romano, "Reconsidering Venice," in *Venice Reconsidered*

Extra reading:

Liz Horodowich, "The New Venice: Historians and Historiography in the 21st Century Lagoon,"

History Compass (2004): 1-27

Claudio Povolo, "The Creation of Venetian Historiography," in *Venice Reconsidered*

Week 5: October 9

Reading footnotes/Origin stories and the Myth of Venice II

Elizabeth Crouzet-Pavan, "Toward an Ecological Understanding of the Myth of Venice," in *Venice Reconsidered*

Juergen Schulz, "The Origins of Venice: Urbanism on the Upper Adriatic Coast," *Studi Veneziani* LXI (2010): 15-56

Albert J. Ammerman, "Venice before the Grand Canal," *Memoirs of the American Academy in Rome*, Vol. 48 (2003):141-158

Week 6: October 16

Governing

Gerhard Rosch, "The Serrata of the Great Council and Venetian Society, 1286-1323," in *Venice Reconsidered*

Edward Muir, "Was there republicanism in the Renaissance republics? Venice after Agnadello," in *Venice Reconsidered*

Stanley Chojnacki, "Political Adulthood in Fifteenth-Century Venice," *The American Historical Review* vol. 91 (1986): 791-801

Week 7: October 23

Primary sources I: Records

Extracts from *Venice: A Documentary History* (to be chosen in consultation with the class)

Extracts from *Venezia, Città Excelentissima*

Week 8: October 30

Primary sources II: Archives

Filippo De Vivo, "Ordering the archive in early modern Venice (1400-1650)" *Archival Science* (2010): 231-248

Filippo De Vivo, "The Heart of the State" *Annales*

Dorit Raines, "The Private Archives of the Venetian Patriciate," *Journal of the Society of Archivists* Vol. 32, (2011): 135-146

Week 9: November 6**Thesis statements/Nature and the Built Environment**

Dennis Romano, "Gender and the Urban Geography of Renaissance Venice," *The Journal of Social History* 23.2 (1989): 339-353

Alexander Cowan, 'Seeing is Believing: Urban Gossip and the Balcony in Early Modern Venice' *Gender & History*, Vol.23 (2011): 721-738.

Karl Appuhn, "Inventing Nature: Forests, Forestry, and State Power in Renaissance Venice," *Journal of Modern History* (2000): 861-889

Week 10: November 13**Information and secrets**

Jonathan Walker, *Pistols! Treason! Murder!*

Peter Burke, "Early Modern Venice as a Center of Information and Communication," in *Venice Reconsidered*

Week 11: November 20**The Venetian economy/Reading charts and graphs**

Paolo Polledri, "Urbanism and Economics: Industrial Activities in Eighteenth-Century Venice," *Journal of Architectural Education* (1988): 15-19

Selected chapters from Lane

Week 12: November 27**Work and the Workplace**

Robert C. Davis, "Venetian Shipbuilders and the Fountain of Wine," *Past and Present* (1997): 55-86

Sally Scully, "Marriage or a Career?: Witchcraft as an Alternative in Seventeenth-Century Venice," *Journal of Social History*, Vol. 28, No. 4 (Summer, 1995): 857-876

Filippo De Vivo, "Pharmacies as centres of communication in early modern Venice," *Renaissance Studies* (2007): 505-521

Week 13: December 4**Crime**

Elizabeth Horodowich, "Civic Identity and the Control of Blasphemy in Sixteenth-Century Venice," *Past and Present*, 181(2003): 3-34

Monique O'Connell, "The Sexual Politics of Empire: Civic Honor and Official Crime outside Renaissance Venice," *Journal of Early Modern History* 15 (2011): 331-348

Guido Ruggiero, *The Boundaries of Eros* (selected chapters)

Term II

Week 1: January 8, 2014

Women

Stanley Chojnacki, "Patrician Women in Early Renaissance Venice," *Studies in the Renaissance* vol. 21 (1974): 176-203

Federica Ambrosini, "Toward a social history of women in Venice: from the Renaissance to the Enlightenment," in *Venice Reconsidered*

Linda Guzzetti, "Dowries in fourteenth-century Venice," *Renaissance Studies*, 16,4 (2002): 430-473

Joanne Ferraro, "The Power to Decide: Battered Wives in Early Modern Venice," *Renaissance Quarterly* (1995): 492-512

Week 2: January 15

Religion and the Christian Church

Paolo Prodi, "The structure and organization of the church in Renaissance Venice: suggestions for research," in Hale, ed. *Renaissance Venice*, 409-430

John Martin, "Salvation and Society in Sixteenth-Century Venice: Popular Evangelism in a Renaissance City," *The Journal of Modern History* 60 (1988): 205-233

Linda Guzzetti and Antje Ziemann, "Women in the Fourteenth-Century Venetian *Scuole*," *Renaissance Quarterly*, vol. 55 (2002): 1151-1195

Week 3: January 22

The Crusades

Elena Bellomo, "The First Crusade and the Latin East as seen from Venice: the account of the *Translatio sancti Nicolai*," *Early Medieval Europe* 17:4 (2009): 420-443

Thomas F. Madden, "Outside and Inside the Fourth Crusade" *The International History Review* 17,4 (1995): 726-743

Donald Queller and Irene Katele, "Attitudes Towards the Venetians in the Fourth Crusade: The Western Sources," *The International History Review* (1982): 1-36

Week 4: January 29

Venice and the "Terraferma"

John Law, "Relations between Venice and the Provinces of the Mainland" in Law, *Venice and the Veneto in the early Renaissance*, 77-85

Michael Knapton, "Venice and the Terraferma" in A. Gamberini and I. Lazzarini, eds., *The Italian Renaissance State*, 132-155

Re-read Karl Appuhn, "Inventing Nature: Forests, Forestry, and State Power in Renaissance Venice," *Journal of Modern History* (2000): 861-889

Week 5: February 5

Paper revising workshop

Week 6: February 12

Byzantines and Ottomans

Anthony Cutler, "From Loot to Scholarship: Changing Modes in the Italian Response to Byzantine Artifacts, ca.1200-1750" *Dumbarton Oaks Papers* (1995): 237-267

Deborah Howard, "Venice between East and West: Marc'Antonio Barbaro and Palladio's Church of the Redentore," *Journal of the Society of Architectural Historians* 62,3 (2003): 306-325

Stephen Ortega, "Across Religious and Ethnic Boundaries: Ottoman Networks and Spaces in early Modern Venice," *Mediterranean Studies* (2009): 66-89

Eric Dursteler, "Identity and Coexistence in the eastern Mediterranean, ca. 1600," *New Perspectives on Turkey* 17-19(1997-98): 113-130.

Week of February 17: Winter Break

Week 7: February 26

Nuns

Gary Radke, "Nuns and their Art: The Case of San Zaccaria in Renaissance Venice," *Renaissance Quarterly* 54,2 (2001): 430-459

Mary Laven, "Sex and Celibacy in Early Modern Venice," *The Historical Journal* 44,4 (2001): 865-888

Daniel Bornstein, *Life and Death in a Venetian Convent: the chronicle and necrology of Corpus Domini, 1395-1436*

Week 8: March 5

Servants and Slaves

Robert C. Davis, "Slave redemption in Venice, 1585-1797," in *Venice Reconsidered*

Dennis Romano, "The Regulation of Domestic Service in Renaissance Venice," *Sixteenth Century Journal* 22,4 (1991): 661-677

Natalie Rothman, "Contested Subjecthood: Runaway Slaves in early modern Venice," *Quaderni Storici* 140, n. 2 (2012): 425-441.

Week 9: March 12

Medicine and Epidemics

Stephen R. Ell, "Three Days in October of 1630: Detailed Examination of Mortality during an Early Modern Plague Epidemic in Venice" *Reviews of Infectious Diseases*, Vol. 11, No. 1 (Jan.-Feb., 1989): 128-139

Guido Ruggiero, "The Strange Death of Margarita Marcellini: *Male*, Signs, and the Everyday World of Pre-Modern Medicine," *American Historical Review* (2001): 1141-1158

Jonathan Seitz, "The Root is Hidden and the Material Uncertain": The Challenges of Prosecuting Witchcraft in Early Modern Venice *Renaissance Quarterly*, Vol. 62, No. 1 (Spring 2009):102-133

Week 10: March 19

Modern Venice and public history

Robert C. Davis, *Venice, the Tourist Maze: A Cultural Critique of the World's Most Touristed City*

Digital resources for Venetian public history

Week 11: March 26

What comes next? Discussion of graduate/professional programs, funding, and other issues for senior students

CHA website materials and guest speakers

Weeks 12 and 13: April 2 and 9

Class symposium