

# CYA Syllabus

## MS348 - BECOMING A TRAVELER: WRITING IN GREECE

Summer 2019

*"We travel, initially, to lose ourselves; and we travel, next, to find ourselves."*

Pico Iyer, from "Why We Travel"

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

Paul Theroux, from "On Being a Stranger"

### COURSE DESCRIPTION

In her book of travel essays *The Blind Masseuse: A Traveler's Memoir from Costa Rica to Cambodia*, Alden Jones describes the difference between the 'tourist' and the 'traveler'. She writes: "While tourists spend their time away from home seeking out the comforts of home, travelers risk—even cultivate—discomfort, because what they want is the thrill of a new perspective." Yet in doing so, the traveler journeys to achieve perspective on his or her *own* life as much as on the lives of others.

On this course, we will use the study and practice of creative non-fiction to introduce you to new ways of engaging with the world - both as writers and individuals. We will also explore various questions that arise when writing travel literature: How does one write about a foreign country without exoticizing or romanticizing the country and its people? In what ways do our expectations and our actual perceptions of a place juxtapose, merge, or align? And how might an outsider's perspective contribute to the representation of a place in a variety of written forms, from the personal essay and destination article to scripts for walking tours and short travel documentaries?

Finally, by using Greece as a lens to examine the ways in which authors have drawn on the rich myth, history, and literary tradition of the place to investigate both its culture and themselves, students will hone their critical thinking and writing skills, as well as learning how to productively immerse themselves in - and make meaning from - a culture that is not their own.

### COURSE ACTIVITIES

**Critical reading:** One of the key skills that you will learn in this class, and which will be integral to your success as a critical thinker, is learning to read like a writer. Reading like a writer is a considerably different process to content-based reading. Here, we study the work from the inside out in order to examine how it operates and functions. By learning *how* something works, we can more fully understand *why* it works. And, in doing so, we naturally become better writers ourselves.

It is also important to always meet the writer half way. Whether you 'love' or 'hate' a particular book, essay, article, script or poem should not matter; even work we do not enjoy has something to teach us, if only to show us how we *don't* want to write ourselves. So please come each day with several passages

or moments (even just a striking detail or an evocative line) that taught you something as a fellow writer, or with questions about the decisions an author made in their work.

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

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

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

### LEARNING OBJECTIVES

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

- **Describe the way writers use driving questions** to focus and propel their investigations.
- **Read more critically** as both writers and critics.
- **Analyze and evaluate the elements of different forms of travel writing** (e.g., how to build successful narrative or dramatic structure, how to create rich characterization, how to balance in-scene writing with exposition, how to utilize retrospective analysis and research to bring insight to your work, how to develop themes that give your writing depth, and how to craft prose and dialogue that are vivid and sharp).
- **Reflect on the difficulties that arise when writing about people and places not our own**, and how we might do so with honesty, integrity, and intellectual rigor.
- **Hone skills of critical self-assessment and reflection on the writing process**, as well as developing skills for critiquing and responding to peer work.
- **Produce creative, complex, analytical, and artful writing about travel and place**, both of varying lengths and in different genres.

### COURSE REQUIREMENTS

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

**Travel journals:** Like most travel writers, you will keep a daily journal as a way of recording your experiences during the course. Your journal will be a site for reflection, giving you a space in which to respond to the class readings, develop your thoughts on various forms of travel writing and process your own experiences as a traveler. Your responses to the readings and to your experiences need not be separate - in fact weaving together analysis of texts with meditations on your own experiences is part of the goal. That said, at least one entry per week (of your own choosing) should respond with a critical or craft-centered approach to some aspect of the week's reading. Journals will be collected weekly.

## Course assignments

**Assignment 1** (individual): **Personal Essay** on Athens (due **Thursday 6 June**). In this first assignment, you will combine representation of the city of Athens with a strong personal voice. Like all travel writing, the personal travel essay has an argument or point and comprises an engaging lead, effective mode of organization, and satisfying conclusion. However, you also need to combine description (and research) of places and spaces with communication of the ways in which your experiences of these places/spaces have influenced your self. You should also include at least one text-appropriate photograph.

**Assignment 2** (small groups): **Walking Tour Script OR Travel Documentary Script/Proposal** on Poros Town/Sphairia (due **Thursday 13 June**). This second assignment is a small group project, but groups can compose either a) a script for a walking tour, or b) a proposal or a script (section) for a short travel documentary. The walking tour script will comprise entries for an engaging walk of around 45 minutes in Poros town or on Sphairia, while students who choose the documentary option will either write a full proposal (i.e. tagline, summary, aesthetic, marketing) or the script for a section of their film on Poros Town/Sphairia. You will conduct your walking tours or present your documentary scripts/proposals on-site (50% of grade) before submitting all texts (50% of grade) to your course tutor.

**Assignment 3** (individual): **Destination article** about Poros (or Hydra) (due **Friday 22 June**). This final assignment demands that you adopt an original angle on the (island) destination of Poros (or Hydra) and then act as a portal for your readers' experience of this destination. In addition to a clear focus, argument, and structure, destination articles combine the effective representation of place and people (in place) with the smooth integration of research (including interviews when appropriate). You also need to include photographs, and your article should be of publishable standard.

**Participation and attendance:** The success of a seminar-style course like this depends on you. Without each person's contribution to the discussion, our mutual understanding of the texts will be shallow and superficial. So you will not only be expected to come to class having completed the required reading for the day, but also to have brought specific questions, comments and reflections to share with your classmates.

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

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

## GRADING AND EVALUATION

<b>Travel journal</b>	15%
<b>Personal essay on Athens (1,500 words)</b>	20%
<b>Walking tour script OR Travel documentary script/proposal on Poros Town/Sphairia)</b>	20%
walking tour or presentation of documentary proposal/script - 45 minutes (on-site)	
<b>Destination story on Poros (or Hydra) (2,500 words)</b>	30%

**GRADING STANDARD**

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

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

**USE OF LAPTOPS**

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

**ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform the Director of Academic Affairs (Theoni Scouta) and make sure that your school forwards the necessary documentation.

**BOOKS, COURSE MATERIALS, MOODLE:** A selection of travel writing, analyses of travel writing and craft essays will be available on Moodle. Full texts are available in the CYA library, and your instructor will provide craft handouts.

<b>Class</b>	<b>Day/Date</b>	<b>Topics / Readings / Suggested Journal Entries /Assignments Due</b>
1	Mon May 27	<b>Orientation</b> <b>Welcome Dinner</b>  Night in Athens

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

### ***Description***

As an introduction to the course, we discuss the reasons why different people have travelled through history, from explorers and navigators in the past to modern day bloggers. In this context, we examine your reasons for traveling to Greece (to take a travel writing course) before looking at some of the popular images and stereotypes of Greece as well as the ideas and attitudes which underpin these. You will also be introduced to the functions of the course travel journal.

### ***Required reading***

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

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

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

### ***Optional reading***

Bryson, Bill. 'Introduction' in *The Best American Travel Writing 2016*, pp. xiii-xx

Didion, Joan. 'On Keeping a Notebook' Available at:

<http://accessinghigherground.org/handouts2013/HTCTU%20Alt%20Format%20Manuals/Processing%20PDF%20Sample%20Files/00%20On%20Keeping%20a%20Notebook.pdf>

### ***Suggested journal entry***

Take a walk around your new neighborhood. Record your expectations (before) and the realities you see as you are on the move.

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**The history of Athens (and Greece) and travel writing on Athens*****Description***

Travel writers need to develop an understanding of the history of the places they write about, and they often also make use of the insights of other creative writers. In today's class we will explore both the history of Athens (and Greece) and the history of travel writing about the (ancient and modern) city. We will also talk about research methods (in preparation for a minor research project on a place/space in Athens) and look at the way in which contemporary travel writers have integrated both the history of Greece/Athens and the work of other travelers and writers into their work.

***Required reading***

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

Storage, Patricia. *Dinner with Persephone: Travels in Greece*. pp. 3-37.

***Optional reading***

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

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

Woolf, Virginia. *Travels with Virginia Woolf*. Ed. Jan Morris). pp. 210-213.

***Suggested journal entry***

Record your experience of researching a particular (historical) place/space in Athens and/or analyze the histories incorporated into the first part of Storage's book.

***Additional activities***

Late morning visit to the Acropolis Museum.

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**Capturing specifics, establishing a focus and lead in the travel story*****Description***

In the first (two-hour) section of today's class, we will examine some of the techniques travel writers use to create clear, detailed pictures of specific places and spaces in their readers' minds. We will also explore how you can establish a sense of focus and create a riveting lead in your travel stories, with a special focus on the personal travel essay.

After a short break, we will depart from the CYA building on a three-hour **(historical) walking tour** of the older parts of Athens. During this tour, student groups will present their research of specific (historical) places or spaces, and we will also stop en-route to engage in on-site writing (aimed at capturing specifics).

***Required reading***

Miller, Henry. *The Colossus of Maroussi*. p. 3-33.

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

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

***Optional reading***

Cheuse, Alan. 'Finding a Story, or Using the Whole Pig' in *Writing Creative Nonfiction*. pp. 34-37.

Keeley, Edmund. *Inventing Paradise: The Greek Journey 1937-47*. p. 3-26.

***Suggested journal entry***

Write a detailed description of a particular space/place in Athens (incorporating historical background and/or literary references) and/or analyze Miller's representation of a particular place or space in Athens.

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## Exploring 'self' and 'other'; building and ending the travel story

### **Description**

In today's class, we will examine the ways in which a specific type of travel writing (the personal travel essay) allows writers to explore both different aspects of their 'selves' and of 'others' in relation to place. We will also analyze the different ways in which you can build and end a travel story, with a special emphasis on the personal travel essay (on Athens), your first major course assignment.

### **Required reading**

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

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

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.

Miller, Henry. *The Colossus of Maroussi*. pp. 34-43.

### **Optional reading**

Byron (1811) and John Galt (1804-1811) in *Athens Alive* (ed. Kevin Andrews). pp. 141-145 and 158-160.

Karavanta, Asimina 'The Greek Ideal in Patricia Storage's *Dinner with Persephone* and Christa Woolf's *Cassandra*' in *Women Writing Greece: Essays on Hellenism, Orientalism and Travel*. pp. 225-233.

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>

Seferis, George. 'Erotikos Logos' (1930). Trans. Edmund Keeley. *Poetry Foundation*. Available at:

<https://www.poetryfoundation.org/poems/51363/erotikos-logos>

### **Suggested journal entry**

Write a description of a group of Athenians (in a particular place or space) and explore the impact of this peopled space or place on your self, and/or examine the way in which either Miller or Storage explore self and others (in Athens).

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**Description**

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

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

**Required Reading/viewing**

Koutsaftis, Filippou. *Agelastos Petra (Mourning Rock)*. Excerpt shown in class.

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

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

**Optional reading**

Baumgartner, Joseph, G. Lanczowski, J.B and H. Fries. 'Myth and Mythology' in *Philippine Quarterly of Culture and Society*. 12: 4 (1974). pp. 195-200.

Calotychos, Vangelis. *Modern Greece: A Cultural Poetics*. pp. 237-251.

Clogg, Richard. *A Concise History of Greece*. pp. 46-141.

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

**Walking Tour (Reading/listening on-site)**

Excerpts from: Byron - 'Maid of Athens' (1810), 'The Curse of Minerva' (1811), *Childe Harold's Pilgrimage* (Canto II); Hans Christian Anderson - *A Poet's Bazaar* (1871, pp.161-207); Virginia Woolf *A Passionate Apprentice: The Early Journals* (1897-1909) and *Jacob's Room* (1922), and Henry Miller *The Colossus of Maroussi* (1941).

**Suggested journal entry**

Uses of mythology and literature in contemporary travel writing (Zinovieff and/or Storace), and/or your ideas for incorporating mythology and literature into your own personal travel essay.

**Additional activities**

**E-mail** first draft of **Assignment 1** (personal travel essay) to **peers** by **22:00**.

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7 Tue 4 June

**Peer review workshop, tutorials, and (drama) documentary**

***Description***

In today's class, you will give constructive feedback to each other on the first drafts of your personal travel essays. At the same time, each of you will have a 10-minute tutorial on writing in progress with your course tutor. In the final hour of class, you will have the opportunity to watch a documentary on the development of ancient Greek drama (from myth) as both an extension of your exploration of the past of Athens and preparation for a visit to the ancient theater of Epidaurus later in the week.

***Required reading***

Drafts of 3 personal essays by your peers

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

***Optional reading/viewing***

Bunn, Mike. 'How to Read like a Writer' in *Writing Spaces: Reading on Writing*. (Vol 2), pp. 71-86. Available at:

<https://wac.colostate.edu/books/writingspaces2/bunn--how-to-read.pdf>

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

Burian, Peter. 'Myth into *muthos*: the shaping of tragic plot' in *The Cambridge Companion to Greek Tragedy*. pp. 178-208.

***Additional activities***

**Journals** to be submitted to your course tutor by **7pm**.

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8 Wed 5 June

**No Class**

14.30 Bus departs for Nafplion - Visit to Palamidi Castle (Nafplion)

***Optional reading***

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

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

Ralston, Jeannie. 'Road Trip: Central Greece'. *National Geographic Traveler* (2011). Available at:

<https://www.nationalgeographic.com/travel/road-trips/greece/>

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**Analyzing ‘the walking tour’*****Description***

In this on-site class in Napflion (17:00 - 20:00), you will do a walking tour written by a travel writer with in-depth knowledge of the town. We will then analyze the tour and suggest changes to improve it.

***Required reading***

Sturgess, Keith. ‘A Walking Tour of Napflion’ in *Wandering in Nafplion: A Lover’s Guide*. Copies provided by your tutor.

***Optional reading***

Gell, William. *Narrative of a Journey in the Morea*. pp. 397-400.

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

***Suggested journal entry***

Write an additional item for Sturgess’ walking tour of Nafplion, or analyze the choices he made in his tour itinerary.

***Additional activities***

**ASSIGNMENT 1 (PERSONAL ESSAY) to be submitted by 12:00.**

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**No class**

Visit to Epidaurus

Journey to Poros

***Optional reading***

Pausanias (on Epidaurus) *Description of Greece: Book 1 (Attica)*. pp. 192-195.

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

***Suggested journal entry***

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

***Additional activities***

Weekend Homework - Poros treasure hunt (distributed by course tutor)

***Porosea (optional participation)***

Saturday 8 June - Porosea day I: swim events - 300m, 1500m and 3000m at Russian Bay (late morning); city runs - 1,500m 5,000m and 10,000m (late afternoon/early evening)

Sunday 9 June - Porosea day II: triathlon events (all day)

Your tutor will provide you with information about registration if you wish to participate in any of the Porosea events.

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***Description***

In the first part of today's first class on Poros (2 hours), we will use the treasure hunt and your weekend experiences to explore your first impressions of the island and begin to delve deeper into its history and contemporary realities. In the second part of the class (2 hours), you will be introduced to the second course assignment, and we will discuss the basics of writing scripts for walking tours and proposals and scripts for short travel documentaries. You will also watch a short documentary on Poros introduced by the director of the Hatzopoulos Municipal Library (where our classroom is located).

***Required reading***

Hampe, Barry. *Making Documentary Films and Videos*. pp. 3-18 and pp. 47-56

Miller, Henry. *The Colossus of Maroussi*. pp. 43-46 (on Poros)

Stavrolakes, Niki. *Poros*. pp. 16-25.

***Optional reading/viewing***

Desypris, Giannis. *Poros today and yesterday: A complete traveler's guide*. pp. 18-31.

Diez, Arantza and David Fontesca. *To Kyma: A Rescue in the Aegean Sea* (ask your tutor for the DVD of this documentary). Also available at:

<http://tokymafilm.com>

Nichols, Bill *Introduction to Documentary*. pp. 61-81.

***Suggested journal entry***

Your thoughts on Miller's and Stavrolakes' representations of Poros town, and/or your first ideas for a walking tour or a short travel documentary on Poros Town/Sphairia.

***Additional activities***

Formation of **small groups** (3-4 students) and choice of focus (walking tour or travel documentary) for **Assignment 2**.

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***Description***

In the first part of today's class (2 hours), groups that have chosen to write a proposal or a section of a script for a short travel documentary will further explore these forms of travel writing. In the second part of the class (2 hours), groups that have chosen to write the script for a walking tour will further explore the process of writing linked walking tour entries.

N.B. Students have the option of attending only one of today's class sections (on the type of assignment they have chosen to write), but if they choose to miss the other session, they must show (in a journal entry) that they have spent the time engaged in research and/or writing for assignment 2.

***Required reading***

Hampe, Barry. *Making Documentary Films and Videos*. pp. 163-166, pp.173-186.

Hempe, Barry. *Making Documentary Films and Videos*. Either pp. 187-199 'Proposal and Treatment' and pp. 390-398 'Proposal and Treatment for Traveling a T-Shirt' or pp. 200-216 'The Script'.

***Optional reading***

Desypris, Yiannis. *Poros today and yesterday: A complete traveller's guide*. pp. 36-47.

Nichols, Bill *Introduction to Documentary*. pp. 99-138. Available at: [http://www.mrrobbinsdmc.com/uploads/1/4/1/4/14149355/bill\\_nichols\\_6\\_modes\\_documentary.pdf](http://www.mrrobbinsdmc.com/uploads/1/4/1/4/14149355/bill_nichols_6_modes_documentary.pdf)

Roberts, Marc. *A Complete Guide to Documentary Film-making*.

***Suggested journal entry***

An account of your research and writing for assignment two, and/or your thoughts on the challenges of writing scripts for walking tours or proposals and/or scripts for travel documentaries.

***Additional activities***

Documentary groups will receive templates (for proposals and scripts) from their course tutor.

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**Visit to Hydra: walking tour, proposal for travel documentary*****Description***

The class will spend the whole morning on the fascinating island of Hydra. We will follow (and both analyze and evaluate) a walking tour of the main town, do some on-site writing in particular places and spaces, and then formulate a basic proposal for a short travel documentary on the town and/or island.

***Required reading***

Walking tour of Hydra town (provided by your tutor)

***Optional reading***

Baboulias, Yiannis. 'Hydra: a pilgrimage to Leonard Cohen's Greek island retreat'. Available at:

<https://www.theguardian.com/travel/2016/dec/04/hydra-greece-leonard-cohen>

***Suggested journal entry***

First impressions of Hydra and experience of the class trip. This entry can be written on-site as journals are due to be submitted to your tutor later today.

***Additional activities***

Don't forget to bring bathing things as there will probably be time for a swim before we return to Poros for a late lunch.

**Journals** to be submitted to your course tutor by **15:00**.

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14      Thur 14 June

**Assignment 2 (on-site presentations and walking tours) and introduction to Assignment 3 (the destination article)**

***Description***

In the first part of today's lesson, groups will either take the whole class on their prepared walking tour (around Poros town/Sphairia) or present their travel documentary proposal or script (section) while guiding the class around the spaces and places they have chosen to focus on in their film. All students in each group are expected to participate equally in the on-site walking tours or presentations, and these activities will count towards half the grade for the second assignment.

In the final part of today's class (c. 1 hour), you will be introduced to the key elements of the destination article (Assignment 3) and analyze a few examples of the genre. Over the weekend, you will also have the opportunity to read destination articles (on Poros, as well as Hydra) written by past students on the travel writing course.

***Required reading***

Cooper, Helene. 'The Most Charmingly 'Greek' of all the Cyclades'. Available at: <https://www.nytimes.com/2015/09/20/travel/greece-folegandros-cyclades.html>

Howard, Rachel. 'A Taste of Greece: The New Culinary Scene on Tinos Island'. Available at: <https://www.theguardian.com/travel/2018/feb/26/tinos-cyclades-greece-island-food-wine>

***Optional reading***

Destination articles by students on the 2018 course.

Romeo, Nick. 'How Archaeologists Discovered 23 Shipwrecks in 22 Days'. Available at: <https://news.nationalgeographic.com/2016/07/greece-shipwrecks-discovery-fourni-ancient-diving-archaeology/>

***Additional activities***

**ASSIGNMENT 3** (walking tour script OR proposal/script section for travel documentary) to be submitted by **21:00**.

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15      Fri 15 June

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

You are free to spend today doing your own research on Poros (or Hydra) or beginning your travels to other destinations in Greece.

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

Today the class will go on a four-hour (late afternoon) guided hike across an undeveloped area of Kalavria, the bigger of the two islands that comprise Poros. During the hike, we will stop to discuss how travel writers can effectively represent a variety of natural settings, and we will also do on-site writing, using sensory imagery to create vivid descriptions of Poros' flora and fauna.

***Required reading***

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

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

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

***Optional reading***

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

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

Durrell, Laurence. *Prospero's Cell* (request a copy from your tutor)

***Suggested journal entry***

Develop your on-site writing (and any drawings) into a full description of a natural setting on Poros and/or evaluate Quirke's attempts to capture the natural landscapes of Hydra.

***Additional activities***

Make sure that you wear sturdy walking shoes for the hike and that you bring ample water to avoid dehydration. Since there may be interesting sightings of the island's wildlife, it would also be a good idea to bring binoculars and/or a camera with you.

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## **Characterization in travel writing, conducting interviews**

### ***Description***

In the first half of today's class (2 hours), we will examine how travel writers represent people by using various characterization techniques also employed by writers of fiction. In the second part of the class (2 hours), we will explore the different ways in which travel writers use speech and dialogue and then examine the process and ethics of interviewing as you prepare to conduct some interviews relating to the chosen focus of your destination articles.

### ***Required reading***

Bakken, Christopher 'The Thrombus of Thassos'. Available at: <http://parnassusreview.com/archives/361>

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

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.

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

### ***Suggested journal entry***

Explore Bakken's or Madison's use of characterization techniques, or write up the interviews you conducted and note how you might use them in your destination article.

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**Stance, voice, and the poetics of place in travel writing*****Description***

In the first half of today's class (2 hours), we will further explore how travel writers develop an argument and establish a particular kind of voice in their writing, paying special attention to the ways in which we can create humorous effects in destination stories. In the second part of the class (2 hours), we will explore the resources that poetic techniques can bring to travel writing, and you will free-write a poem relating to your destination story.

***Required reading***

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

Cofer, Judith Ortiz. 'But Tell It Slant: From Poetry to Prose and Back Again' in *Writing Creative Nonfiction*. pp. 8-13.

Moore, Dinty, W. 'The Comfortable Chair: Using Humour in Creative Nonfiction'. *Writing Creative Nonfiction*. pp. 122-129.

Newby, Eric. 'The Ascent of Mount Olympus' in *On the Shores of the Mediterranean*. pp. 170-179.

***Optional reading***

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

Elytis, Odysseus. 'The Mad Pomegranate Tree'. Available at: <http://www.ronnowpoetry.com/contents/elytis/MadPomegranate.html>

Gerard, Philip. 'Taking Yourself Out of the Story: Narrative Stance and the Upright Pronoun' in *Writing Creative Nonfiction*. pp. 50-56.

***Suggested journal entry***

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

***Additional activities***

**Email** first draft of **Assignment 3** (the destination article) to **peers** by **22:00**. You do not need to include photographic (or other) images in this draft.

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19	Thur 20 June	<p><b>Photographs in destination articles, peer review workshop, tutorials</b></p> <p><i>Description</i></p> <p>In the first part of today's class (2 hours), we will examine the way in which travel writers use photographs to enrich their destination stories, and you will then have the opportunity to share photographs with your peers and take new photographs for your destination article. In the second part of the class, you will give constructive feedback to each other on the first drafts of your destination articles. At the same time, each of you will have a 15-minute tutorial on writing in progress with your course tutor.</p> <p>N.B. Tutorial sessions will begin approximately two hours before the start of the second class session. Check the rota to find out when your personal tutorial is scheduled and where it will take place. Please make sure you are on time.</p> <p><i>Required reading</i></p> <p>Drafts of 3 destination stories by your peers.</p> <p>George, Don and Janine Eberle. <i>How to be a Travel Writer</i>. pp. 199-213.</p> <p><i>Additional activities</i></p> <p><b>Journals</b> to be submitted to your course tutor by <b>9pm</b>.</p>
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20	Fri 21 June	<p><b>Travel writing: the practicalities, final reflections</b></p> <p><i>Description</i></p> <p>In the first part of today's class (2 hours), we will discuss the practicalities of getting your travel writing published and of life on the road, and you will also receive information about useful resources for the future. In the second part of the class (2 hours), you will reflect (both individually and as a group) on your development as writers and as travelers over the duration of the course.</p> <p><i>Optional reading</i></p> <p>George, Don and Janine Eberle. <i>How to be a Travel Writer</i> pp.76-117</p> <p><i>Additional activities</i></p> <p><b>ASSIGNMENT 3</b> (the destination story) to be submitted by <b>12pm</b></p> <p>Farewell dinner and party (Rota tavern)</p>
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	Sat 22 June	<p><b>End of course</b></p> <p>Farewells</p> <p>Congratulations on completing the course</p>

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

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- Chee, Alexandra. 'On a Remote Greek Island Learning to take a 'Real' Vacation'. *The New York Times*. 12 July 2017. Available at:  
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- Cofer, Judith Ortiz. 'But Tell It Slant: From Poetry to Prose and Back Again.' *Writing Creative Nonfiction: Introduction and insights from the teachers of the Associated Writing Programs*. Ed. Carolyn Forché and Philip Gerard. Ohio: Story Press, 2001. pp. 8-13.
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