
Term Information

Effective Term Spring 2026

General Information

Course Bulletin Listing/Subject Area History of Art
Fiscal Unit/Academic Org History of Art - D0235
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4798.04
Course Title Venice Past/Present/Future: Art, Architecture, and Environment in the Lagoon City
Transcript Abbreviation Venice Art Arch
Course Description This Education Abroad class looks Venice as a singular site, one with extreme and exceptional environmental conditions. This precarious habitat influenced the production of unique forms of art, architecture, civil engineering, politics, government, and culture over the last 1500 years.
Semester Credit Hours/Units Fixed: 4

Offering Information

Length Of Course 14 Week, 8 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Sometimes
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites Permission of instructor.
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0703
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Lived Environments; Intercultural and Global Awareness

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Understand the development of the art and architecture of Venice in the past, present, and future. Be able to discuss buildings and structures and their decoration in their cultural, political, ecological, and environmental contexts.

Content Topic List

- see syllabus

Sought Concurrence

Yes

Attachments

- HISTART4798.4 Venice EdAway.pdf: Global Education

(Other Supporting Documentation. Owner: Stephens,Gabrielle MARIE)

- Venice Past Present Future.pdf

(Syllabus. Owner: Stephens,Gabrielle MARIE)

- HISTART47984 GE themes.pdf

(Other Supporting Documentation. Owner: Stephens,Gabrielle MARIE)

- 241105_Cheramie_Letter of Support.pdf: Architecture

(Concurrence. Owner: Stephens,Gabrielle MARIE)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stephens,Gabrielle MARIE	03/31/2025 04:14 PM	Submitted for Approval
Approved	Whittington,Karl Peter	04/04/2025 11:02 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	04/08/2025 09:58 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	04/08/2025 09:58 AM	ASCCAO Approval

Venice Past/Present/Future: Art, Architecture, and Environment in the Lagoon City

History of Art 4798.4

Summer 2026

4 Credit Hour, Education Abroad

Instructor:

Prof. Kris Paulsen

Office Hours:

In Columbus:

By appointment (in person or Zoom)

218 Pomerene Hall

1760 Neil Ave

Paulsen.20@osu.edu

In Venice:

Daily 9:00-10:00 am and 6:00-7:00 pm in hotel lobby, and by appointment.

Meeting Times:

May 11-15: M-F 10:00-12:30 Eastern (synchronous Zoom – see link on Carmen)

May 16-29: In Venice, hours vary depending on daily schedule

June 1-4: M-Th: 10:00-12:30 Eastern (synchronous Zoom – see link on Carmen)

Course Description:

This Education Abroad class looks Venice as a singular site, one with extreme and exceptional environmental conditions. This precarious habitat influenced the production of unique forms art, architecture, civil engineering, politics, government, and culture over the last 1500 years. The physical and cultural landscape in Venice is the result of a dynamic collaboration between people and the natural world surrounding them. In its earliest days, Venetians had to invent novel architectural and engineering solutions to live and thrive in this challenging environment—*one without land or fresh water*. Now they must do the same but to protect the city's artistic treasures and natural ecology from the ravages of their previous choices and climate change.

In 1987, the entire city of Venice became a UNESCO World Heritage Site, recognized as “an architectural masterpiece in which even the smallest building contains works by some of the world's greatest artists such as Giorgione, Titian, Tintoretto, Veronese and others.” But the entire city, its precious artworks, and its surrounding ecology are also at extreme risk due to climate change and rising sea levels. Tourism is a large part of this issue, as the lagoon has been dredged to accommodate huge cruise ships, changing the underwater environment and balance between land and sea.

We will study the past, present, and future human interventions and creative solutions to build and preserve this strange city and unique ecosystem. Moreover, we will examine our own ambivalent and conflicted role as art and architecture tourists, that is, as contributors to this problem. Through readings, artworks, and two weeks in Venice exploring its art, architecture, and ecology, we will learn how this city with such scant resources came to be the “center of the world” for several centuries as well as what its future holds as the tolls of climate change, over tourism, and rising sea levels make this city spectacularly at risk.

This course will be broken in 3 major subsections, studied in class before we leave and then experienced on the ground (and on the water) in Venice: Past Venice, studying the art, architecture, and engineering of the Byzantine through Baroque periods; Modern Venice (1800-present) focusing on the reinventing of the city as “the center of the art world” through the Grand Tour and Venice Biennale; Future Venice, analyzing the feedback loops between climate change and arts tourism by studying the environment—lagoons, marshes, lidi— and the infrastructure (eg. the MOSE seawall) that attempts to protect the city and its cultural holdings, as well as how environmental conditions have been captured in art across time, including in the current biennale. We will learn how artistic and architectural artifacts help ecologists understand longer histories of the place, and how contemporary artists in the biennale continually take up climate change at home and Venice’s precarity as a central topic.

Format of Instruction:

This is 4 credit hour Education Abroad course, taking place over Summer Session 1 (May term).

The first two weeks of class (May 11-22) is remote synchronous, with instruction over Zoom.

We will spend this time preparing for our trip with introductions to the sites, historical background and characters, conceptual themes, and overviews assignments that we will do on the ground in Venice, Italy, including completing preparatory research. We will also materially prepare for the trip, going over packing lists, room assignments, expectations, best practices, logistical information, survival phrases, and other necessities. This format will enable students who are not in Columbus to participate in the course from their family homes or permanent residences rather than needing summer or temporary housing in Columbus for a study abroad course. We will meet in Venice, with students traveling from wherever they are for the summer. Students departing from Columbus will have the opportunity to travel with the professor and TA to the site, and others will be provided the instructor’s flight information to coordinate if they wish to travel with them.

Weeks 3 and 4 (May 23-June 4) we spend in Venice, Italy. A detailed list of sights, events, and assignments are in the schedule below. Our time in Venice will be a mix of formalized instruction led by the professor and “Structured Educational Experiences” (tours, etc.) conducted by the professor, local experts and educators, or independently/in groups by students.

The two weeks in Venice will be divided into three parts:

1. Past Venice: Studying the art and architecture, and its specific relationship to the environment of lagoon from its founding in the 5th century through to the 18th century.

We will focus on the novel ways that art and architecture developed in response to the natural conditions of the site and the inhabitant's desire to control it.

2. Present Venice: We continue our study of Venice's cultural and environmental history in modern times, from the 19th century to the present, with a focus on the Venice Biennale and its relationship to the city's past, and how it points to its future. We will see how even after its commercial and political power declined, Venice remained "the center of the (art) world" through this important exhibition, and how political and cultural issues, including climate change, migration, and human rights take center stage in these exhibitions. We will also highlight the biennale as a site of protest, and keep our eyes peeled for activist actions in and around the biennale [by Greenpeace, climate, (anti-) globalization, immigration, and other forms of political activism prompted by the conditions and site of the biennale]
3. Future Venice: We will engage with the ecological issues facing Venice and how they relate to the more than 1500-year human inhabitation of the marshy lagoon. We will look to the solutions – in engineering, politics, and ecology—to ameliorate these issues, and explore the natural landscape of the surrounding marshlands. The Venetian Lagoon is the largest marshland in the Mediterranean basin. We will spend time in the naturel environment surrounding Venice and the Lido, attending to its plant and animal inhabitants, geographic features, and ecology. We have dedicated days to learning about and exploring the natural environment and ecology of Venice BUT we will be doing this all along, from our first boat ride from the airport through the lagoon, to every subsequent day we spend in the city. We will learn to see the natural world (and its struggles) at every site we visit.

NB: Per the Arts & Sciences Curriculum guidelines equating 12 ½ hours of formalized instruction and/or 25 hours of structured educational experiences per credit hour This course has approximately 44 hours of Formalized Instruction (~3.52 credit hours) and 28.5 hours (1.14 credit hours) of Structured Educational Experiences, totaling approximately 4.66 credit hours. The Department of History of Art requests that the course be valued at 4 credit hours.

Required Texts:

- *Short Guide to the Venice Biennale* (2026).
 - This book is available for purchase at the Biennale and around Venice. It is typically \$12-15. We will have an opportunity to pick them up on our first day at the Biennale or before (There is a biennale bookshop near St. Mark's Square.) Students may share copies, and the instructor will have at least one extra copy for students to borrow.
 - We have assigned readings from this book while in Venice, but it will also serve as a map for all the locations and a guide to all the works on display at the Biennale and related events. It is small and you will need to reference it when we are at the Biennale.
- Thomas F. Madden, *Venice: A New History* (New York: Penguin Books, 2013)

- Available at the OSU bookstore and from online retailers, such as Amazon.com, bn.com, etc. ~\$20 new, \$4.99 ebook, used from \$4.00
- All other readings are available on Carmen as PDFs

Recommended Texts (NOT REQUIRED):

We will read extended excerpts from several texts, which are also helpful in full, and students may wish to buy physical or eBook versions before we go if they are interested in learning more or for research purposes. Other helpful contextual histories and in-depth studies are listed below. All are available from Amazon and other online retailers, except where noted. Some will be much cheaper in Venice. The instructor will have copies of all of these texts for students to borrow if they wish.

- Baldacci et. al, *Venice and the Anthropocene: An Ecocritical Guide* (Venice: Wetlands Press, 2022)
 - NB: This is available as an inexpensive eBook (through Apple books) and is available all over Venice (in just about every museum and at the biennale book shops) for about \$15. It is *considerably* more expensive if bought on-line.
- Mulazzanni, *Guide to the Pavilions of the Venice Biennale since 1887* (Florence: Electa, 2022)
 - This is another one of the books that is expensive in the US but easily and cheaply found in Venice. The instructor will have a copy available for students for research on their pavilions, as well as relevant PDF excerpts on Carmen.
- Jane Da Mosto, *The Science of Saving Venice* (Torino: Alberto Allemandi & Co., 2004)
 - Also available to borrow/read online from [Archive.org here](https://archive.org/details/scienceofsavingvenice_jane_damosto/page/n5/mode/2up).
- Crowley, *City of Fortune: How Venice Ruled the Seas* (New York: Random House, 2013)
- Davis, *Venice, The Tourist Maze: A Cultural Critique of the World's Most Touristed City* (Berkeley: University of California Press, 2004)
 - Available as a free eBook through the [OSU Library here](https://www.library.oregonstate.edu/online/ebooks/venice-the-tourist-maze).

Assignments:

We will conduct much of our preliminary research in Columbus before we leave, but students should expect to spend a bit of time each day (1-2 hrs) making notes/competing journal entries, and writing in preparation for our final week and portfolio of assignments.

Title	Description	% of Final Grade
Architecture, Art and Ecology Quiz	Quiz on identifying the key identifying features architectural and artistic styles found in Venice, as well as features of Venice's natural environment and ecology. Visual identification, verbal descriptions, and short form answers will be required.	5%
Journal (& Biennale Blog Assignments)	Each day we are in Venice aligns with a journal topic or prompt. These reflective assignments are aimed at preparing you for your final project—The Photo	25%

	<p>Essay. This journal will guide us through a daily practice of attention and reflection, as well as the critical integration of our scholarly readings and resources with our experiences in Venice. Draw upon the model offered in “The Power of Patience” for structuring your personal observations and formal analysis of sites/objects.</p> <p>Journal entries are expected to be <i>a minimum</i> of 350 words per entry. Entries must be connected back to our preparatory readings and include substantive description and connection to personal experiences on site. See prompts for detailed instructions. Drafts are due by the time we set off the next morning (approximately 10 am). Students will have the opportunity to go back and polish their work before final grades at the end of the semester. Each journal entry is graded out of a possible 4 points. See rubric on Carmen.</p> <p>The instructor will provide everyone with a small notebook for making notes while “in the field” but final entries must be added to your journal on Carmen. The instructor will give regular feedback (every 1-2 days) on entries.</p> <p>NB: on days with a Biennale Blog Assignment, the journal topic will align with the notes for that assignment.</p>	
Pavilion Presentation	Students will prepare a ~5min introduction to one of the Giardini Pavilions (assigned by instructor). To do so students must research the history of that Nation’s participation in the Biennale and the history of the building, as well as a brief introduction to the featured artist. See full instructions on Carmen. Preparatory research should be done before the trip (see resources on Carmen); presentation due in Venice on Assigned Dates, see schedule below.	5%
Biennale Blog Posts (x3)	Biennale Exhibition Object (1); Pavilion in the City (2); National Pavilions at the Arsenale (3). Research done in Venice and posted by date on schedule below. Each post is required to be a <i>minimum</i> 350 words and students are expected to engage the	5%

	<p>supporting materials (wall texts, catalogue entries) produced by the venue/biennale and engage in formal description and personal observation.</p> <p>These reports will be posted to assigned discussion boards to share your experiences with your classmates. Please see rubric on Carmen for expectations (word count, images) and replies to peer posts. Each blog post is graded out of a possible 5 points.</p>	
Scavenger Hunts (x2)	<p>Architectural Styles and Engineering Solutions and Climate Change Scavenger Hunts. Students will conduct 2 structured scavenger hunts during their time in Venice. The lists on Carmen instruct students to find particular sites and objects but will also have more open-ended prompts and solicit annotations help scaffold the Photo Essay.</p> <p>Each student will turn in their own scavenger hunt inventory, but these may be completed in pairs or small groups. Use these as an excuse to explore the city together! These can be completed bit by bit, day by day during our tours, explorations, and investigations of objects and architecture. Each student will receive a printed-out list of the prompts and items for reference when we are out and about in the city.</p>	10%
Art, Architecture, and Environment Photo Essay	<p>Over the course of our entire trip students will each compose their own photo essay, drawing from information and observations gathered from our readings, site visits, and explorations of the city and lagoon. Essays must include personal reflections, critical engagement with our texts and research sites, and captioned photographs (see instructions, example, and template on Carmen). Content can (and should!) be drawn from work done in the Journal, Scavenger Hunts, and close looking assignments.</p> <p>Each essay must center on at least 7 and no more than 10 well-chosen photographs taken by the student in Venice. Essays will be <i>approximately</i> 2500 words.</p>	25%
Attendance and Participation	Students are expected to attend all class meetings before the trip and in Venice. See attendance policy above.	25%

	Total	100%
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Grading Scale:

This course uses the OSU Standard Grading Scheme: 93 - 100 (A), 90 - 92.9 (A-), 87 - 89.9 (B+), 83 - 86.9 (B), 80 - 82.9 (B-), 77 - 79.9 (C+), 73 - 76.9 (C), 70 - 72.9 (C-), 67 - 69.9 (D+), 60 - 66.9 (D), Below 60 (E).

Attendance Policy:

Students are expected to attend every class meeting, both in Columbus/remote and in Venice. If for any reason a class must be missed, this should be discussed with the instructor beforehand (for religious accommodation, for example) or as soon as possible (if an emergent situation such as an illness). Both in Columbus and in Venice, participation in all course discussion is expected; this is a course where learning takes place hands-on and in conversation/collaboration with the instructor and with peers. Participation includes reading the relevant articles before class and being ready to discuss them, engaging directly with works of art and architecture and asking questions about them, and engaging with fellow students about course material. If a student has more than one unexcused absence, they will lose 3 points off their final grade for each day, barring serious illness or injury. Notify the professor immediately if you must miss class in Columbus or in Venice.

Expected Learning Outcomes and Course Goals

LIVED ENVIRONMENTS

Lived Environments courses are intended to enable students to explore issues related to humans and their lived environments through both objective and subjective lenses inclusive of physical, biological, cultural and aesthetic space that individuals and groups occupy, and the relationship between humans and these environments.

GOALS

- Inspect Lived Environments at a more advanced and in-depth level than in the Foundations component.
- Integrate approaches to understanding lived environments by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
- Explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g., agricultural, built, cultural, economic, intellectual, natural) in which humans live.
- Analyze a variety of perceptions, representations and/or discourses about environments and humans within them.
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EXPECTED LEARNING OUTCOMES

ELO 1.1 Engage in critical and logical thinking.

Students in

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.

ELO 2.1 Identify, describe, and synthesize approaches or experiences.

Final project, photo essay

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Journal prompts

ELO 3.1 Engage with the complexity and uncertainty of human environment interactions. Easy, final project, anachronic, climate change

ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.

ELO 4.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.

ELO 4.2 Describe how humans perceive and represent the environments with which they interact.

ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.

History of Art 4798.4 will address these objectives in multiple ways

Students will:

- Engage in critical and logical thinking by investigating the history of Venice and its projected environmental future through experiential assignments and scholarly exploration of the specific art, architecture, engineering, and environmental conditions of this city.
- Describe how Venetians have perceived and represented their relationship to the environment via works of art, architecture, and engineering by analyzing and critiquing conventional understandings of the environment over time and how this influences actions in the present and policies for the future.
- Produce advanced, in-depth, scholarly assessments of the city and its history/future through synthetic assignments, self-reflection, and creative works (such as the Photo Essay).
- Develop a sense of self and understand the impact of one's actions on the environment through scaffolded projects and assignments that encourage reflection and introspection, such as our Journal assignments.
- Investigate, through scholarly work, creative assignments, and engaged exploration, the complexity and uncertainty of human environment interactions in the Venetian Lagoon environment, in history, the present, and in the future.
- Describe, document, and analyze examples of human interaction with and impact on Venice as an environment, and the city's responsive relationship to the lagoon over time and across space.
- Analyze how Venetians' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors, especially in relation to religion, politics, and commerce (historically) and ecology and art tourism (in the present).

Course Policies

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee ([Faculty Rule 3335-5-48.7 \(B\)](#)). For additional information, see the [Code of Student Conduct](#).

Use of Artificial Intelligence:

Given that the learning goals of this class are to use your own senses and observations to analyze, interpret, and evaluate works of art or the environment that surrounds you, and to use writing to effectively communicate those thoughts, the use of generative artificial intelligence (GenAI) tools such as Copilot or ChatGPT are not permitted in this course. Any use of GenAI tools for work in this class may therefore be considered a violation of Ohio State’s [Academic Integrity](#) policy and [Code of Student Conduct](#) because the work is not your own. The use of unauthorized GenAI tools will result in referral to the [Committee on Academic Misconduct](#). If I suspect that you have used GenAI on an assignment for this course, I will ask you to communicate with me to explain your process for completing the assignment in question.

If you feel you need to use GenAI for translation, please contact me first. If you have any other questions regarding this course policy, please contact me.



Disability Services:

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition,

please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious Accommodations:

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#). (Policy: [Religious Holidays, Holy Days and Observances](#))

Mental Health:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younklin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Sexual misconduct/relationship violence

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Diversity and Equality

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbcs.osu.edu>)

Please note: Our preparatory weeks are reading heavy – you will be expected to spend a good amount of time reading each day in preparation for our class lectures and discussions. This is so we can dedicate our time in Venice to exploring the city rather than reading in our rooms. That said, please return to (or finish!) any readings that relate to our daily activities in Venice (the

instructor will remind you which ones in the evening email). There are only a few new reading assignments in Venice.

SCHEDULE OF MEETINGS, ACTIVITIES, AND ASSIGNMENTS

*FI= Formal Instruction; SEE = Structured Educational Experiences

Synchronous Remote from Columbus

Date & Time	Instruction/Structured Educational Experience	Assignment	FI hrs.	SEE hrs.
Monday May 11 10:00-12:30	<p>Introduction to the course: what we will, what we will do, and the questions we will ask.</p> <p>Lecture: What is “Close Looking” and “Formal Analysis”</p> <p>Practical information, Packing Checklist, phone/data plans. Room assignments, transit passes.</p>	<p>Read (for today):</p> <p>Homework:</p> <p>--Da Mosto, <i>The Science of Saving Venice</i>, 6-44</p> <p>--Jennifer Roberts, “The Power of Patience”</p>	2.5	
Tuesday May 12 10:00-12:30	History of Venice/Future of Venice lecture/discussion	<p>Read (for today):</p> <p>Homework:</p> <p>--Madden, <i>Venice: A New History</i> (p 9-46)</p>	2.5	
Wednesday May 13 10:00-12:30	Architectural Styles and Major Monuments; Engineering Solutions for living on (and in) the water	<p>Read/Watch (for today):</p> <p>--<i>Venice and the Anthropocene</i> (p. 60-89)</p> <p>Watch short documentaries on architectural and civic engineering in Venice:</p> <p>--“The Crazy Engineering of Venice” (9:27)</p> <p>--“How Venice was Built on a Swamp (2:54)</p> <p>--“Venice Explained (18:59)</p>	2.5	
Thursday May 14	Key Renaissance Artists and their sites: Veneziano,	Read (for today):	2.5	

10:00-12:30	Bellini, Tintoretto, Titian, Giorgione, Veronese,	--Biographies of artists and introductions to major monuments (linked on carmen ~10pgs) Royal Museum Greenwich, "Climate Change Clues Hidden in a Canaletto Painting" (~3pgs) --Madden, <i>Venice: A New History</i> , p. 173-193		
Friday May 15 10:00-12:30	"Anachronic Venice": History and Temporality in an ancient-yet-living (and constantly rebuilt and restored) city	Read (for today): --Nagel and Wood, <i>Anachronic Renaissance</i> , "Introduction: The Plural Temporality of the Work of Art," (p.8-18) --Madden, <i>Venice: A New History</i> , p. 194-212	2.5	
		Total Instruction Hrs Week 1	12.5	
Monday May 18	Modern Venice: Decadence, Disrepair, and Reinvention	Read (for today): --Madden, <i>Venice: A New History</i> (p 372-399) --Guggenheim, <i>Confessions of an Art Addict</i> (p. 117-141)	2.5	
Tuesday May 19	The Biennale: History of the exhibition and the architectural politics of the national pavilions	Read (for today): -- <i>Venice and the Anthropocene</i> , (65-69) --Cantanacci, "Beyond the Giardini" (p. 78-86) --Martini, "Pavilion Architecture at the Venice Biennale" (101-117)	2.5	
Wednesday May 20	The Biennale: Current Edition, and Pavilion Assignments	Read (for today): --Filapovic, "Bienniology" (10pgs) -- Mulazzanni, <i>Guide to the Pavilions of the Venice Biennale since 1887</i> (selected paged based on your assigned country – see Carmen!) --Popular Press articles and reviews of the current	2.5	

		biennale (see links on Carmen) (~p 10 pgs) Homework: Pavilion Research for site presentation and reports.		
Thursday May 21	Venice's ecological history and future; the relationship between tourism and climate change	Read (for today): --Da Mosto, <i>The Science of Saving Venice</i> , 44-83 (lots of pics and graphs in this reading; shorter than it seems!)	2.5	
Friday May 22	Venetian Environment and Ecology continued. DUE: Art, Architecture, Ecology QUIZ	Read (for today): -- <i>Venice and the Anthropocene</i> , p. 9-40, 55-58, 111-124 --Guaraldo, "Resisting the Tourist Gaze," (101-124)	2.5	
		Total Instruction Hrs Week 2	12.5	
Saturday May 23	Pack and Prepare! Depart tonight to arrive in Venice in the morning of May 24	Homework: Go over your packing and document checklist to make sure you have everything!		
		Total Instruction Hrs. in Columbus	25	

In Venice

Date & Time	Instruction/Structured Educational Experience	Assignment	FI hrs.	SEE hrs.
Sunday May 24	Today's main goal is to stay awake and get our bearings in a confusing city!	Journal: Architecture, Engineering and Ecology in Venice		
9:45 am	Arrive VCE travel to city via Alilaguna. Drop off bags at hotel	Our work and observations begin immediately! On the boat ride from the airport to the city, please make note (and perhaps take pictures!) of the elements of architecture, engineering, and environment we've		

		prepared ourselves to see (fortified or natural islands, briccola marking dredged/deeper navigation lanes, marshlands and wildlife, etc.)		
12:00	Lunch	Venice is a maze-like city. We break into groups and set off in different directions to grab a quick lunch (sandwich etc) and meet at Saint Mark's Basilica. Use only your paper map (get one from Prof. Paulsen) (if you are lost around 1:15, get out your phone and get yourself to SMB at 1:30)		
1:30-4:30	Navigating Venice: Prof. Paulsen leads a walking tour of the city, hitting major sites that we will visit during the week.	Venice is SMALL only 2.5 miles across (E/W) and 1.75 miles wide. We can get a good introduction to the city while moving around and staying awake!		3
4:30-	Check into hotel then Free time. Eat dinner on your own and try to stay awake until 8pm.			
Monday May 25	Ancient and Byzantine Venice	Journal: Time Traveling: Lagoon Life across the Centuries Recommended Reading --Madden, Venice: A New History, p. 47-93		
9:00 am	Leave hotel for Torcello	*Vaporetto pass required (either round trip or weekly/daily. See instructions on Carmen for buying a paper or digital pass)		
10:00-11:00	Arrive at Torcello: Instructor led discussion and preparation for cite visit.	From here we get excellent tower views of the entire lagoon and can compare natural islands and habitats	1	

		like Torcello to the built islands in Venice proper.		
11:30-1:30	Tour of Torcello	NB: Bathrooms cost 1.50€ (cash!) at the Basilica! The attendant can make change (ask your instructor if you need a loan!)		1
1:30 – 2:30	Lunch on your own in Torcello	There are a few places to eat or bring a lunch/snack		
3:00-5:00	Vaporetto to Burano and Murano. Exploring lagoon islands with professor and in groups			2
5:00	Free Time Dinner on your own			
Tuesday May 26	Byzantine & Gothic Venice 14 th - 15 th cents (1300-1400s)	Journal: Close Looking at the Doge's Palace Recommended Reading --Madden, Venice: A New History, p. 47-93		
10:00-11:00	Tour of Interior St. Mark's Basilica			1
11:00-12:00	Research time in SMB, instructor led discussion of architecture and objects on view.			1
12:00-1:30	Lunch on your own in San Marco			
1:30	Meet at 1:30 outside Doges Palace for Tour at 2:00			
2:00 – 3:30	Tour of Doges Palace			1.5
3:30-5:00	Research time in Doges Palace, instructor led discussion of objects and galleries			1.5
5:00-	Free Time			
Wednesday May 27	Renaissance Venice 15 th -16 th (1400-1500s)	Journal: Anachronic Renaissance (1)		
10:00-11:00	Instructor led tour of Santi Giovanni e Paolo		1	
12:00-1:00	Lunch			
1:30-2:30	Instructor led tour of Santa Maria Glorioso		1	

3:30-4:30	Instructor led tour of San Nicolo Dei Mendicoli	Venice in Peril: Restoration after disaster	1	
4:30-	Free time or research	Complete journal assignment		
Thursday May 28	Renaissance Venice 16 th -17 th (1500-1600s)	Journal: Anachronic Renaissance (2)		
10:00-11:00	Instructor led tour of Madonna del'Orto		1	
12:00-1:00	Lunch			
1:30-2:00	Instructor led tour of Scoula Grande du San Roccco		1	
2:30 -3:30	Instructor led tour of San Pantalon		1	
4:00-5:00	Free/Research time	Complete journal assignment		
5:00-	Group Dinner at Osteria Da Codroma			
Friday May 29	Baroque (1700) and Neo-Classical Venice (mid 18 th / 1700s)	Journal: Close Looking at the Academy		
10:00-11:00	Academy Tour			1
11:00-12:00	Academy research	Journal: Close looking assignment		1
12:00-1:00	Lunch			
1:00-2:00	Instructor Led tour of Ca' Rezzonico		1	
2:00-3:00	Gondola Tour of Venice from San Paolo			1
3:00-	Free Time			
Saturday May 30	Ecology of Venice	Journal: Humans in/with/against nature in Venice		
9:00-12:00	Guided Ecology tour of Lagoon, seawall, and natural sites			3
12:00-1:00	Lunch			
1:00-2:30	Instructor led trip to the Lido	Nature and environment exploration on the Lido.		1.5
2:30-	Free time. The Lido is the beach, so this is your chance to get in Adriatic Sea if you haven't yet!	Work on Climate Change Scavenger Hunt!		1
Sunday May 31	Modern Venice	Journal Entry: Close Looking at the Peggy Guggenheim Collection		

10:00-11:00	Instructor led discussion in the garden of the PGC		1	
11:00-12:00	Peggy Guggenheim Collection Tour			1
12:00-1:00	Research time in Peggy Guggenheim Collection	Close Looking Assignment		1
1:00-2:00	Lunch on your own. Meet outside PGC			
2:00-4:00	Instructor Led Modern Venice: Dorsoduro/University, Giudecca Tour, to San Marco, Fortuny's House			2
4:00	Free Time			
Monday June 1	Biennale History and National Pavilions	Presentation: Pavillion Introduction		
10:00-12:00	Instructor Led Tour of Pavilions	Student Introductions to Giardini Pavilions	2	
12:00-1:00	Lunch at Giardini on your own			
1:00-5:00	Instructor Led Tour of Pavilions Student Introductions to Giardini Pavilions, cont.	Student Introductions to Giardini Pavilions	4	
6:00-8:00	Dinner together (at Vecia Gina)			
Tuesday June 2	Main Exhibit (& pavilions in the city)	Assignment: Biennale Blog 1 (Exhibition Object); Biennale Blog 2 (Pavilions in the City) Read (for today): --Introductory essay to the current biennale presentation (~10 pgs)		
10:00-11:00	Tour of Main Exhibition (Giardini)			1
11:00-12:00	Instructor led continuation of the exhibition tour		1	
12:00-1:00	Lunch			
1:00-2:00	Exhibition Research	Biennale Blog 1(Exhibition Object)		1
2:00-4:00	Pavilions in the city: Break into groups to find your off-site pavilions	Biennale Blog 2 (Pavilions in the City)		2
Wednesday June 3	Main Exhibit Arsenale and Pavilions	Assignment: Biennale Blog 3		

		(National Pavilions); Biennale Blog 1(Exhibition Object, continued)		
10:00-11:00	Arsenale Main Exhibit Tour			1
11:00-12:00	Main Exhibition tour continues with Instructor		1	
12:00-1:00	Lunch at Arsenale			
1:00-3:00	Instructor Led tour of Arsenale National Pavilions		2	
3:00-	Free time	Finish "Pavilions in the City" or Exhibition Object post if you haven't yet! Time to return to any site you need for finishing your blog posts, scavenger hunts, or photo essay.		
Before Bed	Pack and prepare to depart			
Thursday June 4	Depart Venice	Final Journal: Art Tourism Remember to pack and know your departure time! Check the Alilaguna schedule!		
		Total Instruction Hrs in Venice	19	28.5
DUE by June 9	Submission of All Final Materials for Photo Essay. Final opportunity to edit or revise journal entries .			

		Total hours overall	44	28.5
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Global and Intercultural Learning: Abroad, Away, or Virtual Course Inventory

Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Education Abroad & Away Courses. Expectations for workload and credit-hours for Education Abroad & Away courses are outlined by the Office of International Affairs and described in the Arts and Sciences Curriculum and Operations Manual. It also may be helpful to consult the Description & Expectations document for this pedagogical practice or to consult your Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Accessibility

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

Pedagogical Practices for E[REDACTED] & Away

Course subject & number

Performance expectations set at appropriately high levels, engaging in both academic and experiential exploration of the setting in which they study. Please link this expectation to the course goals,

[illegible]

Global and Intercultural Learning: Abroad, Away, or Virtual Course Inventory

Significant investment of effort by students over an extended period of time (e.g., Program length meets high academic standards and allows students to build meaningful connections with local community members and to develop a deep understanding of local cultural context).

Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Interactions with faculty and peers about substantive matters including cultural self-awareness, intercultural empathy, and academic content. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Global and Intercultural Learning: Abroad, Away, or Virtual Course Inventory

Students will get frequent, timely, and constructive feedback on their work, from all appropriate sources, on their intercultural interactions and academic learning. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Periodic, structured opportunities to reflect and integrate learning, especially on their cultural self-awareness and their experience with difficult differences. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Global and Intercultural Learning: Abroad, Away, or Virtual Course Inventory

Opportunities to discover relevance of learning through real-world applications and the integration of course content to contemporary global issues and contexts. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Public Demonstration of competence both in academic settings and, if possible, in the study away site. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Global and Intercultural Learning: Abroad, Away, or Virtual Course Inventory

Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students, e.g. universal design principles, culturally responsive pedagogy, structured development of cultural self-awareness. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Global and Intercultural Learning: Abroad, Away, or Virtual Course Inventory

Clear plans to promote this course to a diverse student body and increase enrollment of typically underserved populations of students. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

GE Theme course submission worksheet: Lived Environments

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Lived Environments)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p><i>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</i></p> <p><i>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</i></p>
<p>ELO 2.1 <i>Identify, describe, and synthesize approaches or experiences.</i></p>	<p><i>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</i></p> <p><u>Lecture</u> <i>Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</i></p> <p><u>Reading</u> <i>The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</i></p> <p><u>Discussions</u> <i>Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</i></p> <p><i>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</i></p>
<p>ELO 2.2 <i>Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</i></p>	<p><i>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</i></p> <p><i>Some examples of events and sites:</i> <i>The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</i></p>

	<i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i> <i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i> <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>
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Goals and ELOs unique to Lived Environments

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

GOAL 4: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

	Course activities and assignments to meet these ELOs
ELO 3.1 Engage with the complexity and uncertainty of human-environment interactions.	
ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.	
ELO 4.1 Analyze how humans’ interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	
ELO 4.2 Describe how humans perceive and represent the environments with which they interact.	
ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	

05 November 2024
re: Knowlton - History of Art Partnership

To Whom it May Concern,

I am pleased to offer this letter indicating my support for Associate Professor Kris Paulsen's proposed study abroad curriculum: **Venice Past/Present/Future: Art, Architecture, and Environment in the Lagoon City**. As Professor and Head of Landscape Architecture at the Knowlton School, I am always looking for interdisciplinary opportunities for our students and faculty. Professor Paulsen's proposed course is very well-aligned with all Knowlton School units and smartly outlines a plan for strategically leveraging the annual Venice Biennale, an international cultural exhibition that rotates between art and architecture, as the anchor point for the course. I see this course as a great opportunity for our students, and an opportunity for our faculty to utilize the schedule of the Biennale (Art in even years, Architecture in odd years) to share and rotate teaching duties.

In 2020, Knowlton developed a course numbering system for courses that are both fundamentally interdisciplinary in content and are open to any student pursuing a degree in architecture, landscape architecture, or city and regional planning. These courses (designated by the KNOW marker) include our foundational/freshman design curriculum, advanced design studios, and study abroad courses.

In addition to our commitment to cultivating curricular opportunities for intersectionality, we are also invested in amplifying the Lived Environments GE theme. Professor Paulsen's course meets the goals of the theme, especially "making connections to out-of-classroom experiences with academic knowledge or across disciplines." This is an excellent opportunity for our students travel to a remarkable environment at a moment when the built and natural environments of Venice are inflected by the world's oldest and longest-running international exhibition. Additionally, our students will benefit from the opportunity to engage with the History of Art, to pursue a minor in Art History, and to utilize the May Term to effectively free up their AU or SP semester schedules.

Since 2020, I have worked with Professor and Chair Karl Whittington to strengthen the connections between our two units, particularly around our approaches to Architectural History. This has resulted in faculty participation in tenure track searches in both units, and in ongoing conversations about minors. I see Professor Paulsen's proposal as a next and very exciting extension of these efforts.

I fully support the proposal and look forward to its next steps.

Sincerely,



Kristi Cheramie, FAAR
Professor and Head of Landscape Achitecture
The Knowlton School