LIT 348 - BECOMING A TRAVELER: WRITING IN GREECE  
Summer 2020

Course Instructor:
Christine Harrison

EMAIL
HOURS AVAILABLE
PHONE

We travel, initially, to lose ourselves; and we travel, next, to find ourselves.”
Pico Iyer, from “Why We Travel”

“It was as a solitary traveler that I began to discover who I was and what I stood for. When people ask me what they should do to become a writer, I seldom mention books—I assume the person has a love for the written word, and solitude, and disdain for wealth—so I say, “You want to be a writer? First leave home.”
Paul Theroux, from “On Being a Stranger”

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 his or her own life as much as on the lives of others.

On this course, we will use the study and practice of creative non-fiction 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 and romanticizing (or demonizing) the country and its people? In what ways do our expectations and our actual experiences of a place jutapose, merge, or align? And how might an outsider’s perspective contribute to the representation of place in a variety of forms, from the personal 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 to investigate both its culture and themselves, students will hone their critical thinking and writing skills, as well as learning how to productively immerse themselves in - and make meaning from - a culture that is not their own.

Course Resources and Activities
Critical reading: One of the key skills that you will learn in this class, and which will be integral to your success as a creative thinker, is learning to read like a writer. Reading like a writer is a considerably different process to content-based reading. Here, we study the work from the inside out in order to examine how it operates and functions. By learning how something works, we can more fully understand why it works. And, in doing so, we naturally become better writers ourselves.
It is also important to always meet the writer half way. Whether you ‘love’ or ‘hate’ a particular book, essay, article, script or poem should not matter; even work we do not enjoy has something to teach us, if only to show us how we don’t want to write ourselves. So please come each day with several passages or moments (even just a striking detail or an evocative line) that taught you something as a fellow writer, or with questions about the decisions an author made in their work.

**Writing and peer work:** In addition to reading literary and investigative travel writing about Greece and writing about travel writing, you will produce and share your own writing with your peers in a workshop setting. For you to gain the most from this experience, there will be extensive discussion and analysis of the craft and techniques involved in diverse forms of travel writing, and you should use this to give honest, constructive feedback to your peers.

**Walking tours and on-site writing:** Walks and walking tours (in Athens and Nafplion, and on Poros) as well as on-site research and writing are integral parts of the course since direct experience of (peopled and natural) spaces and places is essential to effective travel writing of all kinds. You are expected to follow professionally appropriate codes of conduct during all on-site activities.

**Tutorials:** In addition to peer feedback on drafts of your individual assignments, you will have the opportunity to discuss specific aspects of work in progress (on your personal essays and destination articles) with your tutor during tutorial sessions. You will benefit most from these tutorials if you prepare specific questions beforehand.

**Learning Objectives**
This class has two central aims: (1) to study travel writing from a literary and critical standpoint, and (2) to become practitioners of diverse forms of this type of writing, from personal travel essays and destination articles to walking tours and treatments for short travel documentaries. By the end of the course, students should be able to:

- **Describe the way writers use driving questions** to focus and propel their investigations.
- **Read more critically** as writers as well as critics.
- **Analyze and evaluate the key features of different forms of travel writing** (e.g. narrative or dramatic structure, characterization, the balance between in-scene writing and exposition, uses of retrospective analysis and research, development of themes, creation of vivid and concise prose and dialogue).
- **Reflect on the difficulties that arise when writing about people and places not our own**, and develop ways to write about them with honesty, integrity, and intellectual rigor.
- **Hone skills of critical self-assessment and reflection on the writing process**, as well as developing skills for critiquing and responding to peer work.
- **Produce creative, complex, analytical, and artful writing about travel and place**, both of varying lengths and in different genres.

**Course Requirements**

**Reading:** To allow you time to fully explore Athens, Nafplion, and Poros, required reading is limited to approximately 40 pages (of travel writing, literary critical texts, craft essays, literature and histories of Greece etc.) for each class, but is less in periods when you will be working intensively on course assignments.

**Travel journals:** Like most travel writers, you will keep a daily 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 respond (in a variety of forms) to the class readings, develop your thoughts on various forms of travel writing, and process your own experiences as a traveler. Responses to the readings and your experiences need not be separate - in fact weaving together analysis of texts with meditations on your own experiences is one of the goals of the journal. That said, at least one entry per week (of your own choosing) should respond with a critical or craft-centered approach to some aspect of the week’s reading. Journals will be collected twice during the course.

**Assignments**

**Assignment 1** (individual): **Personal Essay on Athens** (due Thursday 4 June at 11am). In this first assignment, you will combine focused representation of the city of Athens with a strong personal voice. Like all 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 of travel writing also demands that you combine description of places and spaces with communication of the ways in which your experiences of these places and spaces have influenced yourself.

**Assignment 2** (small groups): **Walking Tour OR Documentary Treatment on Poros Town/Sphairia (Thursday 11 June).** This second assignment is a small group project, but groups (of 3-4 students) can create either a) a walking tour, or b) a treatment for a short travel documentary. The walking tour will be a focused walk of around 40 minutes in Poros town and/or on Sphairia, while the documentary treatment will outline the content, structure, and style of a 50 to 60-minute travel documentary. The former will be delivered on-site, while the latter will be presented in class.

**Assignment 3** (individual): **Destination article on Poros** (or another place in Greece) (due **Saturday 20 June at 11am**). This final assignment demands that you adopt an original angle on the travel destination of Poros (or another place in Greece) and then act as a portal for your readers’ experience of this destination. In addition to a clear focus, argument, and structure, destination articles combine the effective representation of place and people (in place) with the smooth integration of research (including interviews when appropriate). You also need to enrich your article with relevant travel photographs.

**Participation and Attendance**

The success of a seminar-style course like this depends on you. Without each person's contribution to the discussion, your mutual understanding of the texts (and hence the development of your own 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 have brought specific questions, comments, and reflections to share with your classmates.

Participation includes but is not limited to the following: (1) attendance, preparedness, and professional conduct; (2) consistent contribution to discussions; (3) completion of work in a thorough and timely manner; (4) thoughtful, engaged workshop responses; and (5) completion of in-class writing and homework exercises.

Because 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.

**Grading and Evaluation**

- **Course/travel journal** 20%
- **Personal essay on Athens (1,500 words)** 20%
- **Walking tour OR Travel documentary treatment (Poros Town/Sphairia)** 15%
- **Destination article on Poros** (or another place in Greece) (2,500 words) 30%
- **Participation and engagement** 15%

**Grading Standard**

Grades are measures, not rewards. And the expectations in this class and on this program are high. For this reason, so are the grading standards. A “C” is average and means that you have satisfied the minimum requirements of an assignment. A “B” means that you have exceeded them and should be proud. An “A” or “A+” grade signals that you have exceeded them in exemplary fashion. Plain and simple: you must do consistently exceptional work to earn an “A” or “A+” in this class.

Although I will hold you to high expectations, in return I will offer you an equally high level of assistance and guidance. This class is a collaborative project, so if we all do our jobs well, you will produce strong written work and learn the skills necessary to becoming a better reader, writer, and critical thinker. Perhaps just as importantly, you will learn a great deal about different and more complex ways of seeing the world (as well as yourselves) in the process.

**Use of Laptops:** In-class or on-site use of laptops and other devices is permitted if it facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work.
Accommodations for Students with Disabilities: If you are a registered student with a disability (at your home institution) and you are entitled to learning accommodation, please inform the Director of Academic Affairs (Theoni Scouta) and make sure that your school forwards the necessary documentation.

Books, Course Material, Moodle
A selection of travel writing, analyses of travel writing and craft essays will be available on Moodle. Full texts are available in the CYA library, and your instructor will provide craft-related handouts.

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<th>Class Day</th>
<th>Day/Date</th>
<th>Topics / Readings / Suggested Journal Entries /Assignments Due</th>
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<td>1</td>
<td>Mon May 25</td>
<td>Orientation</td>
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Why Travel? (to Greece?)

Description

As an introduction to the course, we will discuss the reasons why different people have travelled 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 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.

Required reading


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

Optional reading


Didion, Joan. ‘On Keeping a Notebook’ Available at:
https://accessinghigherground.org/handouts2013/HTCTU%20Alt%20Format%20Manuals/Processing%20PDF%20Sample%20Files/00%20On%20Keeping%20a%20Notebook.pdf

Suggested first journal entry

Take a walk around your new neighborhood. 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. One of CYA’s Greek language teachers will give you a lesson in the basics of the Greek language.
Wed May 27: 14.30-18.00

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 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 minor research project on a place/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 travel 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

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 texts.

Additional activities

Late morning visit to the Acropolis Museum. Meet your tutor and a guide (from the history/archeology faculty) at 11.15am outside CYA for a 12am appointment at the museum.
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<th>Time</th>
<th>Activity</th>
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<tr>
<td>Thur May 28</td>
<td><strong>Capturing specifics, establishing a focus and lead in the travel story</strong></td>
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<td>14.30-17.30</td>
<td><em>Description</em></td>
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<td>18.00-20.00</td>
<td>In the first section of today’s class, we will examine some of the techniques travel writers use to create clear, detailed pictures of specific places and spaces in their readers’ minds. We will also explore how you can establish a sense of focus and create a riveting lead in your travel stories, with a special focus on the personal travel essay. After a short break (17.30-18.00), we will depart from the CYA building on a walk around the older parts of Athens. During this walk, student groups will present their research of specific historical places and spaces (on-site).</td>
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**Required reading**


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 Nonfiction*. pp. 34-37.


**Suggested journal entry**

Write a detailed description of a particular space or place in Athens (incorporating historical background and/or references to other travel writers) based on research for your small group on-site presentation, OR analyze Miller’s representation of a particular place or space in Athens.
Fri May 29
14.30-18.00

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

Description

In today’s class, we will examine the ways in which a specific genre of travel writing (the personal travel essay) allows writers to explore both different aspects of their ‘selves’ and 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 other types of travel texts.

Required reading


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 yourself, OR examine the ways in which either Miller or Storace explore self and others (in Athens).
Monday 1 June

14.30-17.00 (Greek) mythology and literature in contemporary travel writing

Description

In the first section of today’s class, we will explore the uses of Greek mythology and literature in contemporary travel writing on Athens and Greece, and we will also watch and discuss an excerpt from a documentary that incorporates mythology into its representation of an area (Elefsina) just outside Athens.

After a short break, we will depart from the CYA building on a three-hour literary walking tour of Athens. This tour will give you the opportunity to visit places and spaces that inspired a number of great writers of modern literature, and to walk in the footsteps of Lord Byron, Hans Christian Anderson, Virginia Woolf and Henry Miller while reading and listening to their thoughts on the 19th and 20th century city. We will also stop en-route to engage in on-site writing.

Required Reading/viewing

Koutsaftis, Filippos. Agelastos Petra (Mourning Rock). Excerpt in class.


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


McGregor, James, H.S. Athens. pp. 201-216.

Walking Tour (Reading/listening on-site)


Suggested journal entry

Examine the uses of Greek mythology and literature in travel writing on Athens (Zinovieff and/or Storace), AND/OR outline your ideas for incorporating mythology and literature into your personal travel essay.

Additional activities

E-mail first draft of Assignment 1 (personal travel essay) to selected peers by 22:00.
Peer review workshop, tutorials, and drama documentary

Description

In today’s class, you will give constructive feedback to each other 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. In the final hour of class, you will have the opportunity to watch a documentary on the development of ancient Greek drama (from myth) as both an extension of your exploration of the past of Athens and preparation for a visit to the ancient theater of Epidaurus later in the week.

Required reading

Drafts of personal essays by your peers

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

Optional reading/viewing

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

Scott, Michael (presenter). Ancient Greece: The Greatest Show on Earth (Part I: Democracy). BBC Documentary (shown in class)


Suggested journal entry

Reflect on what you learned from the peer review session and your personal tutorial, OR outline your developing understanding of the relationship between mythology and ancient Greek drama.
8  Wed 3 June  
No Class
14.30 Bus departs for Nafplion - Visit to Eleusis (with guided tour) en route.

**Required reading**

**Optional reading**

**Suggested journal entry**
Reflect on your experiences at Eleusis and their relation to Koutsaitis’ *Mourning Rock*, or on your first impressions of Nafplion.

9  Thur 4 June  
17.00-20.00  
**Introduction to “the walking tour” as a travel genre**

**Description**
In this on-site class in Napflion, you will be introduced to the principal methods and techniques involved in writing an effective walking tour (one option for your second course assignment); you will follow a walking tour of Napflion created by a travel writer with in-depth knowledge of the town, then analyze his tour script and suggest additions and other changes to improve it.

**Required reading**

**Optional reading**

**Suggested journal entry**
Write a couple of additional items for Sturgess’ walking tour of Napflion, OR analyze his focus, the choices he made in his itinerary, and his representation of particular places and spaces in Napflion.

**Additional activities**
**ASSIGNMENT 1 (PERSONAL ESSAY) to be submitted by 11:00am**
10 Fri 5 June

**No class**
Visit to Epidaurus (and guided tour)
Journey to Poros

**Optional reading**

**Suggested journal entry**
Your impressions of Epidaurus, OR your experience of the journey down the coast of the Peleponnese to Poros.

**Additional activities**
Porosea (optional participation)
Saturday 6 June - Porosea day I: swim events - 300m, 1500m and 3000m at Russian Bay (late morning); city runs - 1,500m, 5,000m and 10,000m (late afternoon/early evening)

Sunday 7 June - Porosea day II: triathlon events (all day)
Your tutor will provide you with information about registration (in the first week, and then on Poros) if you wish to participate in any of the Porosea events.
Photography workshop: guest lecturer - photographer and CYA member of faculty, 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 about both 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 finally engage in guided analysis and evaluation of some of the shots you have taken (using any form of camera) in the morning.

**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 photographs, and explore how you might use them in your own travel writing. Include print-outs of photographs or attachments (if working electronically) to support your points.

**Journals** to be submitted to your course tutor by **18.30**
Developing insights on Poros, introduction to the second assignment (a walking tour OR treatment for a travel documentary on Poros town/Sphairia)

Description
In the first part of today’s class, we will use a treasure hunt and your own experiences of Poros to begin to delve deeper into the island’s past and present, as well as reflecting further on the central elements of walking tours. In the second part of the class, we will discuss the key features of travel documentaries and develop documentary ideas (about Poros town/Sphairia) that could form the basis for treatments. At the end of this session, you will also have the opportunity to watch a short documentary on Poros introduced by the Director of the Hatzopoulos Municipal Library (where our classroom is located).

Required reading

Optional reading/viewing
Diez, Arantza and David Fontesca. To Kyma: A Rescue in the Aegean Sea (ask your tutor for the DVD of this documentary). For a preview, see http://tokymafilm.com

Suggested journal entry
Your thoughts on Stavrolakes’ representation of Poros’ past (mythology and history) or on the documentary idea developed in the Poros documentary, OR your first ideas for a walking tour or short travel documentary on Poros Town/Sphairia. The latter can be developed in groups.

Additional activities
Formation of groups (3-4 students in each) and choice of focus (walking tour OR travel documentary) for Assignment 2.
Developing your walking tour script OR documentary script treatment

Description

In the first part of today’s class, groups that have chosen to create a treatment for a short travel documentary 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 class, groups that have chosen to create a walking tour will further explore the process of composing linked walking tour entries.

N.B. Students have the option of attending only one of today’s class sections (on the type of assignment they have chosen to create), but if they choose to miss the other session, they must show (in a journal entry) that they have spent the time engaged in research and/or writing for assignment two.

Required reading


Nichols, Bill Introduction to Documentary. pp. 104-109, 156-157. (required for documentary groups)

Desypris, Yiannis. Poros today and yesterday: A complete traveller’s guide. pp. 36-47. (required for walking tour groups)

Miller, Henry. The Colossus of Maroussi. pp.43-46 (on Poros) (required for walking tour groups)

Optional reading


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

Suggested journal entry

An account of your research and writing for assignment two, OR your thoughts on the challenges of creating walking tours or script treatments for travel documentaries.
### Assignment 2 (walking tours and/or treatment presentations) and introduction to Assignment 3 (the destination article)

**Description**

In the first part of today’s lesson, groups will either take the whole class on their prepared walking tour (around Poros town/Sphairia) or present their travel documentary treatment in class. All students in each group are expected to participate equally in the on-site walking tours or presentations, and each group will receive a single grade.

In the final part of today’s class (c. 45 mins.), you will be introduced to the key elements of the destination article (Assignment 3) and analyze a couple of examples of the genre. Over the weekend, 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-folegandros-cyclades.html


**Optional reading**

Destination articles by students on the 2018 and 2019 courses.


**Suggested journal entry**

Evaluate the walking tours or script treatments of one or two other groups (not your own), OR outline your initial ideas for the final class assignment, the destination article.

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### No class (reading/research/travel day)

You are free to spend today doing your own research on Poros or beginning your travels to other destinations in Greece.
16 Mon 15 June
16.30–17.30 (class)  
17.45-20.45 (hike)  

Hike on Kalavria (Poros), capturing nature in travel writing

**Description**

Today the class will go on a three-hour (late afternoon) guided hike across an undeveloped area of Kalavria, the bigger of the two islands that comprise Poros. Before the hike, we will discuss how travel writers can effectively represent a variety of natural settings, and during the hike we will do on-site writing, using sensory imagery to create vivid descriptions of Poros’ flora and fauna. You will also have the opportunity to make drawings and take photographs during the hike.

**Required reading**

Quirke, Antonia. ‘Hydra: The Laid-Back Greek Island’. Available at: http://www.cntraveller.com/gallery/hydra-greek-islands


George, Don and Janine Eberle. How to be a Travel Writer. pp. 60-66.

**Optional reading**


Durrell, Laurence. Prospero’s Cell (request a copy 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 and/or photographs), OR evaluate Quirke’s representation of the natural landscapes of Hydra.

**Additional activities**

Make sure that you wear sturdy walking shoes for the hike and that you bring ample water to avoid dehydration. Since there may be interesting sightings of the island’s wildlife, it would also be a good idea to bring binoculars if you have them with you.
Characterization in travel writing, conducting interviews

Description

In the first part 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


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

Suggested journal entry

Explore Bakken’s use of characterization techniques, OR write up the interviews you conducted and note how you might use them in your destination article.
**Stance, voice, and the poetics of place in travel writing**

**Description**

In the first half of today’s class, we will further explore how travel writers develop an argument and establish a particular kind of voice in their writing, paying special attention to the ways in which we can create humorous effects in destination stories. In the second part of the class, we will explore the resources that poetic techniques can bring to travel writing, and you will free-write a poem relating to the focus of your destination story.

**Required reading**

Cavafy, Constantine P. ‘Ithaca’ Available at: http://www.cavafy.com/poems/content.asp?id=259


**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


**Suggested journal entry**

The development of your destination article: what you have completed so far and what still needs to be done, OR your thoughts on the use of poetic techniques and/or humor within any work(s) of travel writing you have read to date.

**Additional activities**

**Email** first draft of **Assignment 3** (the destination article) to **peers** by **22:00**. You should include photographs (and any drawings) in the draft of your article.
19  |  Thur 18 June  |  Peer review workshop and individual tutorials  
|      |  10.30-14.00 |  **Description**  
|      |              |  In today’s morning class, you will give constructive feedback to each other on the first drafts of your destination articles. During this session, you will also have the opportunity to attend an individual 15-minute tutorial with your class tutor. Check the rota to find out when your personal tutorial is scheduled and where it will take place. Please make sure that you have prepared questions to ask your tutor, and that you are on time for your session.  
|      |              |  **Required reading**  
|      |              |  Drafts of 3 destination stories by your peers.  
|      |              |  **Additional activities**  
|      |              |  Journals to be submitted to your course tutor by 16.00.

20  |  Fri 19 June  |  Travel writing: the practicalities, final reflections  
|      |  10.30-14.00 |  **Description**  
|      |              |  In the first part of today’s class, we will discuss the practicalities of getting your travel writing published and of life on the road, and you will also receive information about useful resources for the future. In the second part of the class, you will reflect (both individually and as a group) on your development as both writers and a travelers over the duration of the course.  
|      |              |  **Optional reading**  
|      |              |  George, Don and Janine Eberle. *How to be a Travel Writer* pp. 76-117  
|      |              |  **Additional activities**  
|      |              |  Farewell dinner and party

Sat 20 June  |  **End of course**  
|             |  ASSIGNMENT 3 (the destination story) to be submitted by 11.00  
|             |  Farewells  
|             |  Congratulations on completing the course

The course schedule, in terms of topics and readings, may be subject to change to benefit student learning and keep up to date with current writing and research.
Course Readings: Full Bibliography


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


Byron (1810). ‘Maid of Athens’. Available at: https://www.bartleby.com/360/3/49.html


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*Assignments must be submitted at the beginning of class on due date, unless noted otherwise on syllabus*

*Course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and in keeping up to date with current research*
Course Readings: Full Bibliography
- Author (Year). Title. City, Country: Publisher

ANNEX I-II

Rubrics: