

HIST 3990
Honours Seminar
Topic for 2014/15: Venice

Instructor: Prof. Roisin Cossar (you can call me Roisin – Ro-sheen – or Prof. Cossar)

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

Course description: Welcome! This introduction to seminars and higher level learning in History focuses on the essential skills you will need to survive and prosper in your 4000-level seminars. These include critical reading, effective academic writing, and public speaking. This year we will practice these skills 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. We'll also take a brief look at its modern incarnation as one of the best-known tourist centres in the world. The syllabus contains a detailed description of the assignments and expectations for the course. Please keep it handy and refer to it throughout the year.

Required Texts:

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

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

Daniel Bornstein, *Life and Death in a Venetian Convent: the chronicle and necrology of Corpus Domini, 1395-1436* (Chicago, 2000) ISBN 978-0226717890

Janet Giltrow, *Academic Writing, third edition: Writing and Reading Across the Disciplines* (Broadview, 2002) ISBN 978-1551113951

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 weekly writing assignments 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 each of you to make an appointment with me to talk about your scholarly interests, any challenges you 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.

- Each week during the term when readings are assigned, you will complete annotations of those readings. These annotations must follow a standard template (attached to the end of this syllabus).
- You will share your annotations with the class via Dropbox so that everyone can read them. These must be uploaded to the class folder **by 4:30 pm on Fridays** in preparation for our Monday morning class. Any late/missing entries (without a valid excuse) will result in a **2-point deduction** from the journals mark.
- You will then **read all of the other students' work** in preparation for our discussion on Monday morning. See below for more about referring to others' work in discussion.
- I will mark the assignments using a check plus/minus system. (Check = B/B+ Check plus = A/A+ Check minus = D/C) I am happy to give more feedback in discussion; please make an appointment with me. Tip: those who come to see me regularly to discuss their progress tend to learn more *and* get higher marks.

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 work together in discussion. I evaluate not only the insightfulness of your contributions in class, but also how those contributions build on others' ideas in a constructive, collegial, and critical way. To that end, each week that readings are assigned **you must make reference to someone else's ideas (from their weekly annotations) in discussion**. 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 20, 2014

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 just fine). I will discuss essay proposal guidelines in class.

4. Research paper, version 1, 15% of final mark, due December 1, 2014

This should be a finished essay (i.e. not an incomplete draft) on some aspect of the history/historiography of Venice, including references in Chicago style (footnotes or endnotes) and clear prose. We will edit these papers in a workshop in February, 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 and revision comment, version 2, 15% of final mark, due March 9, 2015

This paper will be a substantial revision of the first version of the essay and must include a separate page on which you describe and justify your revisions of the first version. The most successful revisions will deepen the argument of the first version of the paper and engage further with the historiography and/or primary source material. 4000-5000 words, 250 word revision comment.

6. Paper presentation March 30 or April 6, 2015

You will present the final paper in a 15-minute presentation organized as a symposium in the last two class meetings 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 and academic skills we have engaged with during the year; due during the examination period in April.

Evaluation of term work will be provided by the VW date, March 19, 2015

Late assignments policy: unless you contact me first, writing assignments submitted after Friday at 4:30 will count as unsubmitted and your mark will be docked accordingly. Other assignments will be accepted late 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

Optional activities

Periodically during the year I will organize extra-curricular activities to enrich our class work. This year these include participation in an international workshop on Renaissance history that will be held on campus in September. I also encourage you to participate in the History department's writing workshops, held regularly on Wednesday afternoons, in which we meet to write together. I will also offer coaching in effective class presentations towards the end of the year. I'm open to suggestions for other activities – please let me know if there's something we can plan together. We will decide on times for these activities in class, with the aim of making them available to as many students as possible.

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

Class will run for a 3-hour period beginning sharply at 8:30 and finishing at 11:15 every Monday morning. We will take a 10 minute break at about 10 am. Bringing coffee or water to class is fine; please eat breakfast before you arrive. 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 in the early morning).

Saving your work: VERY VERY IMPORTANT

ALL work you do for every class you take needs to be saved in three (3) locations. That is, you should have one copy on your computer, one in the Cloud (e.g. Dropbox) that you can access anywhere, and one in another physical location. The latter requires a good backup hard drive. Make your backups regularly (e.g. as you are finishing work each day). I will not normally accept computer crashes as an excuse for missing assignments.

Course Readings

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

Most of these readings are available on JSTOR or other similar databases. A few are only available in hard copy in the library. Dursteler's *Companion to Venetian History, 1400-1797*, for instance, is in the Reference section of the Dafoe library. Contact me well in advance of the class meeting if you have any difficulty accessing materials.

Week 1: September 8: What is a history seminar? How do I get the reading done?

I will email you copies of these blog posts before our first meeting

Claire Potter ("Tenured Radical"), "Mirror Mirror on the Wall: Who is the Smartest Historian of All?"

William Cronon, "Professional Boredom"

Timothy Burke, "How to read in college"

Introductory Documentary: Francesco da Mosto's Venice

Special Event

On Sept 12 and 13, I will be hosting a workshop at UM called "Cultural Encounters and Shared Spaces in the Italian Renaissance City, 1350-1650." A group of international scholars (historians, art historians, and literary scholars) will meet here to discuss their research in this area. I warmly encourage you to attend one or more of the sessions and meet the participants. We will talk more about the workshop at our first meeting.

Week 2: September 15

Introduction to historiography; Venetian history

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

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

Week 3: September 22

Research tools; abstracts; choosing a paper topic

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

Examples of paper abstracts

Databases and other digital resources available in the library (we will spend part of this class in the library)

Week 4: Sept 29

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

Re-read Burke's blog post from week 1

Work on abstracts

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

Liz Horodowich, "The New Venice: Historians and Historiography in the 21st Century Lagoon," *History Compass* (2004): 1-27

Week 5: Oct 6

Reading footnotes/The Venetian environment

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

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

Oct 13, Thanksgiving: no class meeting

Week 6: October 20

Effective notetaking and summarizing/Venetian political organization

Dropbox:

Cornell note-taking system

Alfredo Viggiano, "Politics and Constitution," in Eric Dursteler, ed., *A Companion to Venetian History, 1400-1797* (Brill, 2013), 47-84

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

Essay proposal due in class

Week 7: October 27

Reading and writing with primary sources/Archives and their records

Filippo De Vivo, "Heart of the State, Site of Tension: the Archival Turn Viewed from Venice" *Annales* (2013): 699-728

Dorit Raines, "The Private Archives of the Venetian Patriciate," *Journal of the Society of Archivists* Vol. 32, No. 1, April 2011, 135-146

Primary sources for Venetian history (to be determined)

Week 8: November 3

Writing with argument/Material Culture

Dropbox:

Research questions and thesis statements

Paula Findlen, "Possessing the Past: The Material World of the Italian Renaissance," *American Historical Review* (1998): 83-114

Donatella Calabi and Caroline Bruzelius et al, "Visualizing Venice: new technologies for urban history" (available online)

Alison A. Smith, "Gender, ownership and domestic space: inventories and family archives in Renaissance Verona," *Renaissance Studies* (1998): 375-391

Week 9: November 10**Writing workshop**

Bring your writing to class; we will discuss writing goals, troubleshoot writing challenges, and write together in class time. Please spend your prep time for this week's class on your writing assignment.

Week 10: November 17**Reading charts and graphs/ The Venetian economy**

Dropbox:

Reading charts and graphs

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

Luciano Pezzolo, "The Venetian Economy" in Dursteler, *A Companion to Venetian History*, 255-289

Week 11: November 24**Editing your work/Work and the Workplace**

Dropbox:

Editing and Proof-reading

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

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

Week 12: December 1

Venice on film: examples and discussion with Brenda Austin-Smith, Head, Department of English, Film, and Theatre

First draft of paper due in class**Term II (subject to change)****Week 1: January 12, 2015****Revising/Women**

Dropbox:

Revising your paper

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 19**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
Roisin Cossar, "'Defining Roles in the Clerical Household in Trecento Venice,'" *Viator*, 45, 2, (2014), 237-254.

Week 3: January 26

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
Thomas Madden, "The Venetian Version of the Fourth Crusade: Memory and the Conquest of Constantinople in Medieval Venice," *Speculum* 2012: 311-344
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: Feb 2

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

Week 5: February 9

Paper revising workshop

Week of February 16: Winter Break

Week 6: Feb 23

Ottomans and Venetians

Stephen Ortega, "Across Religious and Ethnic Boundaries: Ottoman Networks and Spaces in early Modern Venice," *Mediterranean Studies* (2009): 66-89
Eric Dursteler, *Venetians in Constantinople: nation, identity, and coexistence in the early modern Mediterranean* (Baltimore, 2006)

Week 7: March 2

Nuns and Slaves

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* (Chicago, 2000) 978-0226717890

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

Week 8: March 9

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

Dropbox:

CHA, *Becoming a Historian*

guest speakers

Second revised draft of essay due

Week 9: March 16

History of Medicine

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 23

Modern Venice and public history

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

Digital resources for Venetian public history

Weeks 11 and 12: March 30 and April 6

Class symposium

ANNOTATING FOR RESEARCH

A primer by Judith Bennett (edited by RC)

Annotation is a skill that will help you survive fifty years in academia. If you read an article today, you will likely remember absolutely nothing about it when you need to write about the subject in three months. But if you have annotated that article, you will always have ready access to its essentials. (“Ready access” will be further facilitated if you start placing all your annotations in a good searchable database, such as Access or Zotero).

A good annotation relates all the essential points about an article or book. It includes:

CITATION: Be complete. Adhere to a standard form.

TOPIC AND THESIS: these are different! Keep them separate.

SOURCES [AND, later, METHODS]: always identify the sources used as specifically as possible. In most cases these will be “primary sources.” Look at how they are interpreted. Is their content taken “at face value”? Or is there evidence of critical analysis? In your 4th yr seminars you can challenge yourself to identify the analytic methods used.

HISTORIOGRAPHIC CONTEXT: Locate this work within discussions and debates that scholars are having about the topic. Use the notes to help with this.

ASSESSMENT: Certainly give your own assessment, although don’t do too much of this and (try to) downplay evaluative language like “good,” “bad,” “incomprehensible,” or “sucks.”

SPECIFIC STUFF: Here are the detailed (and even lengthy) notes that only you can love.

KEYWORDS: for later searching. Be consistent with your choice of these and keep a separate list of them.

DATE: Give the date you did the annotation. Why? In 2016, you might want to know that you read this in 2014, when you were young and naïve.

Be concise; be precise. Occasional wit can be a welcome relief (for yourself now and yourself later).

Here’s a fast example:

12. Doe, Jane, “Blah, Blah,” *Academic Journal* 12:3, 12-53.

TOPIC AND THESIS: Doe tackles blah blah, arguing specifically that

SOURCES AND METHODS: Records of xyz, as found in abc. Doe reads these records closely, in the fashion of a literary critic, but she also crunches them quantitatively. I was particularly struck by how she . . .

HISTORIOGRAPHIC CONTEXT: This article fits generally into discussions about blah blah (see items 3 and 4). Doe also critiques the methods of Other Historian (item 7) as insufficient blah blah.

ASSESSMENT: Blah, but Third Historian (give ref.) also says blah.

SPECIFIC STUFF:

- Chapter 2 is a really good summary of blah.
- On page 210,. She says blah. Can this be right?
- **KEYWORDS:** blah; blah blah; blah blah blah **DATE:** 25 January 2010

