DESCRIPTION: The aim of this interdisciplinary course is to analyze the *Grand Tour* as it took shape in Italy from the XIX century to the contemporary period, especially referring to the representation of Siena and Tuscany in Anglo-American literature. The course has two parts. In the first part students are introduced to the object of research and its socio-historical and cultural contexts, in addition to the literary one. Students are also provided with literary methodology and conceptual tools (concepts of culture/identity, creation/narration, representation/inner projection, and stereotyping process). The second part of the course is focused on readings and textual analyses of selections from books by Anglo-American writers such as E. M. Forster, Elizabeth Barrett Browning, Francesca Alexander, Henry James, George Eliot, D. H. Lawrence, Iris Origo, Mary McCarthy, Anne Fortier and Kate Simon. The structure and the format of the course have the students methodologically draw the maximum advantage from the local context, and take advantage of the holistic 3-D student learning model, with the conceptual cognitive aspects of academic learning integrated into the intra-personal and inter-personal levels for the development of skills regarding inter-personal and inter-cultural competences.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:
- Lectures (including PowerPoint projections)
- Film analysis
- Seminar discussions
- Student presentations
- Guided tours to museums in Siena and Tuscany

REQUIRED WORK AND FORM OF ASSESSMENT:
- Active class participation and class discussions (10%);
- 3-4 page paper based on the comparison between two texts considered before the midterm exam (contingent on professor authorization) (10%);
- 4,000-character post on a forum about the question of the identity of Italians (5%);
- written midterm exam in the form of essay-style answers (30%);
- 4,000-character post on a forum concerning the visit to the museum of sharecropping (5%);
- 3-4 page paper on a topic chosen by student (contingent on professor authorization) and oral presentation of this paper (10%);
- written final exam in the form of essay-style answers (30%).

A delay in turning in the paper/writing assignments will result in a lowering of your grade on the paper/writing assignments by a half grade the day after the due date and 2% for each following day.

GRADING SCALE: A 100-93; A- 92.9-90; B+ 89.9-87; B 86.9-83; B- 82.9-80; C+ 79.9-77; C 76.9-73; C- 72.9-70; D+ 69.9-67; D 66.9-63; F 62.9 and below.

LEARNING OUTCOMES:
By the end of the course students will be able to:
- develop skills to critically evaluate literary works per se and in their contextual connotations;
- identify the main themes of important Grand Tour literary works;
- identify and analyze the sequence of the different Anglo-American literary representations of Italy referring in particular to Siena and Tuscany and with special attention to peoples’ imagery, cultural identity, and stereotypes concerning both literature and culture;
• identify, through comparative textual analyses, traits and features in various authors in order to stress similarities and
differences;
• analyze the historical and socio-political contexts of the authors and imagery in question;
• recognize the evolution, if there is one, in the literary representation of Italy connected with the Grand Tour, especially
referring to Siena and Tuscany.

GLOBAL LEARNING OUTCOMES:
a) Global Self-Awareness: students identify some connections between an individual's personal decision-making and certain local
and global issues.
b) Cultural Diversity: students describe the experiences of others historically or in contemporary contexts primarily through one
cultural perspective, demonstrating some openness to varied cultures and worldviews.

ATTENDANCE POLICY:
Successful progress of the program depends on the full cooperation of both students and faculty members: regular attendance and
active participation in class are essential parts of the learning process. Attendance at and participation in all class meetings are
required. More than TWO absences will result in a lowering of your grade by two percentage points for every absence.

CONTENT: (please be aware that the sequence and therefore the objects of the content, particularly regarding the field studies, as
well as the assignments related to the visits, may vary and be subject to modifications depending on the local context; the page
numbers refer to the course-packet)

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<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
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<tr>
<td>Week 1</td>
<td>- Introduction to the course.</td>
<td>Readings:</td>
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<td>- Literary theories: concepts and tools.</td>
<td>• Wayne C. Booth, from <em>The Rhetoric of Fiction</em> (pp. 3-5).</td>
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<td>- The Unity of Italy.</td>
<td>• Denis Mack Smith, from <em>Modern Italy</em> (pp. 7-9).</td>
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<td>- Introduction to the object: the Grand Tour in Italy and Tuscany.</td>
<td>• Alice Leccese Powers, Introduction to <em>Italy in Mind</em> (p. 13).</td>
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<td>- Context and literary representations: stereotypes, reception, and imagination.</td>
<td>• Susan Cahill, Introduction to <em>Desiring Italy</em> (p. 14).</td>
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<td>• Overtures: Vita Sackville-West, Flora Lewis, Kate Simon, and Erica Jong (p. 15).</td>
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<td>• <em>The North</em>: Claudia Roden and Virginia Woolf (pp. 15-16).</td>
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<td>Weeks 2-3</td>
<td>- Siena in the Grand Tour.</td>
<td>Readings:</td>
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<td>- E. M. Forster.</td>
<td>• Attilio Brilli, from <em>English and American Travellers in Siena</em> (pp. 197-249).</td>
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<td>- Projection and analysis of some sequences of James Ivory’s film <em>A Room with a View</em>.</td>
<td>• E. M. Forster, <em>A Room with a View</em> (text analysis, pp. 16-34 and 270-272).</td>
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<td>• Guy Watts, Introduction to <em>A Room with a View</em> (pp. 35-39).</td>
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<td>Week 4</td>
<td>- The Unification of Italy.</td>
<td>Readings:</td>
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<td>- Elizabeth Barrett Browning.</td>
<td>• Elizabeth Barrett Browning, from <em>Casa Guidi Windows</em> (text analysis, p. 43).</td>
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<td></td>
<td>- Francesca Alexander.</td>
<td>• Elizabeth Barrett Browning, <em>Bellosguardo</em>, from <em>Aurora Leigh</em> (text analysis, p. 44).</td>
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<td>- Global Learning Activity a) and b): forum about the question of the identity of Italians.</td>
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| Weeks 5-6 | - Henry James.  
- Projection and analysis of some sequences of Jane Campion’s film *The Portrait of a Lady*.  
- Global Learning Activity a): glossary. |
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<tr>
<td><strong>Readings:</strong></td>
<td>- Francesca Alexander, from <em>Roadside Songs of Tuscany</em> (text analysis, pp. 44-45).</td>
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</tbody>
</table>
- Henry James, from *Italian Hours* (text analysis, pp. 53-63).  
| Week 7 | - Tuscany, the cradle of Renaissance.  
- George Eliot.  
- The legend of Etruscan Siena.  
- D. H. Lawrence.  
- Course-related trip: visit to the Etruscan archeological museum in Siena. |
| **Reading:** | - George Eliot, from *Romola* (text analysis, pp. 111-113). |
| **Readings:** | - Massimo Pallottino, Foreword to *Etruscan Places* by D. H. Lawrence (pp. 117-123).  
- D. H. Lawrence, from *Etruscan Places* (text analysis, pp. 124-130).  
| Week 8 | - Midterm Exam.  
- Spring break. |
| Week 9 | - Spring break. |
| Weeks 9-11 | - Italy and Tuscany from Unification to the IWW and IIWW.  
- Fascism and Mussolini.  
- Iris Origo.  
- Course-related trip: visit to the museum of sharecropping in Buonconvento.  
- Global Learning Activity a) and b): forum. |
| **Readings:** | - Denis Mack Smith, from *Modern Italy* (pp. 137-141).  
- Iris Origo, from *Images and Shadows* (text analysis, pp. 143-145).  
| Week 12 | - Rivalry between Ghibelline Siena and Guelph Florence in literature: past and present identities.  
- Rivalry between Guelph Tolomei and Ghibelline Salimbeni.  
- Mary McCarthy.  
- Anne Fortier. |
| **Readings:** | - Mary McCarthy, from *The Stones of Florence* (text analysis, pp. 151-153).  
- Anne Fortier, from *Juliet* (text analysis, pp. 250-269). |
| Week 13 | - Siena and the Palio between myth and history.  
- Kate Simon.  
- Oral presentation of the paper on a topic chosen by student. |
| **Readings:** | - Alan Dundes and Alessandro Falassi, from *La Terra in Piazza* (pp. 157-170).  
- Kate Simon, from *Italy: The Places in Between* (text analysis, pp. 171-173). |
| Week 14 | - Contemporary views and literary representations. |
| **Readings:** | }
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<th>Week 15</th>
<th>Final Exam</th>
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**COURSE-RELATED TRIPS:**
- Visit to the Etruscan archeological museum in Siena; visit to the museum of sharecropping in Buonconvento.

**REQUIRED READINGS:**
- **Course-packet** (texts and selections):

RECOMMENDED READINGS:

SUPPLEMENTARY MATERIALS: Supplementary material to complement class work may be given by the instructor in order to improve and enrich students’ comprehension.