Travel Writing

From Page to Stage: Storytelling in Tanzania

*Photo taken by Christen Madrazo during a storytelling workshop with students in Nshupu, Tanzania (June, 2015)

Course Basics:

Class: English 395 Special Topics: Travel Writing
Location: Tanzania
Program Organization: Dramatic Adventure Theatre
Instructor: Christen Madrazo, cmadrazo@jjay.cuny.edu (212-621-3726)

Course Overview:


Six locations in Tanzania:

- Safari camp in the Serengeti
- Work/Volunteer site at Light in Africa orphanage near Mt. Kilimanjaro
  
  NOTE: **Students will gain international work experience for their résumé at this location

- Dar es Salaam
- Bagamoyo
- Matemwe, Zanzibar
- Stone Town, Zanzibar (where we’ve been invited to share class-curated student writing at a presentation hosted by the Zanzibar International Film Festival)
In this nontraditional travel writing workshop course, we will practice a wide variety of multi-model travel writing forms including—but not necessarily limited to—travel essays (featuring elements of memoir; art/nature/photo writing; and literary journalism), poetry, and short scene writing, in order to explore the broad art of storytelling using a cross-genre approach.

Please note that this course is a “writing workshop,” which means that the majority of our course texts will be generated by the participants. All participants should expect to do a lot of writing in this course. In addition, however, we will also examine the travel writing genre with a critical lens as we attempt to unpack the deeply political implications that have accompanied it for multiple centuries.

What will inspire our writing?

Throughout our time in Tanzania we will deeply engage with several local communities and natural environments (in over six locations), as well as with each other, in a variety of ways. Some of these ways (which are all included in the cost of this trip) will include—but are not necessarily limited to—the following: **

- At least one Tanzanian culture/history lecture at University of Dar es Salaam (Professor TBA)
- At least one storytelling lecture/workshop with Professor Mona Mwakalinga of University of Dar es Salaam
- At least one local mask/storytelling workshop with local master teachers at TaSUBA, one of Africa’s largest arts universities
- Orientation context/culture workshops led by local Tanzanian college students, who will travel with us as translators/interpreters and cultural-insiders throughout the entirety of our trip. (Note: Tanzanian students and interpreters may very often take part in class, assignments, and sharing sessions with our English 395 class.)
- The opportunity to take at least two basic Kiswahili language lessons online with a native speaker before departure
- One workshop with local Tanzanian organization: Parapanda, a group dedicated to sharing contemporary social issues through storytelling
- A two-three day camping safari in the Serengeti Plains led by experts in local wildlife and conservation through Daigle Tours
- Three days touring Bagamoyo, a place where newly captured slaves from the East African Interior first saw the Indian Ocean and last saw their homeland. Note: Remnants of Bagamoyo’s complex history can still be found in the ruins of the
town’s slave market, along with other monuments, such as colonial era German forts and the ruins of medieval Persian mosques, which we will explore.

• One diversity workshop entitled “Understanding Privilege” led by Mary K. Baxter of Free Arts

• A visit to Kigamboni Community Centre where local students will share short, self-written plays and poetry with us and where staff will take us on a tour of the center, explaining how the center aims to serve as an after-school program devoted to improving local social/economic issues through English language classes, business classes, and art classes.

• A tour of a local animal rehabilitation center near the Serengeti, where you will accompany a conservation expert on a jungle-hike with monkeys being reintroduced into the wild

• Three learning-to-lead teaching workshops during which you will learn how to co-lead basic storytelling workshops for local youth (led by your instructor and attended by over thirty other fellow DAT participants, with whom you will have the chance to work and develop ideas)

• The opportunity to co-lead five storytelling workshops with local youth during which time you’ll get the chance to connect with local children and staff at Light in Africa. Note: Students in our course will receive daily feedback from their instructor on their co-led workshop sessions.

• The opportunity to take part in an all-day service project alongside (and designed by) the local community living and working at Light in Africa. Note: This may include lavender, butterfly, and vegetable farming projects.

• Produce a public community showcase event at which you and your students will present the work you’ve created throughout your week together

• Three playwriting/dramatic writing workshops (character, dialogue, play structure) with playwright Jason Williamson (Kennedy Center; Broadway Asia; IATI Theater; Divadlo Andreja Bagara; Flea Theater; EPBB;)

• A half-day Mount Kilimanjaro hike led by local guide

• A half-day snorkeling trip off the coast of Zanzibar led by local guide

• A local history expert-led walking tour of Stone Town, Zanzibar—UNESCO World Heritage site
• A local farmer-led tour of a Zanzibar spice farm, with a focus on horticulture and the history of Zanzibar’s centuries-old spice industry

• The chance for invaluable local audience feedback at the preview reading hosted by the Zanzibar International Film Festival, where we’ve been invited to share work

• Daily writing workshops and lessons with your instructor

• The chance to workshop your pieces with other DAT participants from other colleges (including University of Dar es Salaam, NYU, Carnegie Mellon, West Virginia University, and others) as well as with other professionals who will attend the trip

**Please note: Engl. 395 class sessions and assignments will be based entirely on these experiences, all designed as immersive; it’s important to note that these activities are not at all tangential to the classwork itself. They are—instead—inextricably bound to it. All activities are designed to foster immersive experiences about which we will then write travel accounts.

Please also note that, given DAT’s ten years of experience leading international educational programs for students and professionals, our Engl. 395 course can be assured that we will have plenty of time for rest, class, writing, and workshop sharing sessions.

Program Organization—Dramatic Adventure Theatre:

Our course as part of DAT’s Summer, 2016 program:

All of our course work will be inspired by our experiences in six Tanzanian locations (see “Itinerary/Course Schedule” below) where our Engl. 395 class will travel as a small subgroup within a larger educational program led by New York’s Dramatic Adventure Theatre (DAT). Several other professionals and students will travel in other subgroups/classes with us; joining us are students from Carnegie Melon, NYU, West Virginia University, University of California, Irvine and more.

As detailed extensively on their website (which you should review before departure) DAT has:

• Led educational programs in nine countries on four continents

• Worked internationally with students and professionals for over ten years

• Taught workshops with over 1,050 children in communities with little to no humanities or arts funding around the world

• Participated in over 40 international service projects in 27 towns/villages
DAT’s mission is as follows:

*We aim to create* opportunities for artists around the world to become intimately involved with distant communities by building platforms upon which ideas, talents, and original works can be shared.

As the “Travel Writers” of the program, our class will aim to document stories experienced in these “distant communities,” in a variety of ways through various forms such as personal narrative, literary journalism, monologue writing, scene-writing etc.

**Info on this DAT Program:**

Approximately sixty people will take part in this program, including professionals and other students from across Tanzania and the United States. Please note that this large group will not always travel together, but our Engl 395 course *will*, of course, always travel together.

In addition to our class working with the instructor and other staff members daily, DAT will also assign our class one-two local interpreters/translators, who will stay with our class for the entirety of our time in Tanzania. They will also take part in class sessions by offering local language and cultural guidance while taking part in discussion/workshop.

DAT has also arranged for Daigle Tours to lead our class from location to location on private buses. With the exception of the ferry to Zanzibar, DAT participants, including our Engl. 395 class, will travel via privately chartered (via Daigle) buses and jeeps only. *We will not be using public transportation.* (For more information on our activities and locations please see the “Itinerary” and “What Will Inspire Our Writing?” sections below.)

**Instructor Overview:**

When not teaching Engl 101, Engl 201, or English 245 (Creative Nonfiction), Professor Madrazo—your instructor and the Assistant Director of John Jay’s Writing Program—has served as DAT’s Education Director for almost seven years. Through DAT, she has taught storytelling workshops in over 17 villages on four continents and has also trained more than 275 experienced and inexperienced students and professionals to lead storytelling workshops on their own in foreign communities using curricula she has designed and co-designed. Back in New York, she curates the organization’s Travel Writing reading series *Travelogue* to which students in this course are invited to submit their original work.
Safety Notes:

- DAT has arranged for our class to be accompanied/led by Daigle Tours at all times throughout this itinerary.
- DAT and Daigle Tours will lead us from location to location on private buses. With the exception of the ferry to Zanzibar, all DAT participants, including our Engl. 395 class, will travel via privately chartered buses/jeeps only. We will not be using public transportation.
- While traveling throughout the country, our class will always be accompanied by the instructor as well as at least three other staff members.
- While traveling throughout the country, our class will always be accompanied by one-two local interpreters/translators, who will stay with our class for the entirety of our time in Tanzania.

How we will share our work with others:

- We’ll co-teach storytelling workshops with local Tanzanian students at Light in Africa as part of the course’s experiential learning component. (See “Experiential Learning Course Component” below for more information.)
- We’ll present our writing at a showcase hosted by the Zanzibar International Film Festival, a special reading event at which our group has been invited to present.
- We’ll present our writing back in New York at a festival hosted by Dramatic Adventure Theatre, with whom we will travel during our month in Tanzania. (See “Program Organization” section below for more information on the organization arranging our trip.)

Work Experience/Experiential Learning Course Component:

In addition to writing our own pieces on the ground in Tanzania, we will also work with local communities to bring storytelling workshops to students who attend schools with little to no access to arts or humanities funding. Through team-taught workshops, we will share stories with our students, and they will share stories with us.

While DAT’s educational program at large will work with at least four local communities/schools in both Northern and Southern Tanzania, our Engl. 395 class will stay together in the Northern region during the Experiential Learning week. There, we have been invited to lead workshops and volunteer at Light in Africa, a large, internationally-recognized orphanage (fondly referred to as a “Children’s Village”) called home by hundreds of children unable to seek refuge at any of the country’s other shelters, mainly because they are living with HIV and/or severe disabilities.
A note from Light in Africa’s “About Us” page:

[Through LIA] more than 350,000 children and adults have been assisted in the community. The organization runs nine homes for children, offers a food kitchen in the mining region, and provides medical outreach in rural villages. Our homes provide the basic needs for each child in its care, giving them a quality education, vocational training, and nurturing love.

Light in Africa provides full-time care to over 250 children in our homes. At Gideon House in the mining area, we have operated a food kitchen for over ten years, which has provided thousands of nourishing meals to the most vulnerable of children. Sometimes this is the only meal that they will eat that day.

Financially supported by our wonderful volunteers who deem to visit LIA to help us in our mission, our medical outreach program has, for over fourteen years, provided “free” medical drugs and treatment to thousands of patients who are poor and live in the remotest areas of the Maasai lands.

During our seven days working at Light in Africa, our Engl. 395 class will:

• Co-lead at least five storytelling workshops for local children and teens
• Take part in at least one community-designed service project with the community, which will most likely include lavender, butterfly, and/or vegetable farming projects
• Produce a public community showcase event at which you and your students will present the work you’ve created throughout your week together
• Write about your experiences, which we will share and reflect on privately during daily our class sessions

Note: The workshop/teaching component of our course should not be viewed as us teaching them; instead, our class will aim to facilitate a learning environment in which all participants of all ages will learn from each other’s stories.

Other Ways to Showcase our Work:

Not only will we work to produce a showcase event at which our Tanzanian students will present their original work for their own community, we will also work to showcase our own in a variety of ways:

• We will share class-curated work at a preview event hosted by the Zanzibar International Film Festival at which we have been invited to present our own original writing.
• We will share our work back in New York City at a public showcase event produced by DAT.

• We will share original work through the creation of class-curated storytelling podcasts recorded as part of Professor Madrazo’s Creative Nonfiction Out Loud! radio show project hosted by John Jay’s own RADio568.

• We will submit our original writing to DAT’s writing reading series, Travelogue, which is curated year-round by Professor Madrazo and held every six-nine weeks at both the renowned Cornelia Street Café and at New World Stages’ Time Out New York Lounge.

Note: The Travelogue reading series has featured several of John Jay’s best creative writers (both students and professors) as well as other well-known creative nonfiction writers such as Erika Anderson (Salon, Vanity Fair, New York Times), and Katie Halper (MSNBC, Jezabel, New York Times, LA Times, Comedy Central) among others.

Prerequisites:
To take this course you must have successfully passed both English 101 and English 201.

Course Learning Objectives:

1) Develop a working knowledge of traditional creative nonfiction travel writing concepts: what the term implies; the forms it most often takes; and the craft elements necessary to its success

2) Develop a basic understanding of more nontraditional travel writing forms, including—but not necessarily limited to—poetry, short plays, monologues

3) Critically analyze the politicized nature of travel writing, a genre that has shaped the way we think of “others” for multiple centuries

4) Deeply consider the ethical implications involved with writing about other cultures and our experiences in foreign environments

5) Engage with Tanzanian culture, history, natural world, and contemporary experience through observation, conversation, story-sharing, workshops, tours, and master classes

6) Reflect on our engagement with Tanzanian culture, history, natural world, and contemporary experience in a variety of writing assignments

7) Learn to co-lead storytelling workshops for children of a variety of ages

8) Establish a reflective journaling practice with the goal of understanding ourselves as writers, travelers, and citizens of the world
9) Practice reading and analyzing published pieces as fellow writers and scholars

10) Better read our peers’ drafts with authority and sensitivity

11) Interact effectively in group workshop, so that you may develop your own reading/writing groups outside of class

12) Collectively curate a body of our course work for public sharing in multiple forms

Course Materials:

1) **Light-weight notebook/journal**: For ongoing writing and notes, you will be asked to carry this journal with you every single day.

2) **Sturdy pocket folder**: You’ll need this for carrying our course packet, handouts, peers’ work.

3) **Course packet**: You will receive a course packet that may include the following:

   **A note on course texts**: This course is a “writing workshop,” which means that the majority of our course texts will be generated by the class participants.

   ➢ **Travel Writing/CNF Genre Examples**:

   - Excerpts from *African Writes* blog: [http://africawrites.org/category/blog/](http://africawrites.org/category/blog/)
   - Excerpts from *Brevity: Concise Literary Nonfiction* [http://brevitymag.com/](http://brevitymag.com/)


➤ **Contextualizing Literature:**

• Selected prose and poetry by Shaaban bin Robert, Tanzanian author

• Selected scenes and poetry by Ntozake Shange

• Selected poetry, short stories, essays by Sandra Mushi


➤ **Craft/Technique Essays:**


• Moore, D. W. (2010). Writing the travel essay. *Crafting the personal essay*. Ontario: Fraser Direct

• Moore, D.W. (2010). Writing the nature essay. *Crafting the personal essay*. Ontario: Fraser Direct
Academic Context/Theory Articles:


Grade Breakdown:

10% Participation  
15% Ongoing Low-Stakes Writing (Journal, In-class, and Homework writing)  
15% Experiential learning component (Group workshop leading)  
20% Essays (3+ micro-essays; 2 further developed for workshop and portfolio)  
40% Final Portfolio/Showcase Work  
(Including some class work as well as a more heavily graded self-curated section of fully developed, revised essays that you feel best represent your work and that may be part of the class-curated showcase presentation)

Official College Grading Criteria:

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<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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<tr>
<td>A, A-</td>
<td>Excellent</td>
</tr>
<tr>
<td>B+, B, B-</td>
<td>Very Good</td>
</tr>
<tr>
<td>C+, C</td>
<td>Satisfactory</td>
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<tr>
<td>C-, D+, D, D-</td>
<td>Poor</td>
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<td>F</td>
<td>Fail</td>
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Assignments:

Students in this course will receive a wide variety of assignments. Informal writing assignments, reflective journaling, and sharing sessions will happen every day; more formal writing assignments will be scaffolded in steps that will allow students to engage with their work bit-by-bit as we travel together. At least two micro-essay assignments will be workshopped into fully developed pieces that you may choose to add to your portfolio. Together, we will curate a body of class work for the showcase and podcast presentations.

Plagiarism Policy:

It is expected that you will work honestly in every way. All work—for all assignments—must be your own. When including the work of others, you must cite properly.

Please review CUNY’s policy on academic honesty by clicking the link below. By staying in this course, you’re agreeing that that you’ve both read and understood the following: http://www1.cuny.edu/portal_Ur/content/2004/policies/image/policy.pdf

Accessibility Services:

John Jay’s Accessibility Services provide comprehensive access to support services and programs for students with hearing and visual impairments, mobility impairments, learning disabilities and attention deficit disorders, chronic illnesses and psychological
impairments. If you know or suspect that you need accommodations, please visit: http://www.jjay.cuny.edu/2023.php for more information.

Please note that any accommodations required in/for class must be arranged through Accessibility Services before discussed with any of your instructors.

Instructor’s “Rationale for the Overseas Location”:

The following excerpt comes from your instructor’s study abroad proposal presented to the college in fall, 2015:

“I’m interested in bringing a group of John Jay travel writers to Africa because of issues surrounding the genre itself. It’s no secret that multiple centuries of travel writers are largely responsible for the way Westerners see ‘Others.’ Specifically, the Africa that exists in the cultural imagination—one obviously far different than the one that exists in reality—is largely informed by history’s most well-known travel writings about the region, those almost entirely constructed by white, male explorers, colonialists, and missionaries. As we’ll discuss in this course, the perspectives most shared were not only limited; they were often dangerous.

“While the travel writing landscape has drastically changed over the recent century, it is very much still a genre almost entirely dominated by middle-aged white men. Travel writing is associated with luxury; those who have the time and funds to both travel and write are few and far between, something that greatly limits the perspectives shared in even the most contemporary American travel writing scenes. In turn, I argue that we haven’t moved that far from the genre’s limited views of ‘our’ experiences in ‘other’ lands, both meeting and working with ‘others.’

“What happens when we bring young people into the travel writing scene? What happens when we bring students with fresh perspectives, students with deep interest in social justice issues, students who’ve grown up entirely in the technology age? What happens when we bring a collection of John Jay’s diverse student body?

“These questions are particularly worth asking given recent statistics issued by the Institute of International Education that only 5% of American college students studying abroad are black. In the recent Atlantic article ‘What’s Keeping Black Students from Studying Abroad?’ Brandon Tensley (2015) notes that this ‘gap is particularly dizzying considering the fact that more blacks are in higher education than ever before.’ Furthermore, according to NAFSA, in 2013, only 7.6% of American students who studied abroad identified as Hispanic/Latina American, and only 3% identified as multiracial.

“Current study abroad trends are telling and, arguably, not at all unrelated to the lack of diversity represented in the travel writing genre; I argue that by both writing about and sharing our experiences abroad for our diverse John Jay audience (at our showcase event and on our CNF Out Loud! John Jay radio podcasts) we have the chance to address and
improve these gaps. What happens when we all have and take the chance to participate in a genre marked by privilege, a genre to which most have never gained (or even imagined gaining) access? I’d like to offer that chance to John Jay’s writers and, just as importantly, I’d like to offer that chance to the American travel writing scene itself, that which, in comparison to other genres, remains embarrassingly limited in terms of writer and student diversity and perspective.”
Preliminary Itinerary/ Course Schedule:

Itinerary Class Work Notes:

- Our assigned Engl. 395 course Kiswahili interpreter/translator will take part in class every day. She/he will serve as a local cultural expert who will help us with history, culture, and language issues as we workshop our writing.

- Engl. 395 class sessions and assignments will be based entirely on our itinerary activities, all designed as immersive; it's important to note that these activities are not at all tangential to the classwork itself. They are—instead—inextricably bound to it. All activities are designed to foster immersive experiences about which we will then write travel accounts. In turn, all activities are mandatory unless specific exceptions are made by the instructor.

- Please also note that, given DAT’s ten years of experience leading international educational programs for students and professionals, our Engl. 395 course can be assured that we will have plenty of time for rest, class, writing, and workshop sharing sessions.

- Most informal writing and homework assignments are not marked on this schedule. Short writing assignments and homework will be assigned daily—both in and out of class—and will be announced in class based on the progression of each individual class session.

**Dar es Salaam**

**LODGING:**

TEC Kurasini Training & Conference Centre, Baraza la Maaskofu (The Council of Bishops)

Address: Nelson Mandela Road, Dar es Salaam, Tanzania  Phone: +255 (0)222851075/9

Website: [http://www.tripadvisor.com/Hotel_Review-g293748-d1568430-Reviews-TEC_Kurasini_Training_Conference_Centre-Dar_es_Salaam_Dar_Es_Salaam_Region.htm](http://www.tripadvisor.com/Hotel_Review-g293748-d1568430-Reviews-TEC_Kurasini_Training_Conference_Centre-Dar_es_Salaam_Dar_Es_Salaam_Region.htm) [http://www.tec.or.tz](http://www.tec.or.tz)

Email: kurasinicentre@yahoo.com

_The largest city in East Africa, Dar is a place where the ancient meets new, where Maasai warriors in traditional robes stride through the hum of a modern metropolis. In this contemporary seat of Swahili culture, you’ll begin your course with intense class sessions, workshops, and tourist experiences. We will also prepare for upcoming service work with teaching training (learning-to-lead workshops) and will begin our community engagement at a local orphanage, as well as at Kigamboni Community Centre, a thriving center for the arts._
Day 1: Arrive in Dar/ Acclimate/ DAT Program Orientation

Day 2: Class session: Introduction to “Deep Travel” Method: See handout/ “Understanding Privilege” Workshop/ Playwriting Workshop

Day 3: Class session/ “Learning to Lead: Teaching Workshop #1”

Day 4: Class session/ Lecture Day at University of Dar es Salaam

Bagamoyo:

LODGING:

The Funky Squids (Indian Ocean-font)

Website: http://www.tripadvisor.com/Restaurant_Review-g678704-d7732584-Reviews-Funky_Squids-Bagamoyo_Pwani_Region.html
Email: the.funky.squids@gmail.com
Phone: +255 755 047802

Leaving the bustle of Dar es Salaam behind, you’ll travel next to the quiet seaside village of Bagamoyo. Translating roughly to “lay down your heart,” Bagamoyo is a place where newly captured slaves from the East African Interior first saw the Indian Ocean and last saw their homeland. Remnants of Bagamoyo’s complex history can still be found in the ruins of the slave market, along with other monuments, such as colonial era German forts and the ruins of medieval Persian mosques. While exploring Tanzania’s intricate past, we’ll delve into its present by workshopping with Parapanda, a local organization dedicated to tackling contemporary social issues. In addition, you’ll investigate traditional mask work/storytelling with master teachers at TaSUBA, one of Africa’s largest arts universities.

Day 5: Class session/ Playwriting Workshop

Day 6: Class session/ Mask Storytelling Workshop at TaSuba

Day 7: Class session/ “Learning to Lead: Teaching Workshop #2”

Northern Tanzania:

LODGING:
At this point, our larger group will split, with each half trekking into a distinct area of Tanzania’s interior to lead a week of devised storytelling workshops with local youth. The workshops will result in free public performances of student-written pieces, which give voice to their experience.

Together, our class will head to the north of Tanzania together:

From the towering heights of Mount Kilimanjaro to the sweeping plains of the Serengeti, Northern Tanzania is the quintessential Africa in the minds of many. However, our class will dig deeper than the average tourist by working with the internationally renowned children’s village Light in Africa, a remarkable place that provides shelter to outcast children with severe disabilities and HIV. While empowering these forgotten voices, our class will also engage in various service projects.

*Note, each evening of this week we will share writing/reflections over dinner and will work together to plan the following day’s storytelling workshop session.

Day 8: Travel Day/ “Learning to Lead: Teaching Workshop #3”

Day 9: Day 1, Light in Africa storytelling workshops co-led by your group/ Playwriting Workshop

Day 10: Class Session/ Community Service Project Day

Day 11: Class Session/ Tour of a local animal rehabilitation center where we will accompany a conservation expert on a jungle-hike with monkeys on their way to re-introduction to the wild

Day 12: Day 2, Light in Africa storytelling workshops co-led by your group/ Class Session

Day 13: Day 3, Light in Africa storytelling workshops co-led by your group/ Class Session

Day 14: Day 4, Light in Africa storytelling workshops co-led by your group/ Class Session
Day 15: Day 5, *Light in Africa* storytelling workshops co-led by your group/Class Session

Day 16: **Our Students’ Community Showcase day!**/**Reflection class session

**On Safari:**

**LODGING:**

Serengeti Camp Site

**Housed/Guided by:** Daigle Tours
- **Address:** 50 Mji Mwema, Dar es Salaam
- **Phone:** +255 737 213 202
- **Email:** info@daigletours.com
- **Website:** www.daigletours.com

Day 17: Travel to Safari Camping Location/ Nature Writing Intro Work

Day 18: All-day Safari Trek (with nature writing/photo homework)

Day 19: Class Session/Half-Day Safari

**Zanzibar:**

*The whole group—including our class—will join forces again on the island of Zanzibar. A center of international trade since ancient times, Zanzibar is a place where African, Arabic, Indian, and European cultures have mixed to create a truly unique corner of the globe. In addition to classes/writing workshop, our time will be split between touring the twisting alleyways of Stone Town (UNESCO world heritage site), learning about the spice industry from local farmers, and snorkeling off of Zanzibar’s pristine white sand beaches.*

**Stone Town:**

**LODGING:**

Malindi Guest house

**Address:** Funguni Rd, 609, Stone Town, Zanzibar (near the ferry docks)
- **Phone:** +255777458584
- **Website:** www.youtube.com/watch?v=8DhNMf7AWq8, http://www.tripadvisor.com/
Day 20: Arrive in Zanzibar/ Short class session/ Dinner at Zanzibar’s famous “Night Market”

Day 21: Class session/ Stone Town UNESCO World Heritage Site Tour

Day 22: Class session/ Spice Farm Tour

Matemwe:

LODGING:

Panga Chumvi Beach Resort

Address: Matemwe, Zanzibar, Tanzania (Indian Ocean-front)
Phone: +255 (0)777 862 899
Email: info@pangachumvi.com
Website: www.pangachumvi.com

Day 23: Class session/ Beach day

Day 24: Workshop class session

Day 25: Snorkeling half-day trip/Workshop class session

Day 26: Workshop class session

• Back in Stone Town:

LODGING:

Malindi Guest house

Address: Funguni Rd, 609, Stone Town, Zanzibar (near the ferry docks)
Phone: +255777458584
Website: www.youtube.com/watch?v=8DhNMf7AWq8, http://www.tripadvisor.com/
Hotel_Review-g488129-d471834-Reviews-Malindi_Guest_House-
Stone_Town_Zanzibar_City_Zanzibar_Island_Zanzibar_Archipelago.htm

Our time on the “spice island” will culminate in a preview showcase in Stone Town, hosted by the Zanzibar International Film Festival. Here, our group will share some of its work with a Tanzanian audience, furthering the mission of
cultural exchange and allowing you to receive invaluable local feedback on your work.

Day 27: Workshop class session/ free time for last-minute shopping and touring

Day 28: Preview work and preparation day

Day 29: Zanzibar Film Festival Preview

Day 30: Fly to NYC

New York:

Day 31: Rest day

Day 32: Tech/Writing Workshop Day

Day 34: Rest day

Day 35: Preparation for Showcase Performance

Day 37: Final Showcase/Start Podcast Curating Work

Day 38: Final Showcase/Continue Podcast Curating Work

Day 39: Final Showcase/Final Course Portfolio Due

Day 40: Final Showcase Presentation