LIT 348: BECOMING A TRAVELER: WRITING IN GREECE

Summer Session I, 2021: Athens, Nafplio, Poros

Instructor: Dr. Christine Harrison

Class: Monday to Friday (14.00-17.30 Athens, 17.00 – 20.30 Nafplio, 10.30-14.00 Poros)

Office Hours: daily (30 minutes before class)

Course Description
In her book of travel essays The Blind Masseuse: A Traveler’s Memoir from Costa Rica to Cambodia, Alden Jones describes the difference between the ‘tourist’ and the ‘traveler’. She writes: “While tourists spend their time away from home seeking out the comforts of home, travelers risk—even cultivate—discomfort, because what they want is the thrill of a new perspective.” Yet in doing so, the traveler journeys to achieve perspective on her or his own life as much as on the lives of others. Hence, in the words of Pico Iyer, while we travel initially “to lose ourselves”, we also travel “to find ourselves.”

This course sets out to use both the study and practice of travel writing to introduce you to new ways of engaging with the world - both as writers and individuals. We will explore various questions that arise when writing travel literature: How does one write about a foreign country without exoticizing the country and its people? In what ways do our expectations and our actual experiences of place collide, merge, or align? And how might an outsider’s perspective contribute to the representation of place in a variety of forms, from the personal travel essay and destination article to walking tours and short travel documentaries?

Finally, by using Greece as a case study to examine the ways in which authors can draw on the rich myth, history, and literary tradition of a place in order to investigate its physical and cultural landscapes as well as their own selves, students will hone both their critical and creative reading, writing, speaking and thinking skills as well as learning how to productively immerse themselves in - and make meaning from - a culture that is not their own.

Course Approach
Key course topics and questions will be explored through reading, writing in a variety of genres, oral presentations, class and small group discussions, craft workshops, and individual, small group, and whole class reflection on travel experiences during the course. See below for skills-related details:

Reading: On this course, you will engage in two very different types of reading: (1) Critical reading - of travel writing, writing about travel writing, and the different contexts (topographical, social, historical, cultural etc.) explored in travel literature; (2) Reading like a writer, in which you read from the inside out to understand how pieces of travel writing are structured and how they function. By learning how something works, it then becomes easier to understand why it works, and in doing so, we naturally become better writers ourselves. You will be guided in the strategies of reading like a writer, and both types of reading will be reinforced by extensive class discussion and analysis.

Writing: Writing for the course comprises technical exercises - during class workshops, short on-site writing sessions, and for homework - in order to hone specific writing skills, on-going work on a course travel journal and the completion of assignments in three different genres: the personal travel essay; the walking tour OR travel documentary treatment, and the destination article. While you will do a great deal of individual writing, you will also have the opportunity to regularly discuss work in progress with both your tutor (during office hours and scheduled tutorials) and your classmates (during peer review sessions), and the second major assignment will involve group rather than individual writing.
Speaking: In addition to small group and class discussion of reading, travel experiences, the craft and techniques involved in (different forms of) travel writing, and your work in progress, the second course assignment culminates in a small group presentation, either on-site (option 1: walking tour) or in the classroom (option 2: documentary treatment). You will also have the opportunity to hone your speaking skills during two short on-site group presentations, the first an introduction to a historical space in Athens and the second an additional entry to a walking tour of Nafplio.

Learning Objectives
By the end of the course, students should be able to:

- Identify major travel writing genres and describe their key features (e.g. narrative structure, characterization, the balance between in-scene writing and exposition, uses of research, development of themes, creation of vivid and concise prose and dialogue).
- Analyze and evaluate travel writing in a variety of genres both as critics and writers.
- Reflect on their own travel experiences and select those appropriate for different kinds of travel writing.
- Recognize and apply the research skills appropriate for different forms of travel writing.
- Apply skills of critical self and peer assessment to work in progress.
- Reflect on the difficulties that arise when writing about people and places that are not their own, and develop ways to write about them with honesty, integrity, and intellectual vigor.
- Create engaging, complex, and artful writing about travel and place, both of varying lengths and in a variety of genres.
- Develop speaking and teamwork skills to produce engaging group presentations and walking tours.

Course Requirements
Reading: To allow you time to fully explore Athens, Nafplio and Poros, required reading is limited to approximately 40 pages (of travel writing, craft essays, literary critical texts, and the history, mythology and literature of Greece) per class, but it will be less during periods when you are working intensively on assignments.

Course Travel Journal: Like most travel writers, you will keep a journal as a way of recording relevant experiences during the course and your travels. Your journal will be a site for reflection, giving you a space in which to examine class readings, develop your thoughts on various forms of travel writing, and process your experiences as a traveler. These responses need not be separate; in fact, weaving together analysis of texts with thoughts on the craft of travel writing and the processing of your travel experiences is one of the goals of the journal. Another is to provide a space for the development of your writing skills although your journal may also include other media, such as photographs, drawings, illustrations, short podcasts and videos. You should compose journal entries on a daily basis, and your journals will be collected and graded twice during the course, on Wednesday 16 June and on Monday 28 June at 15.00.

Assignment 1 - Personal Travel Essay on Athens (1,500 words): In this individual assignment, you will combine focused representation of spaces in Athens with a strong personal voice. Like all forms of travel writing, the personal travel essay has an argument or point and comprises an engaging lead, effective mode of organization, and satisfying conclusion. However, this genre also demands that you combine representation of place with effective communication of the ways in which your experience of place has influenced your self. This first course assignment is due at 10.00 on Monday 14 June.

Assignment 2 - Walking Tour (of Poros town or Sphairia) OR Documentary Treatment (on Poros): In this small group assignment, you will write and orally present either a walking tour of approximately 40 minutes in length OR a treatment for a short travel documentary (50-60 minutes) outlining the content, structure, and style of the documentary. Each member of each group must contribute equally to the necessary research, writing, and oral presentation of the walking tour or documentary treatment. While the former will be delivered on-site (40 minutes per walking tour), the latter will be presented (with accompanying visual aids) in the classroom (20 to 30 minutes per presentation), both on Tuesday 22 June.

Assignment 3 – Destination Article on Poros or another destination in Greece (2,500 words): In this individual assignment, you will adopt an original angle on the travel destination of Poros or another destination in Greece, acting as a portal for your readers’ experience of place. In addition to a clear focus, argument, and structure, your destination article should combine the effective representation of place with the smooth integration of research, including excerpts from interviews when appropriate. You should also enrich your article with at least three relevant travel photographs. This final course assignment is due at 12.00 on Wednesday 30 June.
Participation and Attendance: The success of a seminar-style course like this depends on you. Without each person’s contribution to group and class discussions, your mutual understanding of the texts and of your travel experiences (and hence the development of your travel writing) will be shallow and superficial. So you will not only be expected to come to class having completed the required reading for the day, but also to bring along specific questions, comments, and reflections to share with your classmates. Participation includes but is not limited to the following: (1) preparedness for class, and professional conduct when on site; (2) consistent quality contributions to group and class discussions; (3) completion of all reading, homework, and in-class writing exercises in a thorough and timely manner; (4) thoughtful, engaged responses in peer review workshops; and (5) thorough research and practiced delivery of two short on-site group presentations (Monday 7 June and Tuesday 15 June).

Since you cannot participate if you are not in class, attendance is mandatory. You may miss one class without penalty for personal reasons (excepting workshop days). Thereafter, your final grade on the course will be lowered by three percentage points (e.g. from a 92% to an 89%), for each additional absence. Medical emergencies and documented illness are, of course, an exception to this rule; like most instructors, I will handle absences on a case-by-case basis.

Class Field Work
On-site activities are an integral part of this course since direct experience of place is essential to all types of travel writing. All of the activities outlined below will allow you to sharpen your observation skills and practice on-site writing.

City walks
Monday 7 June (17.00 to 19.30) - this first guided walk around Athens (led by your tutor) will focus on the continuing presence of ancient, medieval, and early modern spaces in the contemporary Greek capital, and it will include small group presentations on particular historical spaces; Thursday 10 June (17.00 to 19.30) - this second city walk around Athens, led by architect and urban studies professor, Dr. Maria Vidali, will introduce you to a set of alternative perspectives on the city which will enrich both your experience of place and your personal travel essay.

Guided tours and walking tours
Friday 4 June (11.15 to 13.30) - you will join your tutor for a guided tour of the Acropolis Museum (led by a member of the CYA classics/archaeology faculty), and you are strongly advised to visit the archaeological site later the same day. Monday 14 June (Eleusis) - a member of the CYA classics/archaeology faculty will guide you around the site of ancient Eleusis. This tour relates to both a documentary on Eleusis watched in class and discussion of Eleusis and its representation during the photography workshop later in the course. Tuesday 15 June (17.30 to 20.30) - in small groups, you will follow, analyze, and evaluate a written walking tour of Nafplio before creating an additional entry to present to the class, and in this way you will begin to explore one of the genre options for Assignment 2; Wednesday 16 June (Epidaurus) - a professional guide will take you on a tour of the archaeological site and ancient theater of Epidaurus, both of which you will also read about in ancient and modern travel writing.

Island hike
Wednesday 23 June (17.30 to 20.30) – a local hiking expert will lead the class on a late afternoon hike across Kalavria, the bigger of the two islands that comprise Poros. This hike will both extend your understanding of contemporary nature writing and allow you to practice various techniques associated with this popular form of travel writing, one which you may also choose to incorporate into Assignment 3.

Photography workshop
Friday 25 June (10.30 to 13.30, 15.00 to 16.00) – after a short introduction to the uses of photography in travel writing, photographer and CYA professor Jeff Vanderpool will engage you in a set of on-site activities (in Poros town) that will help you develop your travel photography skills. Shots from these activities will be discussed and analyzed in a short post-lunch session, and the entire workshop will equip you with the knowledge and skills to take quality travel photographs for Assignment 3.

Food writing workshop
Tuesday 29 June (12.30 to 15.00) – follow a class introduction to the special interest category of food travel writing, your tutor will lead a food-focused on-site writing workshop at Taverna Rota.
Evaluation and Grading
Your grade for this course will be based on the following distribution:

Items and Percentages (with breakdowns)

<table>
<thead>
<tr>
<th>Item</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Course Travel Journal</td>
<td>15%</td>
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<tr>
<td>Assignment 1 (individual) – Personal Travel Essay (1,500 words)</td>
<td>25%</td>
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<tr>
<td>Assignment 2 (small group) – Walking Tour OR Documentary Treatment</td>
<td>20%</td>
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<tr>
<td>Assignment 3 (individual) – Destination Article (2,500 words)</td>
<td>30%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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Final Grade (15% + 25% + 20% + 30% + 10%) 100%

Evaluation Criteria

Course Travel Journal (15%)

- Criterion 1: frequency of entries – you should make entries (of 300 words+) at least 4 times a week in your travel journey for the duration of the course.
- Criterion 2: relevance of entries – all entries should be relevant to your development as a travel writer. For each week of the course, entries should include: reflections on your travel experiences, descriptions of places, (spaces and/or people), critical analyses of class readings, and reflections on the craft of travel writing.
- Criterion 3: writing practice – at least twice a week, you should use your journal to practice elements of your own travel writing that build on what you have learned in class.

Assignment 1 – Personal Travel Essay (25%)

- Criterion 1: Focus and organization – your travel essay should have an appropriate title and a clear focus. It should also contain an engaging lead, a logical structure, and an appropriate conclusion.
- Criterion 2: Representation of place – you should create a focused depiction of specific spaces (and movement between spaces) in Athens, smoothly integrating accurate information discovered through research.
- Criterion 3: Representation of self – you should represent yourself as a fully rounded character and show how your experiences of place impact aspects of this character.
- Criterion 4: Language and voice - you should employ voice and tone consistently throughout your piece. You should also make correct use of language appropriate to the essay genre, balancing in-scene exposition with introspective analysis and retrospective description.

Assignment 2a – Walking Tour (20%)

- Criterion 1: Focus – your walking tour should have a clear, original focus and all aspects of the tour should relate to this focus.
- Criterion 2: Consideration of audience – route selection, timing, stop-offs and information given before the tour should all reveal consideration of your target audience. Instructions and directions should also be unambiguous throughout.
- Criterion 2: Content, style, organization - your tour should contain information discovered through research that is both accurate and original, thereby enhancing your audience’s experience of place. It should also display a unity of style and have a logical structure.
- Criterion 4: Performance – you should employ a variety of strategies to engage and enthuse your audience during the tour, both at stop-off points and while the group is on the move.
Assignment 2b – Documentary Treatment (20%)

- Criterion 1: Documentary focus, purpose, audience – the topic and aims of your documentary should be clearly stated, and all aspects of the treatment should relate to your film's focus, purpose, and audience.
- Criterion 2: Documentary content and organization – your treatment should clearly outline both the carefully researched content of your documentary and the organization of this content into an engaging beginning, logically organized middle section, and satisfying resolution.
- Criterion 3: Documentary style – your treatment should describe the style of your proposed documentary, thereby revealing your understanding of a variety of documentary models and modes.
- Criterion 4: Treatment presentation – The treatment should be presented in a clear and engaging manner, and you should employ visual aids to clarify key points and further engage the class audience.

Assignment 3 – Destination Article (30%)

- Criterion 1: Focus and organization – your destination article should have a clear focus, and you should act as a portal for your readers’ experiences of place throughout the piece. It should also have a memorable title and contain a compelling lead (or set of leads), a logically organized body, a satisfying conclusion, and smooth transitions between key sections, scenes, and examples.
- Criterion 2: Representation of place – you should concentrate on key moments and/or examples to develop your article, using concise, specific details to 'show' spaces to your readers. If you represent people, you should employ appropriate methods of characterization and also use some speech and/or dialogue to 'show' character.
- Criterion 3: Research and photographs – all necessary research, including interviews when appropriate, should be smoothly and logically integrated into your article. At least three travel photographs should be used to further develop your focus, and these should match the tone of your destination story.
- Criterion 4: Language and voice. You should adopt a consistent voice and tone (or logical set of voices and tones) throughout your article. You should also make correct use of language appropriate to the focus, voice, and tone of your piece.

CYA Regulations and Accommodations

Attendance Policy
CYA regards attendance in class and on site (in Athens or during field study trips) as essential. Absences are recorded and have consequences. Illness or other such compelling reasons which result in absences should be reported immediately to the Student Affairs Office. See Course Requirements for the precise application of the attendance policy on this course.

Policy on Original Work
Unless otherwise specified, all submitted texts must be your own original work. You will follow the rules of acknowledgement pertinent to different forms of travel writing, but these do not usually involve academic referencing.

Use of Laptops
In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as on-site note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work.

Class Schedule – day, date, place, topic, description, required reading, optional reading, suggested journal entries, assignments due, key course information (see below)
Day 2: Thur June 3  
Athens (14.00-17.30)

**Why Travel? (to Greece?)**

**Description**
As an introduction to the course, we will discuss the reasons why different people have traveled through history, from explorers and navigators in the past to modern day adventurers, and we will also explore the reasons why some have chosen to write about their travels. In this context, we will examine your reasons for traveling to Greece to take a travel writing course before looking at some popular images and stereotypes of Greece as well as the ideas and attitudes which underpin these. In addition, you will be introduced to the functions of the course travel journal and to the strategies you can employ to read like a writer.

**Required reading**
Bunn, Mike. ‘How to Read like a Writer’ in Writing Spaces: Reading on Writing. (Vol 2), pp. 71-86. Available at:
https://wac.colostate.edu/books/writingspaces2/bunn--how-to-read.pdf


**Optional reading**

Iyer, Pico. 'Why We Travel'. Available at: http://picoiyerjourneys.com/index.php/2000/03/why-we-travel/

Theroux, Paul. ‘Travel Writing: The Point of It’ in Fresh Air Fiend: Travel Writings of Paul Theroux, pp. 37-44.

**Suggested journal entry**
Take a walk around your new neighborhood of Pangrati. Record your expectations (before) and the realities you see as you are on the move. What interesting similarities and differences come to light? Reflect on these.

**Additional Activities**
Survival Greek class in the morning (10.00-12.00). One of CYA’s Greek language teachers will give you a lesson in the basics of the Greek language.
Day 3: Fri June 4
Athens (14.00-17.30)

A short history of Athens (and Greece) and travel writing on Athens

Description
Travel writers need to develop an understanding of the pasts of the places they write about since these permeate the present, and they also often make use of the insights of other travelers and travel writers. Today’s class will introduce you to both the pasts of Athens (and Greece) and the history of travel writing about the ancient and modern city. In addition, we will talk about research methods in preparation for a small group research project on a particular historical place or space in Athens, and you will analyze the way in which two twentieth-century travel texts integrate both histories of Greece/Athens and the work of other travelers and writers.

Required reading

Optional reading
Lopate, Phillip. ‘Research and Personal Writing’ in To Show and To Tell: The Craft of Literary Nonfiction. pp. 116-121
McGregor, James, H.S. Athens. pp. 201-216.

Suggested journal entry
Record your experience of researching a particular (historical) place/space in Athens OR analyze the histories and other writing incorporated into the excerpts from Storace’s and/or Leigh Fermor’s travel texts.

Additional activities
Late morning visit to the Acropolis Museum. Meet your tutor and a guide (from the history/archaeology faculty) at 11.15 outside CYA for a 12.00 appointment at the museum. You are strongly recommended to visit the archaeological site of the Acropolis over the following days.
Capturing specifics; establishing a focus and lead in the travel story

Description
In today’s class, we will examine some of the techniques travel writers use to create clear, specific images of places and spaces in their readers’ minds. We will also explore how you can establish a focus and create a riveting lead in your travel stories, with a special focus on the personal travel essay, to which you will be introduced during this session.

After a short break (16.30-17.00), we will depart from the CYA building on a city walk around the older parts of Athens. During this walk, each research group will introduce a specific historical place/space to the rest of the class, presenting their research on this place/space in an engaging way. We will also stop off at the landmark site of the Pnyx to engage in on-site writing, with a focus on the techniques for capturing specifics studied in the classroom session.

Required reading
Miller, Henry. The Colossus of Maroussi. p. 3-33.
George, Don. ‘A Night with the Ghosts of Greece’ in Lonely Planet’s Guide to Travel Writing. pp. 95-101 (lead only)
George, Don and Janine Eberle. How to be a Travel Writer. p. 38-47.

Optional reading
Cheuse, Alan. ‘Finding a Story, or Using the Whole Pig’ in Writing Creative Non-fiction. pp. 34-37.

Suggested journal entry
Write a detailed description of the particular space or place your group researched in Athens, smoothly incorporating the information you discovered, OR analyze Miller’s representation of a particular place or space in Athens.
**Day 5: Tues June 8**

**Athens (14.00 -17.30)**

**Exploring ‘self’ and ‘other’; building and ending the personal travel essay**

**Description**

In today’s class, we will reflect upon our own personal, social, and cultural identities and then examine the ways in which the personal travel essay allows writers to explore both different aspects of their selves (as characters) and represent the identities of ‘others’ in relation to place. We will also analyze the different ways in which you can build and end a personal travel essay as well as related types of travel texts.

**Required reading**


George, Don. ‘A Night with the Ghosts of Greece’ in Lonely Planet’s Guide to Travel Writing. pp. 95-101 (body sections and conclusion)

George, Don and Janine Eberle. How to be a Travel Writer. p. 47-55.


**Optional reading**


**Suggested journal entry**

Write a description of a group of people (in a particular place or space in Athens) and explore the impact of this peopled space or place on various aspects of your own character, OR examine the ways in which either Alexander Chee or Don George explores self and others in their travel stories.

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**Day 6: Wed 9 June**

**Athens (14.00-17.30)**
Stance, voice, and the poetics of place in travel writing

Description
In the first part of today’s class, we will further explore how travel writers develop an argument and establish a particular voice and tone in their writing. In the second part of the session, we will examine the resources that poetic techniques can bring to travel writing, and you will free-write a poem relating to the chosen focus of your personal essay.

Required reading

Optional reading
Bishop, Elizabeth ‘Questions of Travel.’ Available at: https://www.poemhunter.com/poem/questions-of-travel/
Elytis, Odysseus. ‘The Mad Pomegranate Tree’. Available at: http://www.ronnowpoetry.com/contents/elytis/MadPomegranate.html
Lindquist, Sven. Terra Nullius: A Journey through No one’s Land. p. 3-12.

Suggested journal entry
Experiment with the use of 2 or 3 different tones to describe the same place and/or events in this place and then reflect on this exercise, OR experiment with the use of indirect free style, direct speech and thought, and reported speech and thought to describe a personal experience of place and then reflect on this exercise.
(Greek) mythology and literature in contemporary travel writing

Description

In today’s class, we will examine some of the uses of Greek mythology and literature in contemporary travel writing on Athens and Greece. We will also watch and discuss an excerpt from the documentary Agelastos Petra (Mourning Rock) by Filippos Koutsaftis since this film incorporates mythology into its representation of Eleusis, a town just outside Athens that we will visit next week.

After a short break, we will depart from the CYA building on a city walk with architect and CYA urban studies professor, Dr. Maria Vidali. Dr. Vidali will introduce you to new perspectives and ways of approaching the public, private, and liminal (narrative) spaces of contemporary Athens.

Required Reading

Stuttard, David. ‘Orpheus’ and ‘Eleusis and the Mysteries of Demeter and Persephone’ in Greek Mythology: A Traveller’s Guide from Mount Olympus to Troy. pp. 24-26 and 64-76.


Optional reading


Suggested journal entry
Examine the uses of Greek mythology and literature in travel writing on Athens (Zinovieff and/or Storace) or in Koutsaftis’ documentary, AND/OR outline your ideas for creative use of some of the new perspectives you learned about on the city walk.

Additional activities
Allocation of students to peer review groups (3-5 students per group)

E-mail first draft of Assignment 1 (personal travel essay) to all classmates in your group by Friday 11 June (10am).
Day 8  
Fri 11 June  
Athens  
(14.00-17.30)

**Peer review workshop, tutorials, drama documentary**

**Description**

In today’s class, you will give constructive feedback to each other (in small groups) on the first drafts of your personal travel essays. At the same time, each of you will have a 10-minute tutorial on writing in progress with your course tutor. You will benefit most from your tutorial if you prepare specific questions to ask your tutor beforehand.

In the final hour of class, you will have the opportunity to watch Michael Scott’s Ancient Greece: The Greatest Show on Earth (Part I: Democracy), a BBC documentary on the development of ancient Greek drama from myth. This documentary will both extend your understanding of the classical past of Athens and lay the groundwork for your visit to the ancient theater of Epidaurus next week.

**Required reading**

Drafts of personal essays by classmates in your group

Jenks, Tom. ‘A Brief Handbook of Revision for Writers’. Available at:  

**Optional Reading**


**Suggested Journal Entry**

Reflect on what you learned in the peer review session and your tutorial  
OR use your journal to plan revisions to your personal travel essay.

**Additional Activities**

Don’t forget to E-mail the first draft of Assignment 1 (personal travel essay) to all classmates in your peer review group by 10am.

Check the time (and place) of your individual tutorial on the schedule you receive from your tutor.
Day 9  Mon June 14
Travel day (Eleusis and Nafplio)  No Class

14.30: Bus departs for Nafplio - Visit to Eleusis with guided tour en route.

Required reading

Optional reading
Miller, Henry. The Colossus of Maroussi. pp. 60-82.

Suggested Journal Entry
Reflect on your experiences at Eleusis and their relation to Koutsaitis’ Mourning Rock, or free-write a piece on your first impressions of Nafplio.

Additional activities
ASSIGNMENT 1 (PERSONAL TRAVEL ESSAY) to be submitted by 10:00.
Introduction to 'the walking tour’ (Assignment 2: option 1)

Description
In this on-site class in Napflio, you will first reflect on the walks and tours you have taken on the course so far, using these to develop some initial ideas about the methods and techniques involved in writing an effective walking tour (one option for your second course assignment); in small groups, you will then take a walking tour of Napflio composed by Keith Sturgess, a writer with in-depth knowledge of the town, and you will both analyze and evaluate the creative choices he has made. In the final part of the session, each group will write an additional entry for Sturgess’ tour and present it (on site) to the rest of the class.

Required reading
Sturgess, Keith. ‘A Walking Tour of Napflio’ in Wandering in Napflio: A Lover’s Guide. Copies provided by your tutor.

Optional reading

Suggested journal entry
Research and write a further item of your own for Sturgess’ walking tour OR write a descriptive piece on a resonant space in Napflio.
Day 11: Wed 16 June
Travel day
(Epidaurus and Poros)

**No class**

Visit to Epidaurus and **guided tour** of the site

Journey by bus and boat to Poros

**Optional reading**


Miller, Henry. The Colossus of Maroussi. pp. 63-70 (on Epidaurus)

Ralston, Jeannie. ‘Road Trip: Central Greece’. National Geographic Traveler (2011).

**Suggested journal entry**

Your impressions of Epidaurus, OR your experience of the journey down the coast of the Peloponnese to Poros.

**Additional activities**

Poros treasure hunt (distributed by your course tutor)

**COURSE TRAVEL JOURNALS** to be submitted by **15.00**
Developing insights on a new place (Poros); introduction to ‘the travel documentary’ (Assignment 2, option 2).

Description
In the first part of today’s class, we will use the treasure hunt and your own first experiences of Poros to begin to explore the island’s past and present. In the second part of the session, we will quickly revise the central elements of effective walking tours (Assignment 2 – option 1) before identifying the key features of travel documentaries and brainstorming ideas for a documentary on Poros that could form the basis for an effective treatment (Assignment 2 – option 2). To end the session, you will have the opportunity to watch a documentary on Poros introduced by the Director of the Hatzopoulos Municipal Library (where our classroom is located).

Required Reading

Optional Reading

Additional activities
Formation of groups (3-4 students in each) and choice of focus (walking tour OR travel documentary treatment) for Assignment 2. Inform your tutor (by email) of the composition of your group and your choice of focus by 22.00.
**Developing the documentary treatment OR walking tour**

**Description**

In the first part of today's class (10.30 to 12.15), groups that have chosen to create a treatment for a short travel documentary (50 to 60 minutes in length) will further explore this form of documentary (travel) writing as well as the choices of models and modes which underpin it. In the second part of the session (12.15 to 14.00), groups that have chosen to create a walking tour will further explore the process of composing linked walking tour entries before taking a tour of Poros town created by a past student group and then analyzing and evaluating the group's choices.

**Required reading – documentary groups**


**Required reading – walking tour groups**

Despyris, Yiannis. Poros today and yesterday: A complete traveller’s guide. pp. 36-47.


**Optional reading**


Nichols, Bill Introduction to Documentary. pp. 209-222

**Suggested (group) journal entry**

Together with the other members of your group, develop ideas for your documentary treatment or walking tour.

**Monday 21 June - Travel day (no class)**
Assignment 2 (walking tours & documentary treatments); introduction to the destination article

Description

In the first part of today's session, groups will either take the whole class on their prepared walking tour (around Poros town or Sphairia) or present their travel documentary treatment on Poros in class. All students in each group are expected to participate equally in the on-site walking tours or classroom presentations, and a grade will be assigned after each tour/presentation (i.e. the mark for Assignment 2).

In the final part of today's class, you will be introduced to the key elements of the destination article (Assignment 3) and analyze two examples of the genre. Over the next few days, you will also have the opportunity to read destination articles (on Poros as well as Hydra and Meteora) written by past students on the travel writing course.

Required reading

Cooper, Helene. ‘The Most Charmingly ‘Greek’ of all the Cyclades’. Available at: https://www.nytimes.com/2015/09/20/travel/greece-fole- gandros-cyclades.html

Madison, Elle. ‘The Greek Side of March - Poros, Greece’. Available at: https://www.bootsnall.com/articles/the-greek-side-of-march-poros-greece.html

Optional reading

Selected destination articles by students on the 2018 and 2019 courses.


Suggested journal entry

Use your experiences of today's class to reflect on the components of an effective walking tour and/or documentary treatment OR further analyze Cooper's or Madison's destination article.
Day 15: Wed 23 June
(12.00 to 14.00)
17.30 to 20.30

**Nature writing and hike on Kalavria**

**Description**

In the first part of today's class, we will discuss the key components of and developments in contemporary nature writing, and we will also look at the way in which travel writers of all types can create vivid descriptions of natural landscapes, including flora and fauna.

In the second part of the class will go on a hike (led by a local hiking expert) on Kalavria, the bigger of the two islands which comprise Poros, so make sure you wear sturdy walking shoes and bring water with you to avoid dehydration. During the hike, we will do on-site writing, creating vivid descriptions of Poros’ landscapes, flora and fauna. You will also have the opportunity to make drawings, take photographs, and make videos and sound recordings of island nature.

**Required Reading**

- Baker, J.A. The Peregrine. pp. 49-57
- Quirke, Antonia. ‘Hydra: The Laid-Back Greek Island’. Available at: [http://www.cntraveller.com/gallery/hydra-greek-islands](http://www.cntraveller.com/gallery/hydra-greek-islands)

**Optional reading**

- George, Don and Janine Eberle. How to be a Travel Writer. pp. 60-66.
- Durrell, Laurence. Prospero’s Cell (request this text from your tutor)

**Suggested journal entry**

Develop your on-site writing into a full description of a natural setting on Poros (and supplement with drawings, videos, sound recordings and/or photographs), OR further analyse and evaluate Quirke’s representation of the natural landscapes of Hydra, or Baker’s nature writing in The Peregrine.
Characterization in travel writing, conducting interviews

In the first half of today’s class, we will examine how travel writers represent people (in places and spaces) by using various characterization techniques also employed by writers of fiction. In the second part of the class, we will explore the different ways in which travel writers use speech and dialogue, and then examine the process and ethics of interviewing as you prepare to conduct some interviews relating to the chosen focus of your destination articles.

Required reading

Bakken, Christopher ‘The Thrombus of Thassos’. Available at: http://parnassusreview.com/archives/361

George, Don and Janine Eberle. How to be a Travel Writer. pp.36-38.

Optional reading

Gornick, Vivian. The Situation and the Story: The Art of Personal Narrative. pp. 3-2


Suggested journal entry

Explore Bakken’s use of characterization techniques, OR reflect on the interviews you have conducted and examine how you might use them in your destination article.
Photography workshop, led by photographer and CYA professor, Jeff Vanderpool

Description
The workshop will start with a short introduction to the uses of photography in travel writing, examining the way in which images do not simply illustrate what is written (or spoken in the case of a travel documentary) but instead provide visual evidence that operates on a number of different levels (conceptual, emotional etc.) to support and develop central ideas concerning the experience of place. You will then engage in on-site activities (in Poros town) designed to illuminate the choices travel photographers make both about what subjects to shoot and how to shoot them in order to fully exploit the associations created by photographic images. Using your new awareness of these choices and the rationale which underpins them, you will engage in guided analysis and evaluation of some of your morning shots during a short afternoon session.

Required reading
George, Don and Janine Eberle. How to be a Travel Writer pp. 196-213

Optional reading

Suggested journal entry
Reflect on the ways in which today’s workshop has developed your ideas about the nature and functions of travel photography, and explore how you might use travel photographs in your own travel writing. Include print-outs of photographs or attachments (if working electronically) to support your points.

Allocation of students to peer review groups (3-5 students per group)
Email first draft of Assignment 3 (the destination article) to all classmates in your group by 18.00 on Sunday 27 June. You should include photographs (and any drawings) in the draft of your article.
Day 18: Monday 28 June
Poros (10.30-12.30)
Tutorials (12.30- 14.00)
15.00-17.00

Peer review workshop and individual tutorials

Description
In today’s class, you will give constructive feedback to each other (in peer review groups) on the first drafts of your destination articles. Before or after lunch, you will also have the opportunity to attend an individual 15-minute tutorial with your class tutor. Check the schedule to find out when and where your personal tutorial will take place, and make sure that you have prepared questions to ask your tutor.

Drafts of destination articles by classmates in your group.

Day 19: Tuesday 29 June
Poros (10.30-15.00)

COURSE TRAVEL JOURNALS to be submitted by 15:00

Travel writing - the practicalities; food travel writing and workshop

Description
In the first half of today’s session, we will discuss the practicalities of getting your travel writing published and of life on the road, and you will receive information about useful resources for the future. In the second part of the session, we will examine the key features of food travel writing, analyzing an example of a special interest article that focuses on this area. You will then work on some food writing over lunch in Rota Taverna, and the workshop will finish with a short feedback session.

Required reading

Optional reading
George, Don and Janine Eberle. How to be a Travel Writer pp. 76-117

Additional activities
Farewell dinner and party
Congratulations on completing the course.

30 June - ASSIGNMENT 3 (destination article): to be submitted by 12.00

In terms of topics and reading, the course schedule may be subject to change to benefit student learning and keep up the date with current writing and research.
**Course Bibliography**


Bishop, Elizabeth. 'Questions of Travel' Questions of Travel. 1956. Available at: https://www.poemhunter.com/poem/questions-of-travel/


Jenks, Tom. 'A Brief Handbook of Revision for Writers'. Narrative Magazine. Available at: https://www.narrativemagazine.com/issues/fall-2009/nonfiction/brief-handbook-revision-writers-tom-jenks


Madison, Elle. 'The Greek Side of March - Poros, Greece.' Bootsnall One-Stop Indie Travel Guide. Available at: https://www.bootsnall.com/articles/the-greek-side-of-march-poros-greece.html


Quirke, Antonia. 'Hydra: The Laid-Back Greek Island’. Conde Nast Traveller. Available at: https://www.cntraveller.com/gallery/hydra-greek-islands


