

LIT 348: BECOMING A TRAVELER: WRITING IN GREECE Summer Session I, 2024: Athens, Poros, Nauplion

Course Instructor: Dr. Katerina Gotsi

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Class Times: as mentioned below

Office Hours Available: 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 blog posts and podcasts?

Finally, by using Greece as a case study to examine the ways in which authors can draw on the rich myth and history 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, 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: You will have the opportunity to hone your speaking skills on different occasions during this course, like the walking tour in Nauplion, or discussing - in small groups, or in class - texts you read or wrote, travel experiences, the craft and techniques involved in (different forms of) travel writing, and your work in progress. Further than that, the second course assignment culminates in a small group presentation in the classroom.

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, Nauplion 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, on **Wednesday 29 May at 17.00** and on **Thursday 13 June at 17.00**.

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 yourself. This first course assignment is due at **10.00 pm on Thursday 30 May**.

Assignment 2 – Travel Podcast: In this small group assignment, you will write, record and orally present a travel podcast of approximately 15 minutes in length. Each member of each group must contribute equally to the necessary research, writing, recording and oral presentation of the podcast. The groups will present their work in the classroom (20 to 30 minutes per presentation) on **Saturday 8 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 **10.00 am on Saturday 15 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 the on-site group presentation (Saturday 8 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; absences will be handled 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.

Guided tours and walking tours

Wednesday 22 May (18.00 to 20.00) - this 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.

Friday 24 May, Athens Acropolis (18.00-20.00) – Having seen the Acropolis through both 19th century travelers and 21st century travel bloggers' eyes, you will now have the opportunity to experience the Acropolis yourselves on a guided tour with a CYA faculty.

Friday 31 May, Eleusis - you will take a tour around the site of ancient Eleusis, where we will stop off on our way to Nauplio. This tour relates to both a documentary on Eleusis we will watch in class and a discussion of Eleusis and its representation during the photography workshop later in the course.

Sunday 2 June, Epidaurus Ancient Theatre (11.30-13.00) – after our introduction to the emergence, the origins, the evolution and the modern reception of Greek tragedy, you will enjoy a guided tour of the Ancient Theatre of Epidaurus, on our way to Poros.

Sunday 2 June, Poros (18.30-20.00) – shortly after our arrival on Poros, you will take a walking tour around Poros Town with Liana Sakelliou – Schultz, poet and professor of English and Creative writing at the University of Athens. 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

Friday 7 June (18.00 to 21.00) – As you prepare for your destination story, the class will go on a late afternoon hike across Kalavria, the bigger of the two islands that comprise Poros.

Travel documentary workshop

Monday 3 June (18.00-20.00) & **Tuesday 4 June** (10.00-12.30) - 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 - you will be introduced to storytelling in a documentary, the different styles of travel documentary, the challenges and opportunities that lie in the genre. You will subsequently have to produce your own short travel video and receive feedback on your work.

Photography workshop

Monday 10 June (10.00 - 13.00) – 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. The 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 (15 minutes)	20%

Assignment 3 (individual) – Destination Article (2,500 words)	30%
Participation	10%
Final Grade (15% + 25% + 20% + 30% + 10%)	100%

Evaluation Criteria - Course Assignments

Course Travel Journal (15%)

- Criterion 1: **frequency of entries** – you should make entries in your travel journal 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 2 – 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.

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 work must be your own original work. Any ideas taken from the work of others must be clearly identified as quotations, paraphrases, summaries, figures etc., and accurate internal citations and/or captions (for visuals) as well as an accompanying bibliography must be provided.

Use of Laptops

In-class or onsite use of laptops and other devices is permitted if this 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. Members of the faculty may choose to create a 'laptop-free zone' in the classroom for students who do not use electronic devices and who feel distracted if they sit close to one.

Class Schedule

Class Day	Day/Date	Topic / Readings / Assignments Due
1	Mon May 20 18.00	<p>Orientation Welcome Dinner</p>
2	Tue May 21 17.00-20.00	<p>Introduction to the course Home and away: how objective is a traveler/ travel writer? Why travel (to Greece)? Why Travel Write?</p> <p>Description</p> <p>As you introduce yourselves through your photos sent, we will discuss how and in what ways, where we come from (in any sense), shapes our perception of a place and its people. We will examine why people are urged to travel since ancient times (from explorers and navigators in the past to modern-day adventurers and nomads) and what makes them want to write about their travel experiences. 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. We will also discuss the form and the function of a travel journal, as an essential component of this travel writing course.</p> <p>Finally, - before delving into Athens' past tomorrow - we will have a look at today's Greek press and discuss current social, economic, and political developments so that you take the country's pulse.</p> <p>Required reading</p> <p>Lopate, Phillip. 'On Writer's Journals' in To Show and To Tell: The Craft of Literary Nonfiction. pp. 100-106.</p> <p>Iyer, Pico. 'Why We Travel'. Available at: http://picoiyerjourneys.com/index.php/2000/03/why-we-travel/</p> <p>Jan Borm. 'Defining Travel: On the Travel Book, Travel Writing and Terminology'. pp. 13-19</p> <p>Optional reading</p> <p>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</p> <p>Theroux, Paul. 'Travel Writing: The Point of It' in Fresh Air Fiend: Travel Writings of Paul Theroux, pp. 37-44.</p> <p>Suggested journal entry</p> <p>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.</p>

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- 3 Wed May 22
17.00-18.00
in-class lecture
18.00-20.00
walking tour
- A short history of Athens (and Greece) and travel writing on Athens
City walk in Athens with CYA faculty Dr. Maria Vidali**
- 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. 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**
Pausanias, *Descriptions of Greece, Attica*, pp. 51-57
Twain, Mark, *The Innocents Abroad*, pp.337-353
Selection of recently written travel blog posts on Athens
- Optional reading**
Kotzamani, Marina, *Athens in the twenty-first century*, pp. 12-20
George, Don. 'A Night with the Ghosts of Greece' in *Lonely Planet's Guide to Travel Writing*. pp. 95-101
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- 4 Thu May 23
17.00-20.00
- In search of Athens' glorious past; world-class authors visiting the new capital after the 1821 Greek Revolution
Writing workshop: establishing a focus and lead in the travel story; building and ending your personal travel essay**
- In this session - and in preparation for the city walk on Friday - we will focus on travel texts written by prominent literary figures who visited Athens after the 1821 Greek Revolution. Remember that 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.
- What did these writers 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?
- In the second 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**
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**
Research further on a particular period, place, story, or name that grabbed your attention in class today. Did you discover something worth reflecting on?
- Activity**
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 2pm tomorrow, as we will work on the texts you have selected in tomorrow's class!
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5	Fri May 24 17.00-18.00 in-class lecture 18.00-20.00 visit to the Acropolis	<p>Travel writing from age-old travel books to modern-day travel blogs and travel vlogs</p> <p>Visit to the Acropolis</p> <p>In today's class, 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?</p> <p>Subsequently, we will visit the Acropolis on a guided tour with a CYA faculty member.</p> <p>Required reading Blog posts on Athens of your choice Andersen, Hans Christian, 'The Acropolis', in <i>A Poet's Bazaar: Pictures of Travel in Germany, Italy, Greece, and the Orient</i>. pp.149-158 George, Don and Janine Eberle. <i>How to be a Travel Writer</i>. p. 38-47, 47-55.</p> <p>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 <i>The small heart of things: being at home in a beckoning world</i>. pp. 1-5. Lopate, Phillip. 'On the Necessity of Turning Oneself into a Character' in <i>To Show and To Tell: The Craft of Literary Nonfiction</i>. pp. 17-25</p> <p>Suggested journal entry Write a detailed description of a particular aspect/ view/ perspective of the Acropolis, as you experienced it.</p> <p>Activity During the weekend, please visit the National Garden across the CYA and take notes on the plants, buildings, animals, sounds, visitors, or whatever else grabs your attention. Please bring your notes with you for your writing activity on Monday!</p>
6	Sat May 25	Free day
7	Sun May 26	Free day

8 Mon May 27
17.00-20.00

Politics and Travel Writing: Travel Writing in Colonial Cyprus (1878-1960)

Writing workshop: Reading as a writer and writing as a reader

In the first part of today's class, we will 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 their views are informed by their origins, their gender, or the office they hold?

In the second part, you will be asked to write a short text in class, based on your experience of the National Garden. You will also read your peers' work and provide feedback and you will receive feedback for your work. By the end of the class, you will have created your own list of best practices as well as writing mistakes to avoid.

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.)

9 Tue May 28
17.00-20.00

Peer work and tutorials

In today's class, first you will give constructive feedback to each other (in small groups) on the outlines/ first drafts of your personal travel essays.

Subsequently, as you keep working on your drafts, each of you will have a 10-minute tutorial on writing in progress with your course instructor. You will benefit most from your tutorial if you prepare specific questions to ask your professor beforehand.

Required reading

Drafts of personal essays by 2 classmates in your group

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

<https://www.narrativemagazine.com/issues/fall-2009/nonfiction/briefhandbook-revision-writers-tom-jenks>

Optional Reading

Prentiss, Sean and Joe Wilkins. *Environmental and Nature Writing: A Writer's Guide and Anthology*. pp. 94-100 and 142-147.

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.

10 Wed May 29
17.00-20.00

Creating an audio travel podcast
Preparation for the visit to Nauplion and Epidaurus
Guest Lecture by Sofka Zinovieff
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, from the conception of the idea to the finished product. We will also watch a short travel documentary presented by Rick Steves on Nauplion and Epidaurus that we set off for on Friday.

In the second part of today's session we will be visited by guest lecturer and acclaimed author Sofka Zinovieff, whose first novel, "Eurydice Street" was about her first experiences in Athens. Zinovieff who is also the author of "Red Princess", "The Mad Boy, Lod Berners, My Grandmother and me" and "Putney", seamlessly combines her studies in anthropology with social, cultural and historical ideas to place the reader in a world unto itself. The author will be talking to you about how she writes, how she travels the reader with her writing and how travel generates ideas and inspiration in her writing. Her lecture will be followed by a Q&A session.

Required reading and listening

Zinovieff, Sofka, *Eurydice Street: A place in Athens*, pp. 1-7

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/aHR0cHM6Ly9mZWVklmBvZGJIYW4uY29tL2dyZWVjZXRYXZlbnHNIY3JldHMvZmVIZC54bWw/episode/Z3JlZWNIIdHJhdmVsc2VjcmV0cy5wb2RiZWFuLmNvbS9kMDcwNGEwMy1lOGVlTmYyEtOTYzNy0yYTBMmYwZmQxYTY?hl=en-](https://podcasts.google.com/feed/aHR0cHM6Ly9mZWVklmBvZGJIYW4uY29tL2dyZWVjZXRYXZlbnHNIY3JldHMvZmVIZC54bWw/episode/Z3JlZWNIIdHJhdmVsc2VjcmV0cy5wb2RiZWFuLmNvbS9kMDcwNGEwMy1lOGVlTmYyEtOTYzNy0yYTBMmYwZmQxYTY?hl=en-GR&ved=2ahUKewj17prKtqD0AhVp_7sIHR93B_0QieUEegQIDxAI&ep=6)

[GR&ved=2ahUKewj17prKtqD0AhVp_7sIHR93B_0QieUEegQIDxAI&ep=6](https://www.youtube.com/watch?v=GR&ved=2ahUKewj17prKtqD0AhVp_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?

COURSE TRAVEL JOURNALS to be submitted by 17:00

11 Thu May 30

Free day
ASSIGNMENT 1 (PERSONAL TRAVEL ESSAY) to be submitted by 22:00

12 Fri May 31
Eleusis guided
tour en route

Free morning
14.30 Bus departs for Nauplion - 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 experience of Eleusis, or your first impressions of Nauplion.

Activity

In the morning each of you will be sent by email an important sight in the town of Nauplion, on which you will have to work in pairs or in a small group. You will have to find as much relevant information as possible, double check your sources, find an engaging way of presenting, narrating and describing and be prepared to share your knowledge with the rest of the group, during the walking tour in Nauplion tomorrow morning!

13 Sat Jun 1
10.00-12.00
in-class lecture
12.00-14.00
walking tour

**Greek mythology and literature in contemporary travel writing
From myth to Greek tragedy and the modern reception of Greek tragedy**

Walking tour in Nauplion

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 we visited yesterday.

We will also discuss the development of ancient Greek drama from myth, and you will be introduced to the ancient theatre of Epidaurus thus laying the groundwork for your visit to the theatre on Sunday. We will also briefly discuss contemporary stagings of Greek tragedy.

We will finally start our walking tour around Nauplion, the first capital of Greece. Be prepared to be our guides!

Required Reading

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

Optional Reading

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

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

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

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 OR Write about your first impressions of Nauplion

14 Sun Jun 2

11.00 Bus departs
from Nauplion

11.30 – 13.00
Visit to the
ancient theatre of
Epidaurus (with
guided tour)

Around 14.30pm.
Arrival on Poros
island.

17.00-18.30
in-class lecture

18.30-20.00
walking tour

**Ancient Theatre of Epidaurus
Developing insights on a new place (Poros) and its people**

Poetry and the place

Walking tour around Poros Town

Description

This is going to be a long day, rich in experiences. We will travel by coach and then by a small boat from Nauplion to Poros. On our way, we will stop at the Ancient Theatre of Epidaurus, one of the most important and best preserved ancient theatres in Greece, where you will have a guided tour.

In the evening, you will have a class led by Liana Sakelliou Schultz - a poet and professor of literature and creative writing at the English Department, University of Athens – who will introduce you to the island of Poros. 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.

Required reading

Stavrolakes, Niki. *Poros*. pp. 1-15

Selected poems by Liana Sakelliou Schultz

Optional reading

Ibbotson, Anne, *Coming Slowly: A Kaleidoscope of life on, and around, the*

	around Poros town	<p><i>Greek Island of Poros</i>, pp. 220-236 Desypris, Giannis. <i>Poros today and yesterday: A complete traveler's guide</i>. pp. 18-31</p> <p>Suggested journal entry Write your own poem inspired by Poros, or any other place you have visited so far during this course!</p>
15	Mon Jun 3 18.00-20.00	<p>Travel documentary workshop: guest lecturer – documentary filmmaker, Neil Shaw (part I)</p> <p>Description 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. 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. You will subsequently be given some first guidelines that will help you towards creating your own short video on Tuesday.</p> <p>Required reading and viewing Nichols, Bill <i>Introduction to Documentary</i>, pp. 1-28 Shaw, Neil <i>Trans Siberia Train Journey 2015</i>. Available in: https://www.youtube.com/watch?v=WPbm0eQCLRk</p> <p>Optional viewing Palin, Michael, <i>Pole to Pole I</i>. Available in: https://www.youtube.com/watch?v=T8kJ9DXKhZ4</p> <p>Suggested journal entry 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>
16	Tue Jun 4 10.00-12.30	<p>Travel documentary workshop: guest lecturer – documentary filmmaker, Neil Shaw (II)</p> <p>Description In this second part of the workshop you will apply your skills and knowledge, so that, with Neil Shaw's guidance, you create your own short travel video.</p> <p>Required reading and viewing Nichols, Bill <i>Introduction to Documentary</i>, pp. 104-109 Hampe, Barry. <i>Making Documentary Films and Videos</i>, pp. 173-186</p> <p>Suggested journal entry Reflect on your experience of shooting your own short video on Poros: what preparation did you have to make? What were the challenges? In what ways would the experience be different if you were to create a travel video on your home town, or a place you saw for the first time?</p>
17	Wed Jun 5	Free day
18	Thu Jun 6	Free day
19	Fri Jun 7 17.00-18.00 in-class lecture 18.00-21.00 class hike	<p>Characterization of people and places in travel writing</p> <p>Class hike on Kalavria</p> <p>Description 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 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</p>

fauna. You will also have the opportunity to make drawings, take photographs, and make videos and sound recordings of island nature.

Required Reading

Bakken, Christopher 'The Throumbes of Thassos'. Parnassus: Poetry in Review. Available at: <http://parnassusreview.com/archives/361>

Prentiss, Sean and Joe Wilkins. Environmental and Nature Writing: A Writer's Guide and Anthology. pp. 80-89

Optional reading

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

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

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 explore Bakken's use of characterization techniques.

20 Sat Jun 8
10.00-13.00

Assignment 2 presentations and introduction to Assignment 3 (the destination article)

Examination of destination articles written by past students

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

Selected destination articles written by past students of the course
Bowes, Gemma and Guardian travel writers. 'Tips for Travel Writing' in Available at:

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

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

Optional reading

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>

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.

21 Sun Jun 9
10.00-13.00

Conducting interviews

Lifestyle and travel writing: wellness and gastronomy travel writing

Description

In the first 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. We will also examine both the process and ethics of interviewing, as you prepare to conduct some interviews relating to the chosen focus of your destination articles.

In the second part of the class, we will discuss some more recent trends in travel writing. Wellness and gastronomy have been gaining ground among travelers – thus the abundance of relevant newspaper/ magazine travel articles and travel blogs, some of which we will examine in class.

Required reading

Selection of travel blog posts and online newspaper/magazine travel articles.

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

Reflect on the interviews you have conducted and examine how you might use them in your destination article.

22 Mon Jun 10
10.00-13.00

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, 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.

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.

23 Tue Jun 11
19.00-21.30

Online Tutorials

24 Wed Jun 12
19.00-21.30

Online Tutorials

25 Thu Jun 13
17.00-20.00

**Troubleshooting: challenges in finishing the destination story
The (grand) finale of a journey in travel writing; creating your own travel video**

In this last class, we will discuss your overall experience of the course, as well as potential difficulties you encounter while finishing your destination story. Feel free to share, exchange and discuss ideas, feelings and thoughts!

Now, 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, creating a short video; 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

26	Fri Jun 14 15.00-17.00 & by appointment	Optional tutorials before the submission of the destination article Farewell dinner and party Congratulations on completing the course!
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27	Sat Jun 15	ASSIGNMENT 3 (DESTINATION ARTICLE): to be submitted by 10.00am End of course
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N.B.: The course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and to keep up to date with current research.