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The Making of the Mediterranean World

UNH Course Code: CUL354

Subject Area(s): History, Archaeology, Geography, Literature, Fine Arts, and Social Science

Level: 300

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Credits: 3

Description:

What do we mean by the ‘Mediterranean’? Is it a ‘reality’, a fiction, or is it a cultural construction? This course will set out to examine these questions through a variety of images, representations and narratives that have been associated historically with the peoples and places of the Mediterranean. The key roles assumed by painting, sculpture, architecture, literature, poetry and mythology and film, will be highlighted. A series of themes will be used to present visual narratives linking social, cultural, political and artistic material, whose content and interpretation will be analyzed through complementary readings and critical class discussion. You will not only be encouraged to develop individual responses to the class material, but will also be expected to work collectively within groups as well as taking part in class presentations.

Learning Objectives:

- to critically analyze and explain the visual culture and imagery of the Mediterranean viewed as a long-term historical process
- to compare and contrast ancient and contemporary iconographic representations of culture in a variety of Mediterranean contexts
- to demonstrate the role of literature, poetry, film and painting in the construction of “mediterraneanism” and the promotion of the Mediterranean as a desired tourist location
- to demonstrate a knowledge of the contemporary conflicts between mass tourism and the conservation of the archaeological and natural heritage
- to critically evaluate the image(s) of the Mediterranean as presented in the objects of popular culture and in media advertising
- to construct an argument demonstrating the key issues involved in the creation of sustainable futures for the Mediterranean

Instructional Format:

Classes will meet twice a week for 11/2 hrs each. The primary class format will involve a lecture presentation followed by a seminar in which student participation is obligatory. Each class will begin with a review of the main ideas presented in the previous session and will normally be presented by students themselves. The classes will incorporate a variety of learning formats including lectures, seminars, debates, film sessions and group assignments. In addition, so as to complement in-class activities, a number of field trips will be organized both within Barcelona as well as to other course-related locations beyond the city. These excursions are mandatory. Finally, as preparation for each class, it is expected that all readings from the course dossier will be completed before the start of every session.

Form of Assessment:

Various elements will be taken into account when determining your final grade. The instructor will explain in detail the content, criteria and specific requirements for all assessment categories but the basic breakdown is as follows below.

Class Participation	10%
Oral Presentation	10%
Tests / Quizzes	10%
Research Paper	20%
Mid-Term Exam	25%
Final Exam	25%

Class Participation (10%): When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ 9.70-10.00
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A 9.00-9.69
You make useful contributions and participate voluntarily, which are usually based upon some reflection and familiarity with required readings.	B/B+ 8.40-8.99
You make voluntarily but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- 7.70-8.39
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C 7.40-7.69
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D+/C- 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	D-/D 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F Below 6.00

Oral Presentation (10%): You will be required to offer a short oral presentation on a subject previously assigned at the beginning of the course. This presentation will be discussed with the course instructor in an obligatory tutorial prior to the session and is designed to present in synthesis the most important ideas or debates which surround the session in hand. Both content and form will be taken into account.

Test / Quizzes (10%): You will be spot-tested twice throughout the course (once during the first half of the semester and once again a month after the midterm exam). These tests will consist in 20-30 short questions based on the course material and will be discussed later in class.

Research Paper (10%): This 2000-word project, to be handed in two weeks before the end of the semester. This will be based on a selection of one of the five course modules and will be subject to approval by the instructor. An obligatory tutorial session will be offered during the second half of the course to monitor progress. Following academic practice, all sources should be cited and a full bibliography must be included.

Mid-Term Exam (25%): The mid-term examination will be used to allow you to divide your study time into two separate halves. The written midterm examination will cover the first half of the semester whilst the final examination will only cover material presented and discussed throughout the course.

Final Exam (25%): This final examination will cover all course material but will also allow you to answer optional questions of a comparative nature in the final section of the paper.

Midterm & Final Examinations: The midterm and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed above. They are comprised of questions and exercises that test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Plagiarism:

All work submitted as part of the requirements for course credit must be expressed in the student's own words and incorporate their own ideas and judgments. Plagiarism is defined as the presentation of another person's thoughts or words as though they are one's own. Plagiarism constitutes an examination offence under CEA regulations any students found to have committed plagiarism may be excluded from all further examinations. ANY QUOTATION FROM THE PUBLISHED OR UNPUBLISHED WORKS OF OTHER PERSONS MUST BE IDENTIFIED AS SUCH BY PLACING THE QUOTE IN QUOTATION MARKS, AND THE SOURCE OF THE QUOTATION MUST BE REFERENCED APPROPRIATELY. The concept of plagiarism also includes self-plagiarism, which is the extensive use of the same sources and materials in more than one piece of assessed coursework, submitted for the same or for other courses taken. To avoid charges of plagiarism or collusion, students must always ensure that their submitted work is their own. They should not lend essays or essay drafts to other students because they

might be penalized if the other student copies the work and submits it as their own. If students are unclear about the definition of plagiarism, they should consult the CEA program coordinator or course lecturer.

It is important that students reference their sources of information as accurately and as fully as possible. If a student summarizes another person's ideas or judgments, or reproduces their figures or diagrams, a reference must be made in the text (using the Harvard convention) and all works referred to must be documented in full in a bibliography.

Required Readings:

The breadth of the course and the diversity of topics means that there is no single text that covers the entire course subject matter. However a complementary text providing a broad overview of Mediterranean history, culture and society will be used. This book, "The Mediterranean: cradle of European culture" by Michael Streeter, is available for around \$30 from a number of sources and these will be discussed by the Academic Coordinator during Academic Orientation. Please note that it is mandatory to have your personal copy of this text.

Periodical literature, articles, documents, maps, digital images and other sundry materials also required for the class will be available in PDF or Word format, and stored in the e-course file assigned to each class. These resources are located on the CEA shared drive for in-house consultation or can be copied to your own USB flash-drive. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

Recommended Readings:

Many of the following primary and secondary materials, articles and readings have been placed on reserve and are located in the CEA office resource center. The instructor will guide you on these readings.

Course text:

Streeter, M. 2007. *The Mediterranean: cradle of European culture*. New Holland, London.

General books on the Mediterranean:

Braudel, F. 1972. *The Mediterranean and the Mediterranean World in the Age of Philip II* (2 vols.). Harper and Row, New York.

Grove, A.T. and Rackham, O. 2001. *The Nature of Mediterranean Europe: An Ecological History*. Yale University Press, New Haven.

Harris, W.V. (ed) 2005. *Rethinking the Mediterranean*. Oxford University Press, Oxford.

Horden, P. and Purcell, N. 2000. *The Corrupting Sea: A Study of Mediterranean History*. Blackwell, Oxford."

King, R., Proudfoot, L. and Smith, B. (eds) *The Mediterranean, Environment and Society*. Arnold, London.

McNeill, J.R. 1992. *The Mountains of the Mediterranean World: an environmental history*. Cambridge University Press, Cambridge.

More specialized articles relevant to course topics:

Alcock, S. and Cherry, J. 2006. The Mediterranean World. In C. Scarre (ed) *The Human Past*. Thames and Hudson, London, pp. 472-517

Aubet, M.E. 1994. The Phoenicians in the West: Politics, Colonies and Trade. Cambridge University Press, Cambridge.

Aubet, M. E. 1994. From trading post to town in the Phoenician-Punic world. In B. Cunliffe and S. Keay (eds) *Social Complexity and the Development of Towns in Iberia*. Proceedings of the British Academy Vol. 86, London, pp.47-65.

Bass, G. F. 1999. Beneath the wine dark sea: nautical archaeology and the Phoenicians of the Odyssey. In J.E. Coleman and C.A. Walz (eds) *Greeks and Barbarians. Essays on the interactions between Greeks and non-Greeks in Antiquity and the consequences for Eurocentrism*. Yale University Press, New Haven, pp. 71-101.

- Berger, J. 1972. *Ways of Seeing*. Penguin Books, New York.
- Bogucki, P. 1996. The spread of early farming in Europe. *American Scientist*, vol 84, pp. 242-253.
- Bohls, E. and Duncan, I. (eds.) 2005. *Travel Writing 1700-1830 : An Anthology*. Oxford University Press, Oxford.
- Bourdieu, P. 1984. *Distinction - A Social Critique of the Judgement of Taste* Harvard University Press, Cambridge, MA.
- Bourdieu, P. 1992. Thinking about Limits, *Theory, Culture and Society*, 9, 37-49.
- Bourdieu, P. 2001. *Masculine Domination*, Trans. Richard Nice Polity Press, Cambridge.
- Braudel, F. 1972. *The Mediterranean and the Mediterranean World in the Age of Philip II*, 2 vols., 642 pp. New York: Harper and Row
- Braudel, F. 2002. Memory and the Mediterranean. Random House, London.
- Buzard, J. 2002. The Grand Tour and after (1660-1840). In *The Cambridge Companion to Travel Writing*. Cambridge University Press, Cambridge.
- Chaney, E. 1998. *The Evolution of the Grand Tour: Anglo-Italian Cultural Relations since the Renaissance*. Frank Cass, London. (rev. ed. 2000).
- Clottes, J. Thematic changes in upper Paleolithic art. *Antiquity* 70 (268): 276-288.
- Cosgrove, D.E. 1984. *Social Formation and Symbolic Landscapes*. Croom Helm, London.
- Criado-Boado, P. and Penado Romero, R. 1993. Art, Time and Thought: A Formal Study Comparing Palaeolithic and Postglacial Art. *World Archaeology* 25: 187-203.
- Daiches, D. And Smith, B. 1997. Coastal Zone Management. In R. King, L. Proudfoot and B. Smith (eds) *The Mediterranean, Environment and Society*. Arnold, London, pp.273-299.
- Díaz-Andreu, M. "Late Prehistoric social change in the Iberian Peninsula", *The Origins of Complex societies in Late Prehistoric Iberia*. Ed. Katina Lillios. Ann Arbor: Michigan, 1995: 97-120.
- Dickinson, Oliver. "Settlement and economy". In *The Aegean Bronze Age*. Cambridge: Cambridge University Press, 1994. Pp. 45-94.
- Duncan, J. and Ley, D. 1993. *Place/Culture/Representation*. Routledge, London.
- Durrell, L. 1956. *Prospero's Cell*. Faber, London.
- Durrell, L. 1962. *Bitter Lemons*. Faber, London.
- Durrell, L. 1969. *The Spirit of Place: Mediterranean Writings*. Faber, London.
- Fagan, B (ed) 1996. *The Oxford Companion to Archaeology*. Oxford University Press, Oxford.
- Fernandez-Castro, M.C. 1995. *The Iberians in Prehistory*. Blackwell, Oxford.
- Fowler, P.J. 1992. *The Past in Contemporary Society: then, now*. Routledge, London.
- Fussell, P. 1987. *The Eighteenth Century and the Grand Tour*. in *The Norton Book of Travel*. Oxford University Press, Oxford.
- Fussell, P. 2003. *Why we are what we wear*. Mariner Books, New York.
- Giddens, A. 1984. *The Constitution of Society*. Polity Press, Cambridge.
- Gore, Rick. 1994. When Greeks went West. *National Geographic* vol. 186, (5):2-37.
- Hamilakis, Y. 2000. No laughing matter: antiquity in Greek political cartoons. *Public Archaeology* 1 (1): 57-72.
- Heard Hamilton, G. 1956. Cezanne, Bergson and the image of time. *Collage Art Journal* 16 (1): 2-12.
- Hufford, M. "Introduction". *Destination Culture: Tourism, Museums and Heritage*. Ed. Mary Hufford. Urbana and Chicago: University of Illinois Press, 1999. Pp. 1-16.
- Hughes, R. 1992. *Barcelona*. Vintage Books, New York.
- Kliot, N. 1997. Politics and society in the Mediterranean Basin. In R. King, L. Proudfoot and B. Smith (eds) *The Mediterranean, Environment and Society*. Arnold, London, pp.108-125.
- Ladurie, L-R. 1974. *The Peasants of Languedoc*. University of Illinois Press, Urbana.
- Leontidou, L. 1997. Five narratives for the Mediterranean city. In R. King, L. Proudfoot and B. Smith (eds) *The Mediterranean, Environment and Society*. Arnold, London, pp.181-193.
- Lowenthal, D. 1985. *The Past is a Foreign Country*. Cambridge University Press, Cambridge.
- Lowenthal, D. 1998. *The Heritage Crusade and the Spoils of History*. Cambridge University Press, Cambridge.
- Morris, I. 1997. An archaeology of equalities?. *The Greek city-States*, In D.L. Nichols and T.H. Charlton *The archaeology of City-States. Cross- Cultural Approaches*. Smithsonian Institution Press, Washington.
- Morris, R. 1998. Cezanne's mountains. *Critical Enquiry* 24 (3): 814-829.

- Mras, G.P. 1961. Italian Fascist Architecture: theory and image. *Art Journal* vol 1 (1): 7-12.
- Proudfoot, L. 1997. The Graeco-Roman Mediterranean. In R. King, L. Proudfoot and B. Smith (eds) *The Mediterranean, Environment and Society*. Arnold, London, pp. 57-74.
- Reid, T.R. 1997. The power and the glory of the Roman Empire. *National Geographic* vol. 192, (1) pp. 2-41.
- Ruiz Zapatero, G. 1996. Celts and Iberians. Ideological manipulation in Spanish archaeology In P. Graves-Brown, S. Jones and C. Gamble (eds.) *Cultural Identity and Archaeology. The construction of European communities*. Routledge, London, pp. 179-195.
- Russell, M. 1986. *The blessings of a good thick skirt: women travelers and their world*. Harper-Collins, London.
- Schama, S. 1995. *Landscape and memory*. New York, Random House
- Tashiro, C. 1996. When history films (try to) become paintings. *Cinema Journal* 35 (3) : 19-33.
- Spivey, N. 1996. *Understanding Greek Sculpture*. Thames and Hudson, London.
- Trease, G. 1991. *The Grand Tour*. Yale University Press, New Haven.
- UNESCO 2007. *Case Studies on Climate Change and World Heritage*. UNESCO World Heritage Centre, Paris.
- Urry, J. 1990. *The Tourist Gaze*. Sage, London.
- Warren, K.E. A Philosophical Perspective on the Ethics and Resolution of Cultural Property Issues. *The Ethics of Collecting Cultural Property. Whose Culture? Whose Property?*. Ed. A.P. Mauch Messenger. Albuquerque, University of New Mexico Press. Pp.: 1-25.
- Williams, A. 1997. Tourism and uneven development in the Mediterranean. In R. King, L. Proudfoot and B. Smith (eds) *The Mediterranean, Environment and Society*. Arnold, London, pp. 208-226.
- Zlady DeLue, R. 1998. Pizarro, landscape, vision and tradition. *The Art Bulletin* 80 (4): 718-736.

Online Reference & Research Tools:

- Mediterranean archaeology resources: http://www.geocities.com/i_georganas/main.html
- Electronic antiquity: <http://scholar.lib.vt.edu/ejournals/ElAnt/V10N2/>
- Art History sources: <http://witcombe.sbc.edu/ARTHLinks.html>
- New York Architectural Images: <http://www.nyc-architecture.com/ARCH/>
- Stanford Encyclopedia of Philosophy. <http://plato.stanford.edu/>
- Hedonist Interhttp://national. <http://www.hedonist-international.org>
- Encyclopedia Britannica: <http://www.britannicaonline.org>

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Course Content

Session	Topic	Activity	Student Assignments
MODULE I: THE MEDITERRANEAN: DEFINITIONS AND CONTEXT			
1	<p>The Invention of the Mediterranean What is the 'Mediterranean'? How do we define it? European obsessions with the Mediterranean. The Mediterranean as "other"</p>	Overview of course. Presentation of syllabus and discussion of class structure etc.	<p>Hertzfeld, M. 1984. "The Horns of the Mediterraneanist Dilemma", <i>American Ethnologist</i> 11, pp.439-454</p> <p>Fussell, P. 1987, <i>The Norton Book of Travel</i>, pp. 27-59; 77-83</p>
2	<p>"Mediterraneanism" The mediterraneanism of art, poetry and literature. The cult of the exotic. Travelers tales: the Grand Tour</p>	Lecture and discussion of basic premises of course and reading materials	<p>Horden, P. and Purcell, N. 2000, "The corrupting sea", chap. 1, pp. 9-25.</p> <p>Olsen, D. 1991. "Classical mythology", <i>The Classical World</i>, 84 (4), pp. 295-301</p>
MODULE II: DIALOGUES: NATURE AND ENVIRONMENT			
3	<p>Mythological representations of the Mediterranean The central role of mythological images and narratives in prehistory and history. Creation myths, Pandora, Ariadne, Heracles and the lion, Demeter and Persephone.</p>	View BBC film, " <i>Jason and the Argonauts</i> ", followed by class discussion	<p>Conkey, M. 1987. "New approaches in the search for meaning", <i>J. of Field Archaeology</i> 11 (1), 413-430</p> <p>Kolodny, A. 2003 "Fictions of American Prehistory", <i>American Literature</i> 4: 693-721</p>

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4	<p>Human representations of nature in the Mediterranean (I) Cave painting: The birth of artistic expression (Altamira, Levantine art)</p>	Lecture on the theories put forward to explain the first representational images by humans.	<p>Currie, G. 2004. "The representational revolution" <i>J. of Aesthetics and Art criticism</i>, 62 (2) 119-138</p> <p>Goodison, Ll. and Morris, C. "Introduction", In <i>Ancient Goddesses, the myths and the evidence</i>, pp. 6-21</p>
5	<p>Human representations of nature in the Mediterranean (II) The earliest human sculptures (Near East, Malta). 'Goddess' images. Greek and Roman sculpture, early Christian iconography.</p>	Lecture on the history and evolution of representational sculpture in the Mediterranean basin, followed by discussion.	<p>"A history of western sculpture", Britannica http://www.britannica.com</p> <p>Spivey, N. 1996 "Understanding Greek Sculpture", Chaps 1-2, pp. 7-53</p>
6	<p>Field Study 1: representation and interpretation of past cultures Visit to Gavà prehistoric mines</p>	Make descriptive and critical notes on Gava experience	Braudel, F. 1972, "The Mediterranean", Chap. 4, Climate and history, pp. 171-200.
7	Group presentations: Gava critique	Critical discussion and analysis of Gava visit	<p>BBC Timewatch 2007, <i>The wave that destroyed Atlantis</i> http://news.bbc.co.uk/</p> <p>Braudel, F. 1972, Chap 2, "Seas and coasts", pp.65-122</p>
8	<p>Climate, weather and catastrophes The volatility of Mediterranean weather. The eruption of Thera and the end of the Bronze Age. Pompei and Vesuvius. Contemporary climate change and sea-level rise.</p>	Short lecture followed by BBC film, " <i>Pompei: the last day</i> "	<p>Aubet, M. E. 1995, "From trading post to town in the Phoenician-Punic world" <i>Proc. Brit. Acad.</i> 86: 47-65</p> <p>Fernandez-Castro, M. 1995, "Iberia in Prehistory" Chap 14, Tartessus, pp. 194-216</p>
9	Seascapes: myths, merchants and pirates	QUIZ 1	

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	The role of the sea in the making of Mediterranean culture. Phoenician merchants. The legend of Tartessus.	Lecture and discussion on long distance trade and cultural exchange	Harrison, R. 1988, " <i>Spain at the Dawn of History</i> ", Chaps 3, 4, Phoenician colonies in Spain, pp. 41-68
MODULE III: IMAGES OF CIVILIZATION AND URBANISM			
10	The first Iberian societies and their imagery Origins of complex societies in Iberia. Phoenician and Greek cultural influences. The first Iberian states. Iberians and Celtiberians.	Lecture and discussion of colonial contacts and Iberian origins. Discussion of reading material	L. Proudfoot, 1997, "The Graeco-Roman Mediterranean", pp. 57-76 Harrison, R. 1988, " <i>Spain at the Dawn of History</i> ", Chap 8, Art and the ideology of power, pp. 111-20
11	The images and objects of civilization (I) Representations of power: sculpture and architecture and its role in the making of ancient Mediterranean civilizations, such as Greece, Rome, Egypt.	Lecture and discussion of the relationship between art and power. Discussion of reading material	Spivey, N. 1996. " <i>Understanding Greek sculpture</i> ", Chap 4, pp. 78-104. G. P. Mraz "Italian Fascist Architecture: theory and image", <i>Art Journal</i> vol XXI pp. 7-12. Eco, U. 1995, "Ur-Fascism", <i>New York Review of Books</i> , June 22, pp. 12-15. " <i>Fascist architecture influences on Philip Johnston</i> " http://www.nycarchitecture.com/ARCH/
12	The images and objects of civilization (II) Modern representations: the iconography of Mussolini and Franco	Lecture and discussion of the use of visual imagery and the appropriation of archaeology and history by dictatorships. Discussion of reading material	Ruiz Zapatero, G. 1996, "Celts and Iberians: Ideological manipulation in Spanish archaeology", In P. Graves-Brown and C. Gamble (eds), <i>Cultural Identity and Archaeology</i> , pp.179-195.
13	Barcelona: the re-invention of a	Lecture and discussion of the 'Olympics	Hughes, R. 1992, "The color of a dog running away",

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	<p>city</p> <p>The 1992 Olympic Games as catalyst for change and renewal. The re-packaging and re-branding a city for tourist consumption</p>	<p>effect'</p> <p>Discussion of reading material</p>	<p>chap. 1 In <i>Barcelona</i>, pp.1-32</p> <p>Montclús, F., 2003, "The Barcelona model", <i>Planning Perspectives</i> 18, pp. 399-421</p>
14	<p>Field Study 2: the image of contemporary Barcelona an "outsiders" view of the experience of the city, focusing on the visual aspects of the environment and its urban/Mediterranean imagery</p>	<p>Selection of representative locations across the city</p>	<p>Leontidou, L. "Five narratives for the Mediterranean city", In King <i>et al. The Mediterr-anean: environment and society</i>, pp. 181-193</p> <p>Produce narrative text on the 'visual signature' of the city – what is its 'essence'?</p>
15	<p>Group presentations: Barcelona critique</p>	<p>Presentation of field trip narratives</p>	<p>Hughes, R. 1992. "The feast of modernity", chap. 7 In <i>Barcelona</i>, pp. 374-463.</p> <p>Revision for Midterm</p>
16	<p>MID-TERM EXAM</p>	<p>MID-TERM EXAM</p>	<p>MID-TERM EXAM</p>
<p>MODULE IV: IMAGING AND EXPERIENCING LANDSCAPE</p>			
17	<p>Writing the Mediterranean (I)</p> <p>Literary representations of the Mediterranean. The invention of 'mediterraneanism'. The Mediterranean as 'other'.</p>	<p>Lecture and discussion of the northern European and American idea of the Mediterranean as 'exotic'</p>	<p>Horden, P. 2005, "Mediterranean excuses: historical writing on the Mediterranean since Braudel", <i>History and Anthropology</i> 16, pp.25-35</p>

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18	Writing the Mediterranean (II) The first tourists: “The Grand Tour”, Shelley, Byron, Robert Graves, Peter Mayle etc.	Lecture and discussion of the invention of tourism and its promotion by writers and artists	Russell, M. The blessings of a good thick skirt, Chaps. 3-5pp. 51-110. Berger, J. 1972, “ <i>Ways of Seeing</i> ”, pp. 7-34
19	Mediterranean light: painting the landscape (I) Renaissance representations of landscape. Landscape conventions.	Lecture and discussion of the first Italian landscapes in Florence and northern Italy	Rauschenbach, B. 1982 “Perceptual perspectives and Cezanne’s landscapes”, <i>Leonardo</i> 15(1), 28-33 Berman, R. 2004, “Recurrence in Hemingway and Cezanne”, <i>Hemingway Review</i> 23 (2): 21-46
20	Mediterranean light: painting the landscape (II) Landscape painters and the pursuit of Mediterranean light (Cezanne, van Gogh, Matisse, Bracques, Picasso)	Lecture and discussion of Impressionist and post-Impressionism and the growth of ‘plein aire’ painting	Ben-Ghiat, R. 1996, “Envisioning modernity: desire and discipline in Italian fascist film”, <i>Critical Enquiry</i> 23, pp. 109-144
21	The Mediterranean in film and music The Mediterranean as an exotic stage set. Film locations, Ropme, Barcelona. Music of Chopin, Ravel, Albeniz etc.	QUIZ 2 Lecture and discussion on the Mediterranean as the inspiration for musicians and film makers	Tashiro, C. 1996, “When history films try to become paintings”, <i>Cinema Journal</i> 35(3), pp. 19-43
22	Film presentation and critique “El Secreto de Santa Victoria” (Dir. Stanley Kramer)	Critical discussion of the main issues and imagery presented by the film	Berger, J. 1972, “Ways of seeing”, Chap. 3, 45-64; chap. 7, 129-154

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23	<p>The hedonistic impulse (I) Food, wine and pleasure. The French Riviera and the invention of beach vacations. Images of hedonism in Athens: the Greek symposium</p>	Lecture and discussion surveying the history of the 'pleasure principle' and its conventional association with the Mediterranean	<p>"Hedonism." <i>Stanford Encyclopedia of Philosophy</i>. http://plato.stanford.edu/</p> <p>Davidson, J. 1998, "<i>Courtesans and fishcakes: the consuming passions of classical Athens</i>", Chaps. 1-3, pp. 3-68</p>
24	<p>The hedonistic impulse (II) Contemporary manifestations: tourist club culture (Ibiza, Falaraki etc.). Images of the Mediterranean as exotic location in contemporary advertising (cars, perfume, drinks etc.)</p>	Lecture and discussion comparing contemporary hedonistic pursuits with those in the historical past	Borowski, O. 2004, "Eat drink and be merry, <i>Near Eastern Archaeology</i> 67(2) pp. 96-107
MODULE V: SUSTAINABLE FUTURES?			
25	<p>Contested landscapes: mass tourism versus cultural heritage conservation Tourist images of the Mediterranean (Benidorm, Costa del Sol). The problems posed by growing mass tourism.</p>	Lecture outlining the dangers of uncontrolled mass tourism for the sustainable future of the Mediterranean	<p>Williams, A. 1997, "Tourism and uneven development in the Mediterranean". In King et al (eds) <i>The Mediterranean: Environment and Society</i>, pp.208-226</p> <p>UNESCO, 2007, "<i>Case studies on climate change and world heritage</i>" http://www.unesdoc.unesco.org pp. 1-82</p>
26	<p>Representing the past in the present Cultural heritage management and conservation. The future of the cultural landscapes of the Mediterranean</p>	Lecture and discussion outlining the problems and paradoxes surrounding heritage conservation and management.	Pokotylo, D. and Guppy, N.1999, Public opinion and archaeological heritage. Views from outside the profession", <i>American Antiquity</i> 64(3), pp. 400-416

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Course Content

Session	Topic	Activity	Student Assignments
27	Field Study 3: Encountering the past in the present: The Greco-Roman city of Empuries	Make notes on tourist movements and behaviors	Europa Nostra, 2006, “ <i>Position paper on the encouragement of cultural tourism and the mitigation of its effects</i> ”, pp. 1-30
28	Group presentations: Empuries critique	Critical discussion and evaluation of visitor experience	UNEP, 2004, “ <i>The Mediterranean Blue Plan</i> ” http://www.planbleu.org/publications/ pp. 1-32
29	A reflexive conclusion Course summary. The image of the Mediterranean. Confronting the destruction of the Mediterranean: human and natural induced problems. Reinventing the Mediterranean as a sustainable “brand”.	Lecture and critical discussion summarizing the main issues raised by the course	Perry, A. 2006, “Will predicted climate change compromise the sustainability of Mediterranean tourism? <i>J. of Sustainable Tourism</i> 14(4), pp. 367-375 Streeter, M. 2007, “The Mediterranean, cradle of European culture”, pp. 1-240 Review contents for final exam
30	FINAL EXAM	FINAL EXAM	FINAL EXAM