

LIT 348: BECOMING A TRAVELER: WRITING IN GREECE

Summer Session I, 2023: Athens, Nafplio, Poros

Instructor: Dr. Katerina Gotsi

Office Hours: daily after class (by appointment)

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 travel podcast 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 in the classroom. You will also have the opportunity to hone your speaking skills during an on-site group presentation of a historical space in Athens.

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, 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.

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 *three times a week* as a minimum, and your journals will be collected and graded twice during the course.

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 yourself.

Assignment 2 – Travel Podcast (option 1) OR Documentary Treatment (option 2): In this small group assignment, you will write, record (if you opt for option 1) and orally present either a travel

podcast of approximately 15 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, recording (in the case of option 1) and oral presentation of the podcast or documentary treatment. The groups will present their work in the classroom (20 to 30 minutes per presentation).

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.

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 the short on-site group presentation. 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

Athens I - this guided walk around Athens (led by your tutor) will focus on the continuing presence of ancient, Byzantine and early modern spaces in the contemporary Greek capital, and it will include small group presentations on particular historical spaces.

Athens II - 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

Eleusis. You will take a tour around the site of ancient Eleusis, where we will stop off on our way to Nafplio. 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.

Poros. You will take a walking tour with Liana Sakelliou – Schultz, poet and professor of English and Creative writing at the University of Athens, around Poros Town. The stories of people and places you will be introduced to, will help you gain a more complex understanding of the island's past and present, as you will start working on Assignment 2.

Island hike

Having studied nature and environmental writing, the class will go on a late afternoon hike across Kalavria, the bigger of the two islands that comprise Poros. This hike will extend your understanding of these types of travel writing and allow you to practice various techniques associated with them, techniques you may also choose to incorporate into Assignment 3.

Documentary treatment workshop

Having worked through some of the essentials of documentary filmmaking - film as a language, story strategies, types and styles of documentaries, truth, authenticity and documentaries, practical skills - you will focus more specifically on travel documentaries as a genre. As you work on Assignment 2 (option 2: documentary treatment), you will be introduced to storytelling in a documentary, the different styles of travel documentary, the challenges and opportunities that lie in the genre.

Photography workshop

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 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.

Evaluation and Grading

Your grade for this course will be based on the following distribution:

Items and Percentages (with breakdowns)

Course Travel Journal (2x7.5%)	15%
Assignment 1 (individual) – Personal Travel Essay (1,500 words)	25%
Assignment 2 (small group) – Podcast OR Documentary Treatment	20%
Assignment 3 (individual) – Destination Article (2,500 words)	30%
Participation	10%
Final Grade (15% + 25% + 20% + 30% + 10%)	100%

Evaluation Criteria

Course Travel Journal (15%)

- **Criterion 1: frequency of entries** – you should make entries in your travel journey at least three times a week 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 once 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 – Podcast (20%)

- **Criterion 1: Podcast focus, purpose, audience** – your podcast should have a clear, original focus and all aspects of it should relate to this focus.
- **Criterion 2: Podcast content and organization** – your podcast should have an engaging introduction and it should contain information discovered through research that is both accurate and original, thereby enhancing your audience’s experience of place.
- **Criterion 3: Podcast delivery and technical production** – the delivery of your podcast should be intelligible, clear and well-rehearsed. The podcast should have minimal background noise or other distractions.
- **Criterion 4: Podcast presentation** – the presentation of your podcast should provide a rationale for the choices made in terms of topic selection, focus, purpose and target audience, research methods and delivery style.

OR

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. In representing people in place, you should employ appropriate methods of characterization.
- **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; these do not usually involve academic referencing (internal references and a works cited list), but it is nevertheless important to always acknowledge sources.

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)

Class	Day/Date	Topic / Readings / Assignments Due
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Day

Day 1 Monday **Orientation
Welcome Dinner**

Day 2 Tuesday **Why travel (to Greece)? Why Travel Write?**

Travel writing from age-old travel books to modern-day travel blogs and travel vlogs.

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 nomads, 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. Before delving into Athens' past tomorrow, we will also have a look at today's Greek press and discuss current social, economic and political developments, so that you take the country's pulse.

Finally, we will examine the evolution of traveling and travel writing from the 15th century to the 21st-century digital era. In what ways have traveling habits changed over the centuries and how have these changes affected the travel texts? How has technology, or even the COVID-19 pandemic, altered our perception of traveling - and travel writing?

Required reading

Jan Borm. 'Defining Travel: On the Travel Book, Travel Writing and Terminology'. pp. 13-19

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>

Lopate, Phillip. 'On Writer's Journals' in To Show and To Tell: The Craft of Literary Nonfiction. pp. 100-106.

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 (planned as last year?)

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.

Day 3 Wednesday

A short history of Athens (and Greece) and travel writing on Athens
Capturing specifics; establishing a focus and lead in the travel story

Travel writers need to develop an understanding of the pasts of the places they write about since these often permeate the present, and they also frequently make use of the insights of other travelers and travel writers. To-day'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 preparation for a small group research project on a particular historical place or space in Athens, we 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.

In the last part of 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.

Required reading

Storace, Patricia. Dinner with Persephone: Travels in Greece. pp. 3-21.

Leigh Fermor, Patrick. Mani: Travels in the Southern Peloponnese. pp. 86-99.

Laura. 'A Sweet and Simple Life in Molyvos: Lesvos Island, Greece'. Available in: <https://www.roamfarandwide.com/life-in-molyvos-greece/>

Optional reading

Zinsser, William. 'Writing about Places: The Travel Article' in On Writing Well: The Classic Guide to Writing Non-Fiction. pp. 116-131

George, Don and Janine Eberle. How to be a Travel Writer. p. 38-47.

Lopate, Phillip. 'Research and Personal Writing' in To Show and To Tell: The Craft of Literary Nonfiction. pp. 116-121

George, Don. 'A Night with the Ghosts of Greece' in Lonely Planet's Guide to Travel Writing. pp. 95-101

Pausanias. Descriptions of Greece, Attica. p. 51-57

Suggested journal entry

Research further on a particular period, place, story, or name that grabbed your attention in class today. Did you discover something worth reflecting on?

Day 4 Thursday

In search for Athens' glorious past; world-class authors visiting the new capital after the 1821 Revolution

During the 19th century intellectuals from the West traveled by boat to Greece, usually as part of their tour around the Mediterranean. The philhellenic movement in the West and the classical education they had often received made the journey to Greece a dream come true.

In this session – and, again, in preparation for the city walk tomorrow - we will focus on travel texts written by prominent literary figures who visited Athens after the 1821 Revolution. What did they find? What did the Parthenon and the surrounding area look like? What feelings did it evoke? What did the recently liberated city of Athens and its people look like? To what extent was the visit to Athens informed by the authors' romanticized expectations?

Required Reading

Twain, Mark, *The Innocents Abroad*, pp.337-353

Andersen, Hans Christian, 'A Rainy Day in Athens', in *A Poet's Bazaar: Pictures of Travel in Germany, Italy, Greece, and the Orient* pp. 159-164

Alphonse de Lamartine, *A pilgrimage to the holy land*. pp. 79-81

Optional reading

Andersen, Hans Christian, 'The Acropolis', in *A Poet's Bazaar: Pictures of Travel in Germany, Italy, Greece, and the Orient*. pp.149-158

Suggested journal entry

Choose two blog posts on Athens, or another part of Greece, and reflect on the ways in which they are similar to or different from the 19th century texts we examined today. Please remember to send the urls to your instructor before 11am tomorrow, as we will work on the texts you have selected in tomorrow's class!

Additional activities

Late morning visit to the Acropolis Museum.

Day 5 Friday

Building and ending your personal travel essay

City walk around the older parts of Athens

Description

In the first part of today's class, using the travel blog posts that you selected as case studies, we will analyze the different ways in which you can build and end a personal travel essay in addition to related types of travel texts.

We will subsequently 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, as well as building and ending a personal travel essay studied in class.

Required reading

Blog posts on Athens of your choice.

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

Optional reading

Chee, Alexandra. 'On a Remote Greek Island Learning to take a 'Real' Vacation'. Available at: <https://www.nytimes.com/2017/07/12/travel/sifnos-greece-alexander-chee-islands-summer.html>

Hoffman, Julian. 'Shadow Grounds' in *The small heart of things: being at home in a beckoning world*. pp. 1-5.

Lopate, Phillip. 'On the Necessity of Turning Oneself into a Character' in *To Show and To Tell: The Craft of Literary Nonfiction*. pp. 17-25.

Suggested journal entry

Write a detailed description of the particular space or place your group researched in Athens, smoothly incorporating the information you discovered.

Day 8 Monday

(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.

We will subsequently 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

De Certeau, Michel. 'Walking in the City' and 'Spatial Stories' in *The Practice of Everyday Life*. pp. 91-110 & 115-118

Storace, Patricia. *Dinner with Persephone: Travels in Greece*. pp. 97-106, 216-223.

Krasznahorkai, László, *Seiobo There below*. pp.127-145

Optional Reading

Carreri, Francesco, *Walkscapes: Walking as an Aesthetic Practice*. pp. 10-27, 176-19

Hall, Edward T., *Hidden Dimension*, 181-191

Suggested journal entry

Examine the uses of Greek mythology and literature in Storace's text or Koutsaftis' documentary, AND/OR outline your ideas for creative use of some of the new perspectives you learned about on the city walk with Dr. Vidali.

Day 9 Tuesday

**Exploring self' and 'other'
Politics and Travel Writing: Travel Writing in Colonial Cyprus (1898-1960)**

In today's class, we will first explore how aspects of our identities (i.e. family, gender, sexuality, ethnicity, class, age) influence both our experiences of travel and the representation of these experiences in writing.

We will subsequently examine how political or national views inform the way we see a place and its people. Using Cyprus - a sister nation to Greece - as a case study, we will examine how politics and colonial power relations may come into travel writing. In this context we will study travel texts written during Colonial Cyprus (1878-1960) by British officials, or wives of British officials, who either stayed on the island or visited it. What are their impressions of Cyprus and its people – especially the women? How do the locals see them? How do the writers see the role of Britain in this newly acquired colony? To what extent are their views informed by their origins, their gender, or the office they hold?

Required Reading

Sir Baker, Thomas. Cyprus - as I saw it in 1879, pp.29-31, 64-66, 232-233

Scott Stevenson, Esme. Our home in Cyprus, pp. vii-xiii, 1-5, 68-69

Peto, Gladys. Malta and Cyprus, pp. ix, 212-216, 222-223

Optional reading

Brassey, Annie. Sunshine and Storm in the East, pp. 260-268

Sir Baker, Thomas. Cyprus - as I saw it in 1879, pp.240, 246-250

Suggested Journal Entry

Think of your first impressions of Athens and the journal entries you have written so far. To what extent do you think that your views of the city have been informed by the country and the area you come from, or your capacity as students? Do you think that your perception of Athens would have been different in any way if you came from a different country (i.e. one in Europe, Asia, or Africa), or in a different capacity (i.e. tourists on a city break, refugees/migrants, visitors to a trade fair etc.)

Additional activities

Tutorials and writing skills course with Kate Donnelly

Day Wednesday
10

Creating an audio travel podcast From myth to Greek tragedy

Description

As you will soon start working on assignment 2, in the first part of today's session we will focus on audio travel podcasts. We will examine different types of travel podcasts in terms of focus, purpose, audience, content organization and delivery. We will subsequently discuss how to create a travel podcast (assignment 2, option 1), from the conception of the idea to the finished product.

In the second part of today's class, we will discuss the development of ancient Greek drama from myth, and you will be introduced to the ancient theater of Epidaurus thus laying the groundwork for your visit to the theater on Saturday. We will also briefly discuss contemporary stagings of Greek tragedy. Finally, we

will watch a short travel documentary presented by Rick Steves on Nafplio and Epidaurus that we set off for on Friday.

Required reading and listening

Five Greek islands we love (with tips and tricks) and 4 books reviewed, available at: <https://passportjoy.com/podcast-greek-islands/>

Poros with Pamela Rogers, in 'Greece Travel Secrets Podcast' Available at: https://podcasts.google.com/feed/aHR0cHM6Ly9mZWVkbVZGJlYXZlY29tL2dyZVVjZXRyYXZlbHNIY3JldHMvZmVlZC54bWw/episode/Z3JlZWVidHJhdmVsc2VjcmV0cy5wb2RiZWFuLmNvbS9kMDCwNGEwMy1lOGVlTMyYjEtOTYzNy0yYTBmMmYwZmQxYTY?hl=en-GR&ved=2ahUKEwj7prKtqD0AhVp_7sIHR93B_0QieUEegQIDxAI&ep=6

Gray, Colin 'How to podcast', pp. 44-76

Optional viewing

Steves, Rick. Greece's Peloponnese. Available in: <https://www.ricksteves.com/watch-read-listen/video/tv-show/greeces-peloponnese>

Suggested journal entry

Listen to an extract from a podcast on Nafplio that you will visit on Friday (<https://zippingaroundtheworld.libsyn.com/greek-travel-days-12-15-naxos-nafplio-athens> from 6.55' to 11.50'). Is it engaging? Informative? Does it give you an idea of what Nafplio is going to look like? In what ways is it different from the travel documentary you watched in class? Would you make any different choices?

Additional Activities

Tutorials and writing skills course with Kate Donnelly.

COURSE TRAVEL JOURNALS

Day 11	Thursday	Free day Assignment 1.
Day 12	Friday	No Class Bus departs for Nafplion - Visit to Eleusis (with guided tour) en route.

Optional reading and viewing

Sturgess, Keith. Wandering in Nafplion: A Lover's Guide. pp. 13-61.

Keeley, Edmund. Inventing Paradise: The Greek Journey 1937-47 pp. 90-127.

Ralston, Jeannie. 'Road Trip: Central Greece'. National Geographic Traveler (2011). Available at: <https://www.nationalgeographic.com/travel/road-trips/greece/>

Suggested journal entry

Reflect on your experiences at Eleusis and their relation to Koutsaftis' Mourning Rock, or free-write a piece on your first impressions of Nafplion.

Day 13	Saturday	<p>No class</p> <p>Visit to Epidaurus Journey to Poros</p> <p>Optional reading</p> <p>Iyer, Pico. 'A Journey into Greece's Land of a Thousand Ships'. The New York Time's Style Magazine, 13 May 2019</p> <p>Miller, Henry. The Colossus of Maroussi. pp. 43-46</p> <p>Ibbotson, Anne. Coming Slowly: A Kaleidoscope of life on, and around, the Greek Island of Poros, pp. 35-39</p> <p>Suggested journal entry</p> <p>Your experience of the journey down the coast of the Peloponnese to Poros</p>
Day 14	Sunday	<p>Developing insights on a new place (Poros) and its people</p> <p>Poetry and the place, Walking tour around Poros Town</p> <p>Description</p> <p>In the first part of today's class, we will use your own first experiences of Poros to begin to delve deeper into the island's past and present. You will also have the opportunity to watch a documentary on Poros introduced by the Director of the Hatzopoulos Municipal Library (where our classroom is located).</p> <p>The second part of today's class will be led by Liana Sakelliou Schultz, a poet and professor of literature and creative writing at the English Department, University of Athens. Prof. Sakelliou spends much of her time on Poros and, through her poetry, she will give you a writer's and an insider's view of the history and culture of the island - as well as its people. For the last part of this session, she will take you on a walking tour around Poros Town.</p> <p>Required reading</p> <p>Ibbotson, Anne. Coming Slowly: A Kaleidoscope of life on, and around, the Greek Island of Poros, pp. 220-236</p> <p>Stavrolakes, Niki. Poros. pp. 1-15</p> <p>Selected poems by Liana Sakelliou Schultz</p> <p>Optional reading</p> <p>Desypris, Giannis. Poros today and yesterday: A complete traveler's guide. pp. 18-31</p> <p>Suggested journal entry</p>

Reflect on the ways in which the portrayal of a place and its people in a documentary differs from that in poetry, and /or write your own poem on Poros, or any other place you have visited so far during this course!

Day 15	Monday	<p>Documentary treatment workshop: guest lecturer – documentary filmmaker, Neil Shaw</p> <p>Description</p> <p>In this workshop, we will first work through some of the essentials of documentary filmmaking - film as a language, story strategies, types and styles of documentaries, truth, authenticity and documentaries and practical skills.</p> <p>We will subsequently focus more specifically on travel documentaries as a genre. We will examine the different styles of travel documentary, the travel documentary in the social media age, art and the travel documentary, challenges and opportunities that lie in the genre and brainstorming story ideas. The expected outcome of the workshop is a travel documentary treatment - a detailed text description of what your documentary would look like.</p> <p>Required reading and viewing</p> <p>Nichols, Bill Introduction to Documentary, pp. 1-28, 104-109</p> <p>Shaw, Neil Trans Siberia Train Journey 2015. Available in: https://www.youtube.com/watch?v=WPbm0eQCLRk</p> <p>Optional reading and viewing</p> <p>Palin, Michael, Pole to Pole I. Available in: https://www.youtube.com/watch?v=T8kJ9DXKhZ4</p> <p>Hampe, Barry. Making Documentary Films and Videos, pp. 173-186</p> <p>Suggested journal entry</p> <p>Given what we discussed in today's workshop, do you think that a documentary can ever be authentic? Are some documentaries more authentic than others? How can one achieve authenticity in a travel documentary?</p>
Day 16	Tuesday	<p>No class (reading/research/travel day)</p> <p>You are free to spend today doing your own research on Poros or beginning your travels to other destinations in Greece.</p>
Day 17	Wednesday	<p>No class (reading/research/travel day)</p> <p>You are free to spend today doing your own research on Poros or beginning your travels to other destinations in Greece.</p>
Day 18	Thursday	<p>No class (reading/research/travel day)</p> <p>You are free to spend today doing your own research on Poros or beginning your travels to other destinations in Greece.</p>
Day 19	Friday	<p>Assignment 2 presentations and introduction to Assignment 3 (the destination article)</p> <p>Examination of destination articles written by students on the 2019 and 2020 courses</p>

Description

In the first part of today's session, groups will present their podcasts and travel documentary treatments in class. All students in each group are expected to participate equally in the presentations, and each group will receive a single grade.

We will subsequently identify the key elements of the destination article (assignment 3). You will also have the opportunity to discuss with your peers destination articles written by past students on the travel writing course.

Required reading

Bowes, Gemma and Guardian travel writers. 'Tips for Travel Writing' in The Guardian. 23 September 2011. Available at:

<https://www.theguardian.com/travel/2011/sep/23/travel-writing-tips-expert-advice>

Thomas, Orla. 'Walk this Way: Exploring Greece's Lesser-known North' in Lonely Planet. 21 June 2016. Available at:

<https://www.lonelyplanet.com/articles/walk-this-way-exploring-greeces-lesser-known-north>

O Conghaile, Pol. 'Naxos: The Natural Playground' in National Geographic. 5 November 2020. Available at:

<https://www.nationalgeographic.co.uk/travel/2018/03/naxos-natural-playground>

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

Suggested journal entry

Reflect on the topic you could work on in your destination article; think of an original angle, or the kind of research it would require.

Day Saturday
20

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 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

Farrell, Ian. Complete Guide to Digital Photography (excerpts)

Critchley, Simon. 'Athens in Pieces, What Really Happened at Eleusis?'

The New York Times. 13 March, 2019.

Optional reading

Farrell, Ian. Complete Guide to Digital Photography - Travel

Farrell, Ian. Complete Guide to Digital Photography – Reportage

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

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.

Day Sunday
21

The new nature and environmental writing; class hike on Kalavria

Description

In the first part of today's class, we will discuss the key characteristics and development of contemporary nature and environmental 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 we will go on a hike 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

Howard, Rachel. 'Tilos, Greece. the first island in the Med to run entirely on wind and solar power', The Guardian, 15 June 2017. Available at:

<https://www.theguardian.com/travel/2017/jun/15/tilos-greece-renewable-energy-wind-solar-power>

Hoffman, Julian. 'The Wood for the Trees' and 'The Circumference of a Second' in The small heart of things: being at home in a beckoning world. pp. 94-102 and 114-116.

Prentiss, Sean and Joe Wilkins. Environmental and Nature Writing: A Writer's Guide and Anthology. pp. 16-32.

Optional reading

Desypris, Giannis. Poros today and yesterday: A complete traveler's guide. p. 48-63.

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

Stavrolakes, Niki. Poros. pp. 27-46.

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 analyze and evaluate Hoffman’s nature writing or Howard’s environmental article.

Day
22 Monday

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 focus on the different ways in which travel writers use speech and dialogue to both develop character and convey information about place. Today’s session will end with an examination of both the process and ethics of interviewing as you prepare to conduct some interviews relating to the chosen focus of your destination articles.

Required reading

Prentiss, Sean and Joe Wilkins. Environmental and Nature Writing: A Writer’s Guide and Anthology, pp. 40-48, 68-76, 80-89

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. 3-26

Lopate, Phillip. ‘Imagination Thick and Thin’. To Show and to Tell: The Craft of Literary Nonfiction. pp. 72-76.

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.

Day
23 Tuesday

Tutorials and writing skills course with Kate Donnelly

Day
24 Wednesday

Tutorials and writing skills course with Kate Donnelly

Day
25 Thursday

The (grand) finale of a journey in travel writing; creating your own travel video

Throughout the course, you were asked to note down phrases/ sentences/ descriptions/ ideas that impressed you in the travel texts, or in your peer’s work you were reading. Now is the time to use this material – along with the material that your teacher has been collecting all this time, the uncountable photos and short videos you have presumably taken during this journey, even the sounds you have recorded.

What you need to do in this final session is to create, altogether, your own short group travel video, to tell a story about what this journey meant for you; what you saw, what you felt, what you learnt, what you laughed at. You have received training in podcasting, taking photos, working on a documentary treatment; you also know by now how to tell compelling, coherent stories. So, put all your skills

together, all your material together and get to work, the clock is ticking!

Your teacher will be there to make suggestions and assist you, but remember that this is your collective project and you have to organize it yourselves.

There is no time limit set for your video, no assessment, just fun!

Remember though that under no circumstances should you include in your video audio/ visual material either produced by your peers, or in which they appear - or even extracts of their work - without their consent!

Good luck!

COURSE TRAVEL JOURNALS to be submitted by 17:00

Day 26	Friday	Farewell dinner and party Congratulations on completing the course!
Day 27		End of Course ASSIGNMENT 3 (DESTINATION ARTICLE)

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.