

LIT 348 | Becoming A Traveler: Writing In Greece [Athens, Nauplion, Poros] Summer Session I, 2025

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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 **Friday 6 June at 17.00** and on **Thursday 19 June at 17.00**

Assignment 1 - Personal Travel Essay on Athens (1,300 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 **17.00 pm on Thursday 5 June.**

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 14 June.**

Assignment 3 – Destination Article on Poros or another destination in Greece (2,000 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 21 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

Friday, 30 May, Mycenae – You will take a tour of the archaeological site of Mycenae, where we will stop on our way to Nauplio. This tour relates to both your discussion of place with Greek novelist and translator Dimitris Stefanakis, and the question raised about the representation of antiquities in contemporary travel blog posts.

Sunday, 1 June, Epidaurus Ancient Theatre – Shortly after our introduction to the emergence, origins, evolution, and modern reception of Greek tragedy, and having seen how myth is embedded in the sense of place, we will visit the Ancient Theatre of Epidaurus on our way back to Athens.

Tuesday, 3 June (18:30 to 20:30) – 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 that will enrich your experience of place.

Thursday, 5 June, Athens Acropolis (18:30-20:30) – Having seen the Acropolis through the eyes of both 19th-century travelers and 21st-century travel bloggers, and shortly before we leave Athens for Poros, you will have the opportunity to experience the Acropolis yourselves on a guided tour with a CYA faculty member!

Saturday, 7 June, Poros (12:00-14:00) – Shortly after our arrival on Poros, you will take a walking tour around Poros Town with Liana Sakelliou-Schultz, poet, translator, 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 begin working on Assignment 2.

Island hike

Friday 13 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 9 June (18.00-20.00) & **Tuesday 10 June** (10.00-12.00) - 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 16 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 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 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 26 18.00	Orientation Welcome Dinner
2	Tue May 27 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? Description 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. 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 Lopate, Phillip. 'On Writer's Journals' in <i>To Show and To Tell: The Craft of Literary Nonfiction</i>. pp. 100-106. Iyer, Pico. 'Why We Travel'. http://picoiyerjourneys.com/index.php/2000/03/why-we-travel/ Jan Borm. 'Defining Travel: On the Travel Book, Travel Writing and Terminology'. pp. 13-19.</p> <p>Optional reading Bunn, Mike. 'How to Read like a Writer' in <i>Writing Spaces: Reading on Writing</i>. (Vol 2), pp. 71-86. https://wac.colostate.edu/books/writingspaces2/bunn-how-to-read.pdf Theroux, Paul. 'Travel Writing: The Point of It' in <i>Fresh Air Fiend: Travel Writings of Paul Theroux</i>, pp. 37-44.</p> <p>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.</p>
3	Wed May 28 17.00-20.00	<p>A Short History of Athens (and Greece) and Travel Writing on Athens Greek Mythology and Literature in Contemporary Travel Writing The Novel and the Place: Discussion with Greek Novelist and Translator Dimitris Stefanakis Description Today's class will begin with an introduction to the histories of Athens (and Greece) and the tradition of travel writing about the ancient and modern city. We will also explore how Greek mythology and literature are utilized in contemporary travel writing about Athens and Greece. Additionally, you will receive a brief introduction to Mycenae and Nauplion, which we will visit on Friday.</p> <p>In the second part of the class, acclaimed Greek novelist and translator Dimitris Stefanakis will discuss the significance of place in his work. You will examine excerpts from his novels where Athens or Mycenae serve as the backdrop. In preparation for your first assignment, please come ready to ask questions and reflect on the role of place in storytelling.</p> <p>Required Reading Translated extracts from Dimitris Stefanakis' novels Pausanias, <i>Descriptions of Greece, Attica</i>, pp. 51-57. Kotzamani, Marina, 'Athens in the twenty-first century', pp. 12-20.</p> <p>Optional reading and viewing Pausanias, <i>Descriptions of Greece, Achaia</i> (extract) George, Don. 'A Night with the Ghosts of Greece' in <i>Lonely Planet's Guide to Travel Writing</i>, pp. 95-101. Steves, Rick. Greece's Peloponnese. https://www.ricksteves.com/watch-read-listen/video/tv-show/greeces-peloponnese</p> <p>Suggested Journal Entry Within the next few days, we are going to visit the archaeological site of Mycenae, Nauplion, and the ancient theatre of Epidaurus. What do you expect each place to be like? What would you like</p>

to learn or experience by the end of this trip?

Activity

In the evening, each of you will receive an email assigning you an important sight in the town of Nauplion. You will work on this in pairs or small groups. Your task will be to gather as much relevant information as possible, double-check your sources, find an engaging way to present, narrate, and describe it, and be prepared to share your knowledge with the rest of the group during the walking tour in Nauplion on Friday evening.

4	Thu May 29	Free Day
5	Fri May 30 10.00 Traveling to Nauplion Mycenae archaeological site (en route) 19.00 – 21.00 walking tour	<p>10:00 Bus departs for Nauplion – Visit to Mycenae (with guided tour) en route.</p> <p>Walking tour in Nauplion</p> <p>Description In the morning, we will set off for Nauplion, the first capital of modern Greece. On our way, we will stop at the archaeological site of Mycenae to explore the remains of an ancient civilization that dates back to the 16th century BCE. In the evening, we'll enjoy a walking tour around Nauplion. Be ready to step into the role of our guides!</p> <p>Optional reading and viewing Sturgess, Keith. <i>Wandering in Nafplion: A Lover's Guide</i>. pp. 13-61. Keeley, Edmund. <i>Inventing Paradise: The Greek Journey 1937-47</i> pp. 99-127. Ralston, Jeannie. 'Road Trip: Central Greece'. <i>National Geographic Traveler</i> (2011). https://www.nationalgeographic.com/travel/road-trips/greece/</p> <p>Suggested journal entry Reflect on your experience of Mycenae, or your first impressions of Nauplion.</p> <p>Activity Choose one blog post on Athens and one on Poros, read them carefully and reflect on their content and aesthetics. Please send the urls to your instructor before the walking tour, as we will work on the texts you have selected in tomorrow's class!</p>
6	Sat May 31 10.30-13.00	<p>Contemporary Digital-Born Forms of Travel Writing: Travel Blogs and Vlogs, Podcasts, Travel Videos, and Social Media</p> <p>Writing Workshop: Establishing a Focus and Lead in the Travel Story; Building and Ending Your Personal Travel Essay</p> <p>Description In today's class, we will explore contemporary, digital-born forms of travel writing. What are their most distinctive features as representations of place? To what extent can they be considered true travel writing? In the second part of the class, we will analyze techniques that travel writers use to create vivid, specific images of places and spaces in their readers' minds. You will also learn how to establish a clear focus and craft a compelling lead for your travel stories, with particular emphasis on the personal travel essay, which will be introduced during this session.</p> <p>Required reading Blog posts of your choice on Athens and Nafplion</p> <p>Optional reading Chee, Alexandra. 'On a Remote Greek Island Learning to take a 'Real' Vacation'. 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>Journal Activity During your day in Nauplion, keep your journal with you and take notes on the landscapes, buildings, sounds, smells, people, or anything else that captures your attention. Be sure to bring your notes to tomorrow's writing activity!</p>
7	Sun June 1 10.30 – 13.00	<p>Writing workshop: Reading as a writer and writing as a reader</p> <p>From myth to Greek tragedy and the modern reception of Greek tragedy – preparing for the visit to the ancient Theatre of Epidaurus</p> <p>Visit to the Ancient theatre of Epidaurus</p> <p>In the first part of today's class, you will be asked to write a short text in class, based on your experience of Nauplion – taking also into consideration what was discussed in yesterday's workshop. You will have to 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</p>

practices as well as writing mistakes to avoid.
 We will subsequently discuss the development of ancient Greek drama from myth, and you will be introduced to the ancient theatre of Epidaurus that we will visit later in the day. We will also briefly discuss contemporary stagings of Greek tragedy.
 On our way back to Athens, we will stop at the Ancient Theatre of Epidaurus, one of the most important and best preserved ancient theatres in Greece.

Suggested journal entry

Reflect on how it feels to return to your flats in Athens after you short stay in Nauplion and the visit to both an archaeological site, and an ancient Greek Theatre

8	Mon June 2	<p>Free Day Drafting your personal travel essay</p>
9	<p>Tue June 3 17.00-18.30 in-class lecture 18.30-20.30 walking tour</p>	<p>In search of Athens' glorious past; world-class authors visiting the new capital after the 1821 Greek Revolution City walk in Athens with CYA faculty Dr. Maria Vidali Description In this session - and in preparation for the city walk - we will focus on travel texts written by prominent literary figures who visited Athens after the 1821 Greek Revolution. Please bear in mind 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? 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 Twain, Mark, <i>The Innocents Abroad</i>, pp.337-353. Andersen, Hans Christian, 'A Rainy Day in Athens', in <i>A Poet's Bazaar: Pictures of Travel in Germany, Italy, Greece, and the Orient</i> pp. 159-164. Alphonse de Lamartine, <i>A pilgrimage to the holy land</i>. pp. 79-81. Optional reading 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. 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?</p>
10	<p>Wed June 4 17.00-20.00</p>	<p>Peer work and tutorials Description 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 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.</p>
11	<p>Thu June 5 18.00 – 18.30 in-class discussion 18.30-20.30 visit to the Acropolis</p>	<p>Athens and Nauplion Kickoff: Your Thoughts and Feedback Visit to the Acropolis Description On our final evening in Athens, we will hold a review discussion reflecting on our experience during the first part of this course. Before departing for Poros, we will also enjoy a guided tour of the Acropolis with a CYA faculty member—an iconic site we have, until now, explored only through the perspectives of travel writers across the centuries. Suggested journal entry Write a detailed description of a particular aspect/ view/ perspective of the Acropolis, as you experienced it. ASSIGNMENT 1 (PERSONAL TRAVEL ESSAY) to be submitted by 17.00</p>

12	<p>Fri June 6 AM/ PM Travelling to Poros Island</p> <p>18.30 – 20.30</p>	<p>Welcome and Introduction to Poros Poros Through the Eyes of 20th-Century Travel Writers Description In our first class on Poros, shortly after arriving on the island, we will begin with a brief introduction to its unique history, culture, and significance. This session will provide a foundation for understanding the island’s character and its appeal to visitors over the years. Following this, we will explore Poros through the perspectives of diverse 20th-century travel writers. Working in groups, you will engage with selected texts -provided during the class - that reveal how these writers experienced and interpreted the island. Together, we will discuss how their observations and narratives shape our understanding of Poros and the evolving art of travel writing. Suggested journal entry During the ferry ride, situated between a place you have left behind and one you are about to explore, take a moment to record your thoughts, feelings, or expectations. COURSE TRAVEL JOURNALS to be submitted by 18:30</p>
13	<p>Sat Jun 7 10.00-12.00 in-class lecture 12.00-14.00 walking tour</p>	<p>Developing insights on Poros and its people Poetry and the place Walking tour around Poros Town Description In the morning 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. Subsequently, prof. Sakelliou will take you on a walking tour around Poros Town. Required reading Stavrolakes, Niki. <i>Poros</i>. pp. 1-15. Selected poems by Liana Sakelliou Schultz. Optional reading Ibbotson, Anne, <i>Coming Slowly: A Kaleidoscope of life on, and around, the Greek Island of Poros</i>, pp. 220-236. Desypris, Giannis, <i>Poros today and yesterday: A complete traveler’s guide</i>. pp. 18-31. Suggested journal entry Write your own poem inspired by Poros, or any other place you have visited so far during this course!</p>
14	<p>Sun Jun 8 10.30 – 13.30</p>	<p>Politics and Travel Writing: Travel Writing in Colonial Cyprus (1878-1960) Creating an audio travel podcast 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 of today’s class, and as you will soon start working on assignment 2, 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. Required Reading Sir Baker, Thomas. <i>Cyprus - as I saw it in 1879</i>, pp.29-31, 64-66, 232-233. Scott Stevenson, Esme. <i>Our home in Cyprus</i>, pp. Vii-xiii, 1-5, 68-69. Peto, Gladys. <i>Malta and Cyprus</i>, pp. Ix, 212-216, 222-223. Optional reading Brassey, Annie. <i>Sunshine and Storm in the East</i>, pp. 260-268. Sir Baker, Thomas. <i>Cyprus - as I saw it in 1879</i>, pp.240, 246-250. Suggested journal entry Reflect on how a travel writer can balance personal observations with broader political contexts when documenting a journey.</p>

15	Mon Jun 9 18.00-20.00	Travel documentary workshop: guest lecturer – documentary filmmaker, Neil Shaw (part I) 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. Required reading and viewing Nichols, Bill <i>Introduction to Documentary</i> , pp. 1-28. Shaw, Neil <i>West To East Africa By Train: The Copper Route</i> . https://www.youtube.com/watch?v=ySsjbftFZI Optional viewing Shaw, Neil <i>Trans Siberia Train Journey</i> 2015. https://www.youtube.com/watch?v=WPbm0eQCLRk Palin, Michael, <i>Pole to Pole I</i> . https://www.youtube.com/watch?=T8kJ9DXKhZ4 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?
16	Tue Jun 10 10.00-12.00	Travel documentary workshop: guest lecturer – documentary filmmaker, Neil Shaw (II) 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. 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. 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?
17	Wed Jun 11	Free day
18	Thu Jun 12	Free day
19	Fri Jun 13 17.00-18.00 in-class lecture 18.00-21.00 class hike	Characterization of people and places in travel writing Class hike on Kalavria 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 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'. Prentiss, Sean and Joe Wilkins. <i>Environmental and Nature Writing: A Writer's Guide and Anthology</i> . pp. 16-32 & 80-89. Optional reading George, Don and Janine Eberle. <i>How to be a Travel Writer</i> . pp.36-38. Gornick, Vivian. <i>The Situation and the Story: The Art of Personal Narrative</i> . pp. 3-26. Lopate, Phillip. 'Imagination Thick and Thin'. <i>To Show and to Tell: The Craft of Literary Nonfiction</i> . 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 14 10.00-13.30	<p>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.</p> <p>Required reading Selected destination articles written by past students of the course. Bowes, Gemma and Guardian travel writers. 'Tips for Travel Writing' https://www.theguardian.com/travel/2011/sep/23/travel-writing-tips-expert-advice Quirke, Antonia. 'Hydra: The Laid-Back Greek Island' http://www.cntraveller.com/gallery/hydra-greek-islands</p> <p>Optional reading Thomas, Orla. 'Walk this Way: Exploring Greece's Lesser-known North' in <i>Lonely Planet</i>. 21 June 2016. https://www.lonelyplanet.com/articles/walk-this-way-exploring-greeces-lesser-known-north O Conghaile, Pol. 'Naxos: The Natural Playground' in <i>National Geographic</i>. 5 November 2020. https://www.nationalgeographic.co.uk/travel/2018/03/naxos-natural-playground</p> <p>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.</p>
21	Sun Jun 15 10.00-13.00	<p>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.</p> <p>Required reading Selection of travel blog posts and online newspaper/magazine travel articles.</p> <p>Optional reading Gornick, Vivian. <i>The Situation and the Story: The Art of Personal Narrative</i>. pp. 3-26. Lopate, Phillip. 'Imagination Thick and Thin'. <i>To Show and to Tell: The Craft of Literary Nonfiction</i>. pp. 72-76.</p> <p>Suggested journal entry Reflect on the interviews you have conducted and examine how you might use them in your destination article.</p>
22	Mon Jun 16 10.00-13.00	<p>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.</p> <p>Required reading Farrell, Ian. <i>Complete Guide to Digital Photography</i> (excerpts).</p> <p>Optional reading Farrell, Ian. <i>Complete Guide to Digital Photography</i> – Travel. Farrell, Ian. <i>Complete Guide to Digital Photography</i> – Reportage. George, Don and Janine Eberle. <i>How to be a Travel Writer</i> pp. 199-213.</p>

		<p>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.</p>
23	Tue Jun 17 19.00-21.30	<p>Free Day Online Tutorials</p>
24	Wed Jun 18 19.00-21.30	<p>Free day Online Tutorials</p>
25	Thu Jun 19 17.00-20.30	<p>Course Reflection: Insights and Highlights Troubleshooting: challenges in finishing the destination story The (grand) finale of a journey in travel writing; creating your own travel video Description In this last class, we will first have a short review session, offering an opportunity to reflect on key moments, lessons, and experiences from the course. You will share your insights, discuss the highlights of your journey, and consider how these perspectives shape your understanding and future learning. We will also have the time to discuss any difficulties you may be encountering 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</p>
26	Fri Jun 20 15.00-17.00 & by appointment	<p>Optional tutorials before the submission of the destination article Farewell dinner and party Congratulations on completing the course!</p>
27	Sat Jun 21	<p>ASSIGNMENT 3 (DESTINATION ARTICLE): to be submitted by 10.00am End of course</p>

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.