



## The Center for West European Studies and the European Union Center

# NEWSLETTER

University Center for International Studies - University of Pittsburgh - April 2004



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### Merzak Allouache Between Algeria and France

By Professor Philip Watts

Chair, Department of French and Italian Languages and Literatures

In April 1997, the Carnegie Museum of Art's film and video department screened Merzak Allouache's *Bab el-Oued City* (1994), a film about politics, violence and desire in contemporary Algeria. To many of us present that night the film was a revelation, not only because of its craft and wit, but because it showed us a country that has been devastated by civil war and, as the historian Benjamin Stora rightly claimed, has been left all but devoid of cinematic images. In spite of the overwhelming cultural and political impediments, Allouache has been working for almost 30 years now, making films about new forms of sensibility and perception that have developed in Algeria and between the citizens and the nations of North Africa and Europe.

Allouache was part of the first generation of post-independence Algerian artists, a generation that includes filmmakers as varied as Lahkdar Hamina, Mohammed Slim Riad, and Assia Djebar. He graduated from the *Institut National du Cinéma d'Algiers* in 1964 then from the IDHEC film school in Paris three years later and since then has split his time between Paris and Algiers, making films that are both timely and slightly out of step with their times. His first feature, *Omar Gatlato* (1976), came out when the vast majority of Algerian films were either edifying features about the liberation struggle, such as Gillo Pontecorvo's *The Battle of Algiers* (1966), or national epics such as Lahkdar Hamina's *Chronicle of the Year of Embers* (1975). The eponymous Omar Gatlato is most definitely not part of this heroic generation of Algerian cinema. We learn early on that Omar's father died in the war of liberation, but, as Roy Armes has said, for Omar and his friends "government rhetoric is a matter of indifference" (*Omar Gatlato*, 8). Omar looks at and speaks to the camera, and this false documentary leads us through his daily life in the Bab El-Oued neighborhood of Algiers as he works, goes to the movies, listens to his tape recorder, drinks and falls in love. *Omar Gatlato* is part of what Gilles Deleuze would have called "a cinema of the seer" (*Cinema 2, 2*), and several critics have compared the film to those of the Italian neo-realists, De Sica's *Bicycle Thief* in particular. It is an intensely private, intimate and desultory film. But *Omar Gatlato* is also a political film in the sense that Omar's desultoriness, his seemingly random wandering, his happiness and frustration were possible only in a newly independent nation. *Omar Gatlato* is hardly in line with the revolutionary dialectics of Algeria in 1975, but there was little doubt for the audiences in Algiers who acclaimed the film when it came out that it was formulating a new way of being Algerian.

Over the last decade Allouache's films have proposed new ways of being between nations: *Bab el-Oued City* (1994), *Salut Cousin!* (1996), *The Other World* (2001) and *Chouchou* (2003) all feature characters who now wander across national borders as well as through neighborhoods. In *Bab el-Oued City* the characters are caught between a repressive state, responsible for the massacre of thousands of demonstrators in October 1988 and an increasingly violent religious

Continued on page 6

## CALENDAR OF EVENTS

### Thursday, April 1 Lecture

“The EU’s Precautionary Principle as Applied to Biotechnology” by Dr. Maurice Lex, BSc, Ph.D., FRSA, DG for research/biotechnology, European Commission. **Noon, 309 Mervis Hall.** This lecture is co-sponsored with the International Business Center. For more information, contact Lauren Skrabala at [skrabala@ucis.pitt.edu](mailto:skrabala@ucis.pitt.edu).

### Friday, April 2 Lecture

Presentation by Professor Tony Judt, Remarque Institute, New York University. A reception will follow. **3 p.m., 4D56 Posvar Hall.** For more information, contact Katherine Loh at [kloh@ucis.pitt.edu](mailto:kloh@ucis.pitt.edu).

### Saturday, April 3 European Studies and International Studies Curriculum Conference

The keynote speaker will be Professor Tony Judt, Remarque Institute, New York University. **10 a.m. to 5 p.m., Slippery Rock University.** Kostas Kourtikakis, Ph.D. student, Department of Political Science, and Claire Piana, Ph.D. candidate, GSPIA, will serve on a discussion panel.

### Monday, April 5 Celebration of Greek Language and Culture

Students of Greek and native Greek speakers are invited to participate in this event, featuring Greek food and language-based games. **5:15 to 7 p.m., Kurtzman Room, William Pitt Union.** To RSVP, email Stacey Beggs at [beggs@ucis.pitt.edu](mailto:beggs@ucis.pitt.edu).

### Wednesday, April 7 Lecture

“Stretching Constraints: The Role of Political Leaders in the History of European Integration” by Dr. Mark Gilbert, associate professor of contemporary history, University of Trento. **Noon, 4D56 Posvar Hall.** For more information, contact Lauren Skrabala at [skrabala@ucis.pitt.edu](mailto:skrabala@ucis.pitt.edu).

### Thursday, April 8 Panel Discussion

“A Wider Europe: A Blessing or a Curse?” with EU Fellow Filip Cornelius, EU Center; Professor Mark Hallerberg, Department of Political Science and Professor Ronald Linden, Department of Political Science. Professor Alberta Sbragia, director of CWES, will moderate the discussion. **Noon, 4D56 Posvar Hall.** Co-sponsored by the Center for Russian and East European Studies. For more information, contact Lauren Skrabala at [skrabala@ucis.pitt.edu](mailto:skrabala@ucis.pitt.edu).

### Friday and Saturday, April 9-10 Conference: “Where is Europe?”

The conference will include four topical sessions: “The Idea of Europe,” “European Space,” “Europe and the World” and “Why Europe?” An international group of invited speakers will be complemented by presentations, commentary and discussion by members of the University of Pittsburgh scholarly community. Co-sponsored by the Department of History, UCIS, CWES and the Faculty of Arts and Sciences Dean’s Office. **Lower Lounge, the William Pitt Union.** For more information, contact the Department of History at 412-648-7451.

### Monday, April 12 Pizza & Politics

Presentation by Greg Walker, J.D. candidate, School of Law. **Noon, 4E51 Posvar Hall.** For more information, contact Steve Salas at [salas@ucis.pitt.edu](mailto:salas@ucis.pitt.edu).

### Monday, April 12 Lecture

“The Feminine Workforce during Barcelona Industrialization (1832-1936)” by Professor Juanjo Romero-Marín, Institute for the International Education of Students, Barcelona. **3:30 to 4:30 p.m., 4D56 Posvar Hall.** Co-sponsored by the Department of History and the Women’s Studies Program. For more information, contact Stacey Beggs at [beggs@ucis.pitt.edu](mailto:beggs@ucis.pitt.edu).

### Tuesday, April 13 Lecture

“Democratizing the European Union” by Dr. Michael Shackleton, head of division, secretariat of the European Parliament. **Noon, 4D56 Posvar Hall.** For more information, contact Lauren Skrabala at [skrabala@ucis.pitt.edu](mailto:skrabala@ucis.pitt.edu).

### Friday, April 23 West European Studies Graduation Reception

Students and faculty affiliated with CWES/EUC are invited to attend. 2004 graduates of the West European Studies certificate programs will be recognized. **4 to 5:30 p.m., Kurtzman Room, William Pitt Union.** For more information, contact Stacey Beggs at [beggs@ucis.pitt.edu](mailto:beggs@ucis.pitt.edu).

## What's in a Name?

### The “Constitutional Treaty” of the European Union is More than Words by Kostas Kourtikakis, Graduate Student, Department of Political Science



*Editor's Note: Mr. Kourtikakis is the library research advisor at CWES.*

The basic features of the European Union (EU) are outlined in four documents that are often referred to as “the Treaties.” Those documents have been revised several times since the inception of the European Communities in the 1950s. The latest trend has been that a Treaty revision is named after the place where it was agreed and signed. Hence, we have the “Treaty of Maastricht,” the “Treaty of Amsterdam” and so on. A new Treaty revision is currently being prepared. Interestingly enough, however, it already has a name, which is not related to geography. The term used to describe it is “Constitutional Treaty” or simply “European Constitution.” Is this shift in terminology just an exercise in semantics? Or does it reflect deeper changes?

It is not just the name that is different this time. The process of drafting the latest Treaty is also new. For the first time it is divided into two phases. The first one started in February 2002 and ended in July 2003. During those 17 months, a conference under the name “Convention for the Future of Europe” drafted a text which has become the basis for the new Treaty. Apart from members of national governments, the Convention included representatives from the national parliaments of current and future Member States, and its sessions were observed by leaders of the labor and the business community. The second phase includes an Intergovernmental Conference (IGC), which at the time of this writing is still under way. The IGC will make amendments to the draft text that has already been produced by the Convention. Those amendments will be the result of negotiations among the governments of the current and soon-to-be EU members, which are expected to sign the final draft once it has been agreed upon.

The above process is particularly interesting for two reasons. To begin with, the inclusion of the first phase is groundbreaking. After 50 years and numerous Treaty revisions, this is the first time ever that actors other than the Member State governments have participated in the input phase of the Treaty revision process. In the past, non-governmental actors were expected to express their views on an already negotiated and finalized text. More specifically, citizens were given the opportunity to express themselves either directly in national referenda, or indirectly through their representatives in national parliaments during the process of Treaty ratification.

The second reason is a consequence of the first. The mere existence of the Convention in the preparation of a new Treaty text shows just how important it has become for EU and national leaders to cover the Union with an allure of democratic legitimacy through the participation of citizen representatives. Europeans have begun to realize that what the EU does is often very different from what their national governments intend, and given the extent to which the EU affects their lives, they want to have more input directly into EU affairs. This point has not been missed by European elites. The need for democratic legitimacy is clearly stated in the text of the Laeken Declaration of December 2001, which gave birth to the Convention. By agreeing to the Convention, European elites have tacitly conceded that it no longer suffices for the EU to “borrow” legitimacy from the democratically elected EU Member State governments of its members. The EU needs to have a more direct source of legitimacy.

Such a move toward direct legitimacy can potentially cause some confusion. More specifically, up until recently in the modern world, it has been nation-states that have enjoyed direct democratic legitimacy. The fact that the EU seeks such legitimacy does not necessarily mean that it is the equivalent of a liberal democratic federal state. One only needs to pay attention to what is currently going on during the IGC, to realize that the role national governments play in the EU is far more important than that played by the members of a federation. In the end, it is the national governments that will decide what the final draft of the Treaty will look like.

## FLAS Fellowship Enables Student to Study Dutch Language and Culture

By Jill A. Martin, Graduate Student, Department of History

With the help of a summer Foreign Language and Area Studies (FLAS) Fellowship for Less-Commonly-Taught Languages, and the Center for West European Studies/European Union Center (CWES/EUC), I experienced ten weeks of intensive Dutch language study at the University of Minnesota, Twin Cities, during the summer of 2003. As a first-time Dutch language student, I benefited tremendously from two well-structured courses, both taught by native speakers in Minnesota's Department of German, Scandinavian and Dutch. This learning opportunity related directly to my academic interests in the area of Early Modern Anglo-Dutch history at the University of Pittsburgh. Through the FLAS Fellowship, I gained a more nuanced perspective of Western European culture, past and present, and the impact of Dutch colonialism around the world.

Both Dutch language courses combined traditional classroom instructional methods, such as textbook-based reading, writing and speaking exercises, with other creative teaching and learning techniques. The University of Minnesota generously extended full library borrowing privileges and access to on-campus computer laboratories to visiting students in summer language programs. Using interactive Web-CT resources, my instructors prepared supplemental grammar lessons, student chat rooms, tour videos and links to Dutch news media services online. Two class sessions featured Dutch films. I was particularly interested in *A Question of Silence* (1984), directed by the feminist filmmaker Marleen Gorris, because that movie depicts and interprets 20th-century inquisitorial criminal courtroom procedures under the Dutch Civil Code. By the end of the second term, my classmates and I could contemplate the themes of Guus Kuijer's adolescent fiction novel, *Krassen in het tafelblad* (Scratches in the Tabletop) in simple written and spoken Dutch, with guidance from the instructor.

Throughout the summer, my living arrangements complemented my classroom language exposure. I stayed at Wales House, a cooperative boarding house recommended by the Center for Advanced Research and Language Acquisition (CARLA), and within easy walking distance of the University of Minnesota campus. Most of my housemates were international researchers and teachers. One of these neighbors, an Indonesian English-as-a-Second-Language instructor, offered a non-Western account of the connections between Dutch colonial economic policies and 21st century ethnic and religious conflicts in her country over a quiet dinner. Another evening, a South African scholar explained the subtle imagery of Afrikaans poetry which I had read in Dutch class earlier that day. Al's Diner, a Minneapolis landmark no wider than a griddle and a row of bar stools, furnished an additional venue for global cultural exchange. Thanks to some graduate students from the Minneapolis area, my summer learning experience also involved informative and interesting sightseeing between classes, and open discussions of political, religious and literary ideas relevant to my research.

Without the FLAS Fellowship and the assistance of CWES/EUC, I might never have had this educational opportunity at the University of Minnesota's Dutch Summer Institute. The fellowship continued to stimulate my intellectual development after I returned to the University of Pittsburgh in August. In October, I was privileged to present a "Coffee and Culture" talk on the comparative legal rights of women in Early Modern England and Continental Europe, including Spain, France and the Netherlands. The process of preparing and giving this presentation drew upon my pre-dissertation research in the Department of History and affirmed the importance of continued language study in a formal or informal setting.

Less than two months later, I traveled to the Netherlands and Belgium for the first time. During my ten-day visit with friends in semi-rural Zeeland province, I heard and spoke little English. To my surprise and great pleasure, the thoroughness of my beginning courses in Dutch enabled me to understand the general import, at least, of verbal interaction in Dutch and Vlaamse, the Belgian dialect related to Dutch. One noteworthy conversation took place in Middelburg, the current provincial capital, and a 17th-century center of dissenting religious and political ideology. On several other occasions, I listened carefully to spontaneous comments—in shops, on the train and over strong Dutch coffee—about a range of topics, including the sale of national airlines, the recent birth of a princess in the Dutch royal house and the attractions of vacation destinations from Barcelona, Spain, to Trier, Germany. Given such a positive experience, I look forward to future travel and research in the Netherlands, Belgium, and other western European countries. I anticipate that my summer 2003 FLAS Fellowship learning experience will enhance these opportunities as well.

## FELLOWSHIPS, GRANTS AND OPPORTUNITIES

### THE HARVARD OLYMPIA SUMMER PROGRAM. "CROSS-CULTURAL CONTACT BETWEEN EAST AND WEST FROM ANCIENT TIMES TO THE PRESENT." OLYMPIA, GREECE, JUNE 28-JULY 30.

The program, conducted by Harvard Professor Gregory Nagy and a group of distinguished junior faculty, brings together scholars and students from all over the world, offering an interdisciplinary, open-minded and rigorous approach to cultural exchange. **All materials relevant to the application should be received by April 5.** The application and more information are available at <http://www.summer.harvard.edu/2004/programs/olympia/>.

### 11TH TRANSATLANTIC SUMMER ACADEMY. "A POWER IN THE MAKING?"

#### EUROPE AFTER THE ENLARGEMENT OF THE EUROPEAN UNION" UNIVERSITY OF BONN, JUNE 15-JULY 10.

Lectures, briefings and discussions will focus on the chances and risks of the EU enlargement for the Union and its member states as well as its prospects for trans-Atlantic relations. Participants will travel to Strasbourg, Luxembourg, Berlin and Brussels to visit political institutions in Germany and the EU. **The application deadline is April 15.** Brochures can be downloaded at <http://www.uni-bonn.de/tasa>.

### EUROPEAN SUMMER INSTITUTE 2004. "CHALLENGES OF THE ENLARGED EU." PRAGUE, JUNE 26-JULY 6.

The Institute for European Policy associated with the Jean Monnet Centre of Excellence in European Studies at the Faculty of Social Sciences at Charles University has launched a summer institute to discuss the economic, legal and political challenges of enlarging the European Union. Undergraduate and graduate students are invited to apply. **The early application deadline is April 15, and the final deadline is May 1.** Visit [http://www.europeum.org/summer\\_school](http://www.europeum.org/summer_school) for more information.

### CALL FOR PAPERS. 31ST ANNUAL WESTERN CONFERENCE ON BRITISH STUDIES. SAN ANTONIO, TEXAS, OCTOBER 8-9

The WCBS welcomes proposals for individual papers and complete sessions on all aspects of British studies and the British experience, including history, politics, literature, arts and culture. In addition, the WCBS seeks proposals addressing the Empire, Ireland, Scotland, Wales, historiography, the teaching of British history and the conditions of British studies in North American colleges and universities. **A two-hundred word abstract is due by April 16.** For more information, contact Dr. Paul Deslandes at [paul.deslandes@ttu.edu](mailto:paul.deslandes@ttu.edu).

### CALL FOR PAPERS. "INTEREST GROUPS IN THE 21ST CENTURY IN FRANCE AND EUROPE. AN INTER-DISCIPLINARY PERSPECTIVE." SCIENCES PO, PARIS, SEPTEMBER 24-25.

This conference seeks to provide a general perspective on the role of interest groups as political actors in the age of globalization and European integration. Proposals about the normalization of interest groups in France, interest groups and the European Union or interest groups in the age of globalization are encouraged. **The submission deadline for 300-word proposals is May 10.** For more information, contact Marcelle Bourbier at [marcelle.bourbier@sciences-po.fr](mailto:marcelle.bourbier@sciences-po.fr).

### SEVENTH INTERNATIONAL SUMMER OF MUNICH UNIVERSITY.

#### "TOWARDS A EUROPEAN GERMANY: CHALLENGES FOR THE FUTURE." MUNICH, AUGUST 2-27.

The program is organized by the International University Club of Munich in cooperation with Junior Year Munich (Wayne State University, Detroit). Students will take two courses: "A Survey of European History and Culture" and "Social and Political Science in Europe." **The application deadline is June 16.** For more information, visit [http://www.iucm.de/eng/su\\_europeanstudies\\_program\\_2004.htm](http://www.iucm.de/eng/su_europeanstudies_program_2004.htm).

## Continued from page 1

party intent upon purifying the neighborhood. Their response ~~is to refuse its authorities, to traffic and to flee.~~ *Salut Cousin!*, a film that takes place in Paris, the characters again ruse, though not always successfully, with French racists and immigration officers, and are either coming from, going to, or on the phone with Algeria. In *The Other World*, Yasmine, a French woman of Algerian descent, travels for the first time to Algeria to look for her lover. In his most recent film, *Chouchou*, an Algerian drag queen arrives in Paris trying to pass as a Chilean political refugee. In all these films, as in *Omar Gatlatto*, the characters remain out of step with political forces whose main purpose seems to be to give restrictive definitions of citizenship, nationality and subjectivity.

Merzak Allouache's films forcefully question what some commentators have called the "fault lines" between "civilizations." Characters in his films, from *Omar Gatlatto* to *Chouchou*, are constantly confronting the state apparatus—customs agents, immigration laws, courts, police—intent upon maintaining borders between nations and upholding the identitarian integrity of communities. To my mind, Allouache's films come close to what Etienne Balibar was getting at in 1995 when he talked about the Algerian and French couple (*Droit de cité*, 73). For Balibar, France and Algeria have now entered into a sort of transnational pluralism in which it is difficult to consider them as two entirely distinct nations. Algeria and France are present in one another, "foreign bodies" inscribed in each other, and whose presence forces each nation to engage in a process of what Balibar calls "dis-identification." To show alternately the giddiness and melancholy of this dis-identification is one of Allouache's projects as a filmmaker.

One of the ways Allouache makes us conscious of this process of dis-identification is by foregrounding performance and the technology of cinematic images. This doubling of sorts began in *Omar Gatlatto* where Omar perceived his world through the voices and music of his tape recording, and continues in *Bab El-Oued City*, where entire neighborhoods seem divided between the residents who listen to loudspeakers and those who watch satellite T.V. Individual characters also constantly engage in performance and games of appearance. In *The Other World*, Yasmine the young woman looking for her lover thinks it necessary to wear a head scarf for her trip to Algeria. When

she arrives in Algiers, her cousin, wearing jeans and a blouse, accuses her of being "in costume." We get the sense that Allouache is attempting to distance us from the images of veiled women with which Western Europe at times seems so obsessed. From newspapers to book covers to movie posters, these images have been made to signify Islam, the Arab world or, in France, a threat to a secular educational system. The force of *The Other World* is that it doesn't let the burden of this type of signification settle upon Yasmine as she travels through Algeria.



*The Other World* Courtesy of ArtMattan Productions.

One final example of how Allouache's films seem to double back on the images circulating in the new Europe can be found in *Salut Cousin!* One of the two main characters is Mokrane, a would-be rapper who rhymes with the fables of the classical poet La Fontaine, and who, I should add, is booed off the stage on his opening night. Throughout the first part of the film we see Mokrane, whose stage name is "Mok the Ghost,"

performing a Parisian identity: he lives among artists and actors in the Belleville neighborhood, uses contemporary slang, roller blades through the streets of Paris, wears a San Francisco Giants baseball cap and hangs Jimi Hendrix and Tupac Shakur posters on his wall—one way for him to be more "French" is to be more "American." After his failure on stage, Mok tells his cousin about his childhood, a story of what French sociologists would call "*échec social*"—social failure. He grew up in a ghetto surrounded by drugs and violence, his immigrant father has been unemployed for years, his mother has gone mad, his sister has resorted to prostitution, his brother is in jail. Rap, he explains, is his only way out. The twist, however, is that Mok's story is entirely fabricated, and when we see Mok's family they are middle class, devout and happy. Mok's speech on social failure is, in fact, a recycling and distancing of images and clichés from French films such as *La Haine* (1995) and *Ma 6T va crack-er* (1996) in which the suburbs of Paris were portrayed as nothing more than sites of drug abuse, unemployment, crime and generalized violence. When Mok's monologue about his childhood turns out to be a performance based on films that came out around the same time as *Salut Cousin!*, we realize that Allouache is questioning the ways in which images have structured the models of perception and interpretation of Algerian immigrants in Western Europe.

## NEWS FROM CWES...

**Professor Seymour Drescher** (Department of History) was awarded the 2003 Frederick Douglas Book Prize for *The Mighty Experiment: Free Labor Versus Slavery in British Emancipation* (Oxford University Press, 2002).

**Carlos Sánchez's** (graduate student, School of Information Sciences) technology start-up company, TradingCube Inc., has been awarded a \$500,000 Small Business Innovation Research Program Phase II grant from the National Science Foundation. The objective of his proposal is to develop TradingCube™ — a “Web-Based International Trade Knowledge Discovery System.” For more information on Mr. Sánchez's award, visit [http://www2.sis.pitt.edu/updates/news/03\\_03\\_2004.html](http://www2.sis.pitt.edu/updates/news/03_03_2004.html).

*Congratulations to the following West European Studies students who won Nationality Room Scholarships for study abroad this summer:*

**Nawshin Ali** (graduate student, School of Law and GSPIA) won the Judge Genevieve Blatt Memorial Award. Ms. Ali, who is the events and activities graduate student assistant at CWES, will conduct a ten-week independent study on domestic violence and international law while working for a human rights NGO in Dhaka, Bangladesh.

**Stephen Bonko** (sophomore, philosophy and economics) won the Austrian Room Committee Scholarship and will study in Austria.

**Benjamin Keller** (junior, political science and history) won the David L. Lawrence Memorial Award and will study in France.

**Danielle Mistretta** (junior, history) won the Italian Room Committee Award and will study in Italy.

**Martha Witman** (junior, French) won the Helen Pool Rush Award and will study in France.

### Allouache continued from page 6

Allouache certainly never denies that violence, racism and injustice are part of the Franco-Algerian couple. On the contrary, if his films seem so powerful and right in their tone, it is because they contain within themselves a reflection on the role images play in the perception of this violence. Allouache's films always ask who can see and who can be seen, who is heard and who can speak. It may be that in France and an expanding Europe the question of democratic politics—of equality and freedom—is posed most urgently by individuals who find themselves between nations. Part of the importance of Allouache's films comes precisely from their questioning the aesthetic presuppositions of such a democracy.

### Constitutional Treaty continued from page 3

The need of the EU to enjoy legitimacy similar to that of a national polity, as well as the existence of its strong intergovernmental basis, is captured by the term “Constitutional Treaty.” On the one hand, a *constitution* is traditionally a document which is created for the purpose of setting up the basic features of a polity. It is intended to create the framework in which the citizens of a country can live and belong together. A *treaty*, on the other hand, is conventionally used in the context of intergovernmental relations, and it refers to a consensual agreement between two or more sovereign nations, which allows them to cooperate while they continue to constitute separate entities. Thus, both concepts are used to signify a confluence of interests and preferences, but a *constitution* conveys *togetherness*, while a *treaty* implies *separateness*. The new document currently under negotiation by the IGC is a Treaty, which highlights the fact that the EU brings together nations that continue to remain separate entities. At the same time, however, the term “constitutional” is a reference to the inclusiveness the EU wants to achieve for its Member States and their citizens. Each country is a separate entity, but all countries are part of the same European structures. Hence, both *togetherness* and *separateness* are inherent features of the EU. The term “Constitutional Treaty” shows this basic conflict in the nature of the EU. This is not new, but it was about time it was put in words.

#### CWES/EUC Newsletter:

Director: Professor Alberta Sbragia  
Associate Director: Katherine Loh  
Editor: Nicole Stitt

*CWES/EUC would like to thank the U.S. Department of Education and the European Commission for funds for this issue.*

## TO THE POINT...

- Videos of many CWES/EUC lectures can now be found online in streaming video format. Also, opening lectures from hosted conferences or symposia will also be available live through the UCIS website at <http://www.ucis.pitt.edu/pils>. We will make an effort to advertise which lectures will be included.
  
- If you would like to receive the CWES/EUC Newsletter or be added to our electronic distribution list, please e-mail the Center at [cwes+@pitt.edu](mailto:cwes+@pitt.edu). Include the subject line "newsletter" and your name, address, and affiliation. You can also call us at (412) 648-7405 or send a fax to (412) 648-2199. In addition, the latest edition of the newsletter and a **complete, updated list of events can always be found at our website** [www.ucis.pitt.edu/cwes](http://www.ucis.pitt.edu/cwes).
  
- MARK YOUR CALENDARS**
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### University of Pittsburgh

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