Instructor:
Konstantina Zanou
Fall 2020-Seminar
Thursday, 12-2 pm
Office Hours:
By Appointment

COURSE DESCRIPTION:
This course will study various forms of travel writing within, from, and to the Mediterranean in the long nineteenth century. Throughout the semester, you will read a number of travel accounts to develop your understanding of these particular sources and reflect on the theoretical discussions and the themes framing them, namely orientalism, postcolonial studies, imaginative geographies, literature between fiction and reality, Romantic and autobiographical writing, gender, sexuality and the body, the rise of archeology, adventurism, mass migration and tourism. We will focus on Italian travel writers visiting the Ottoman Empire and the Americas (Cristina di Belgioioso, Gaetano Osculati, Edmondo de Amicis) and others visiting the Italian peninsula (Grand Tourists, Madame De Staël), and we will study the real or imaginary travels of French, British and American writers to the Eastern Mediterranean and to antique and holy lands (Jean-Jacques Barthélemy, Count Marcellus, Austen Henry Layard, Lord Byron, Mark Twain), as well as Arabic travel writers to the West (Rifā‘ah Rāfi‘ al-Ṭahṭāwī).
READINGS:
• All readings are available on Canvas (‘Files’ section).

COURSE REQUIREMENTS:

Attendance. You are expected to attend every class meeting and to check in on time. Absence due to illness, personal emergency or technical difficulties should be reported to me in advance. If technical difficulties are the reasoning for an extended absence it is the student’s responsibility to find another source for Internet service, such as a Public Library, Internet Café, or a family member’s/friend’s computer. Unexcused absences will adversely affect your grade.

Class Participation. This is a discussion-driven course. I expect you to participate actively in this course. Not only do I welcome your comments, thoughts, questions, and challenges—I expect them. From my perspective, active participation means that you come prepared to be intellectually curious, emotionally and cognitively present, and ready to engage in our class discussions.

Class Conduct. I expect that you will treat your peers and their ideas with consideration and respect. That means, among other things, that your cell phones must be turned off or silenced (no sounds or vibration) and put away for the duration of the seminar. Silencing your microphone when not speaking is also a good idea.

Rules for our Online Environment. In the beginning of the course, we will collaborate to generate a set of Zoom norms. You will be asked to place your suggestions, and preferences of practices of online learning based on your previous experience. My purpose is to help you connect with me, your instructor, as well as with each other, and build a meaningful online community. For that reason, you will be asked to use the video to help maintain human connection. In an online environment, we can still connect through body language and eye contact. We will also take approximately a 5-minute break in the middle of each class, during which you are encouraged to turn your camera off and move and stretch. Finally, you can take the time to share appreciations with one another at the end of class, after I will have left our Zoom room.

Method of Evaluation. Aside from your attendance and participation, there are three other factors of assessment:

1. Weekly written bullet points: Every week all students (except those presenting in class) will be writing a list of bullet points with their questions and/or thoughts from all readings of the week. These points should reflect elements from your readings that you find interesting, confusing, funny, strange and you want to discuss them in class. These bullet points should be sent by email to me by 10 pm on Wednesday before class.

2. Class presentations: Each student will select a specific week in order to make a 20-minute presentation of the assigned readings. These presentations will be evaluated on their performance, organization and concision, as well as on how well they draw out issues and themes for class discussion. You are required to
make a power-point presentation and utilize the screen share function. (The topic of your in-class presentation should be different from the one of your final paper).

3. **Final paper:** One final paper (14-16 double-spaced pages for undergraduates; 18-20 double-spaced pages for graduate students—bibliography included). This will be an analysis of a specific work of travel literature among those we are treating in class (although I would be open to suggestions of different works of your choice). Students are expected to consult with me on the topic and scope of their essays and discuss departing points of analysis and further readings. They should present a draft of their final paper in the last class and receive comments and feedback by their instructor and classmates. The final paper is due by **December 20.** They should be sent to me by email attachment in .doc, .docx or .pages format.

**Assessment and Feedback.** I am happy to give you feedback and discuss your individual progress any time during the course (by appointment).

**Grading.**

Class participation (including attendance and active presence in class discussions): 30%

Class presentation & weekly written bullet points: 30%

Final paper (including the presentation of its draft in class): 40%

* Be punctual in turning in your weekly written bullet points and final paper. I do not accept late papers, except for reasons of illness or personal or family crisis.

**DISABILITIES:**

If you are a student with a disability and have an DS-certified ‘Accommodation Letter’ please send me an email to confirm your accommodation needs. If you believe that you might have a disability that requires accommodation, you should contact Disability Services at **212-854-2388** and disability@columbia.edu.

**ACADEMIC INTEGRITY:**

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.
Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.

For more information on academic integrity at Columbia, students may refer to the Columbia University Undergraduate Guide to Academic Integrity: [http://www.college.columbia.edu/academics/academicintegrity](http://www.college.columbia.edu/academics/academicintegrity)

**WEEKLY SYLLABUS**

**Week 1, Sept 10: Orientalism**

**Week 2, Sept 17: Imaginative Geographies, Postcolonial Theory & Autobiography**
* Veronica Della Dora, ‘Mapping Metageographies: The Cartographic Invention of Italy and the Mediterranean’, *California Italian Studies* 1/1 (2010): [https://escholarship.org/uc/item/6g23b4fs](https://escholarship.org/uc/item/6g23b4fs)

**Week 3, Sept 24: The Grand Tour & Travels to Antiquity**

**Week 4, Oct 1: Archeological Travels I**

**Week 5, Oct 8: Archeological Travels II**

**Week 6, Oct 15: Orientalism in Reverse**

**Week 7, Oct 22: Romantic Traveling**
* Madame De Staël, *Corinne, or Italy*, translated by Sylvia Raphael, Oxford 1998 [original in French 1806].

**Week 8, Oct 29: Embodied Traveling, Gender & Sexuality**

**Week 9, Nov 5: Italian Women Traveling to the East**

**Week 10, Nov 12: Adventurers**


**Week 11, Nov 19: Migrants**

  — Italian readers should read it in the original Italian: Edmondo De Amicis, *Sull’Oceano*, Milan 1889.

**Week 12, Dec 3: Tourists**

* Mark Twain, *The Innocents Abroad, or the New Pilgrims' Progress*, San Francisco 1869.

**Week 13, Dec 10: Presentation of Students’ Final Paper drafts**

Final Paper due: December 20