Travel as Transformational Learning: A Theory of DIY Genius

Professor: Barbara Mossberg
Language of Instruction: English
UO Credits: 4

CHC Colloquium/CAS Upper Division Arts and Letters
Contact Hours*: 40
Total Hours of Student Engagement (THSE) in all course activities*: 120

REMOTE

COURSE DESCRIPTION

«I have nothing to declare but my genius”—Oscar Wilde

“I cannot rest from travel/I will drink life to the lees”—Tennyson, “Ulysses”

There is no Frigate like a Book
To take us Lands away
Nor any Coursers like a Page
Of prancing Poetry –
This Traverse may the poorest take
Without oppress of Toll –
How frugal is the Chariot
That bears the Human Soul –Emily Dickinson

If my soul could get away from this so-called prison, be granted all the list of attributes generally bestowed on spirits, my first ramble on spirit-wings would not be among the volcanoes of the moon. Nor should I follow the sunbeams to their sources in the sun. I should hover about the beauty of our own good star. I should not go moping among the tombs, not around the artificial desolation of men. I should study Nature's laws in all their crossings and unions; I should follow magnetic streams to their source and follow the shores of our magnetic oceans. I should go among the rays of the aurora, and follow them to their beginnings, and study their dealings and communions with other powers and expressions of matter. And I should go to the very center of our globe and read the whole splendid page from the beginning. But my first journeys would be into the inner substance of flowers, and among the folds and mazes of Yosemite's falls. How grand to move about in the very tissue of falling columns, and in the very birthplace of their heavenly harmonies, looking outward as from windows of ever-varying transparency.
AHoy, armchair travelers! For so people have been through most of human history. Earth has been traversed laboriously on foot, or by donkey or camel, or by dug-out canoe, or home-made raft: travel was arduous, and people did not go far. Yet travel is primal in the human imagination; as early as the Sphinx, our own lives are conceived as a journey in sync with a universe in motion. It was considered life or death to understand our lives as travelers. Think of how Einstein came up with $e=mc^2$—and we call that way of thinking genius!

The Study of Study Abroad

Our course finds us fascinated by this phenomenon—our ability to conceive experience and worlds beyond our own immediate environment—"at a distance!" We will be what most of humanity has been over time, armchair travelers, embarking on a learning mission on the ways people historically have “traveled”–the accounts of others. "There is no frigate like a book," Emily Dickinson said, who largely did not travel anywhere beyond her second-floor bedroom, yet is one of the world’s most famous travelers, a mover and shaker moved and shaken by Homer, the Bible, Shakespeare, Emerson. In fact, much of the greatest contributions to human knowledge and progress have been made by people literally confined, whether by illness, house arrest, imprisonment, social restrictions, emotional and physical struggles, politics, environmental challenges, and finance—as well as quarantines for epidemics. At the same time, “genius” thinking—new thoughts, new ways—has come about through travel of people undertaking brave travels to new worlds, experiencing themselves as “strangers in a strange land.” And so will we. We will travel not only vicariously in the accounts of travelers, but in terms of our own learning.

We will be sleuths on the case of “revolutionary imagination” and “genius” as we individually and as journey companions embark on a pilgrimage to trace the steps of Exemplar “geniuses” (so we call them) who came up with new ways to see our world and think about ourselves as inhabitants on this planet—physically, emotionally, spiritually—people who crossed borders and frontiers in ways of thought, in architecture, music, literature, science, medicine, law, politics, environmental law and practice, education, and other fields that inform human progress. Our Exemplars were influenced by what they read and experienced from other minds, other cultures, other times. We will examine them as case studies for what we can learn about creativity in how we see each other and our earth, for leadership, problem-solving, community-building, world-saving.

By engaging with accounts of imagined travel, ourselves “traveling” in our own imaginations and recording this in our journals, as travelers always have, we will see what we can learn about ourselves as human beings: we will investigate travel depicted as a way of understanding the meaning of our own life journeys. In works ranging from

and staining!
"Gilgamesh" to Sophocles’ Sphinx, Homer’s *Odyssey*, Dante’s *Inferno*, Swift’s *Gulliver’s Travels*, Jules Verne’s *Journey to the Center of the Earth*, Lewis Carroll’s *Alice in Wonderland*, to Bradbury’s *Martian Chronicles*, Charles Dickens’ *Tale of Two Cities*, culminating in the “expats” of Oxford, London, and Paris, we examine the idea of travel depicted in literature as a learning journey, and learning as a travel journey, engaging with accounts of the disarray and transformation of departing from knowing and venturing into the unknown. “Why do we leave what we know best?” Charles Wright asks:

What is it inside us that keeps erasing itself

When we need it most,

That sends us into uncertainty for its own sake

And holds us flush there

until we begin to love it

And have to begin again?

What is it within our own lives we decline to live

Whenever we find it,

making our day unendurable,

And night almost visionless?

I still don’t know yet, but I do it. ("Journal in the Year of the Ox")

How is a work of imagination or even a history or documentation of knowledge a kind of travel? How does engagement with such work change our world? To what extent is learning and thinking itself a kind of neural travel? How does knowledge about travel behavior in the universe inform stories “old as time” that express and explain our world and ourselves—our purpose and challenge? Students will have the opportunity to research genius travel thinking in works associated with your majors and life interests. How does the human mind conceive and interpret the environment as part of the human story? In regarding tales and narratives composed around the globe over thousands of years, we inquire what may be most defining aspect of human nature—learning, and without jet lag!
Thank you for joining me on this journey together, this new land, this brave new world, of your own mind setting forth, transformational travel to invoke your energy, excitement, and genius!

THE GENIUS OF STUDY ABROAD: REVOLUTIONARY IMAGINATION
With Dr. Barbara Mossberg
Professor of Practice,
Clark Honors College, University of Oregon
Summer 2020
June 21-July 12
TRAVEL AS TRANSFORMATIONAL LEARNING:
THE INCUBATION OF GENIUS IN SCIENCE, ARTS, POLITICS, AND CULTURE

What is “revolutionary imagination?” A vision that changes the way we see, and think about, our lives, our world(s)—and how to live in this world of ours, new possibilities for what to make of it . . . what can be made of it . . . what should be made of it . . . imagination that literally changed our world—the environment we see, the streets we walk, the way we talk, the way we know, the way we treat each other . . . life and death, war and peace. It turns out that great minds who changed our ways to understand who we are and what we can do, and the hope and challenges in those perceptions, had something in common: study abroad!

How does travel change your life? How does travel change your mind?

Tracing the lives of genius, we become aware of the role of a diverse cross-cultural interdisciplinary environment in how those great minds came to be “great” and contribute to our world. We return to our learning communities and our own disciplinary studies and life goals as cognoscenti with increased knowledge—if not also panache—of “revolutionary imagination,” the independence in break-away heartbreaking and heart-making, earth-shaking thinking that inspires and generates great learning that matters utterly to our world.

We are exploring travel as an intention, as an art, an art that can be learned and practiced.

WHY AND WHERE WE’RE TRAVELING Through the practice of international education, in self-styled study abroad, artists, scientists, scholars, and activists were drawn to, and inspired and influenced by, the interdisciplinary hubbubs that Dublin, London/Oxford, and Paris represented. Recreating the experience of representative geniuses of many kinds, we study “study abroad” to investigate how a vibrant interdisciplinary and cross-cultural learning community impacts creativity, as the human imagination develops new ways of conscience and consciousness, in thinking, seeing, and representing our world.

WHAT WE’RE SEEING AND HOW WE’RE SEEING IT “Genius” (as our course is known) investigates dynamically interactive international and interdisciplinary aspects of creativity. Revolutionary imagination is seen in movements in architecture, landscape, expressive arts, science/technology, and legislation on
human rights and equality.

Whether islands or continent, in each iconic place of ancient world civilizations, students retrace the literal and intellectual paths of people who developed new ways to conceive and express our world, and live in it in transformative ways.

As it turns out, these paths entailed “study abroad,” crossing seas and borders in imagination and fact. From ferries to trains, over and under seas, we’ll travel just as our exemplars first did, virtually feeling the spray and swells, the afternoon sun in the park, the morning sun along the river, the libraries and cathedrals and streets and shops and places to eat and drink, prisons, squares where battles raged, engaging the literal world of some of the greatest world literature and transforming minds and history informing how we live today.

Class gatherings present and discuss phenomena of human consciousness and conscience regarding fellow humanity and our environment, taking into account natural and “made” environments of parks, monuments, art, architecture, cultural sites, watering holes, and happenings, each a lens into an on-going story of how imagination, creativity, and genius are incubated and nourished.

OUR METHOD

Like geologists, we drill down to the intellectual forces that result in ideas and products and actions that change how we see and think.

Like botanists, we consider the roots of generative theories and concepts our civic culture needs to survive.

Like cultural historians, we track influences upon minds and movements, whether they result in a cathedral or “liberte, egalite, fraternite,” a theory of relativity or a new kind of human expression.

Focusing on exemplar iconic figures who engage with genius loci, the spirit of place, each locale an international hub of interdisciplinary thought, we examine the intersections of technologies and arts, natural and civic laws, and literature and drama in new, breakthrough, independent, and liberating thinking on freedom, liberty, equality, beauty, civilization and humanity itself.

We have a remarkable opportunity to take “revolutionary imagination” literally, as we study writers and thinkers engaged with transformational work in their communities. The context of our writers includes contemporary accounts as Ireland looks back over 100 years to the 1916 uprisings that are a lens to today’s news of Brexit; the relationship between Ireland and England is a microcosm of relations between countries from earliest human days, a lens into how people transcend
borders, expectations, and conventions to express genius in every field of thought, with life and death stakes for people and communities and countries. Similarly, we will recreate patterns of the relationship between England and France—itself a function of “revolutionary imagination.” Our reading and dramatic texts pivot on this history.

Thus, our classroom is the same “study abroad” classroom that nurtured our exemplars of genius, using texts to recreate revered university libraries and halls, to museums and civic and sacred places, to parks, riverbanks, and watering holes. What is it about “study abroad” that transforms learning? By our own study of study abroad, our curriculum and methodologies of learning recreate the paths of genius doing “study abroad” in these places (and yes, they did get credit).
COURSE LEARNING DESIGN:
“We shall not cease from exploration” — T.S. Eliot

Studying Study Abroad to Learn About Learning:
A Methodology of Experiential Learning

Active Learning About Learning Across Discipline and Geography

We have a chance to study and experience the phenomenon of learning as we investigate the literal evidence of shaping forces of what is considered “genius.” We take an active, activist role in our own learning about the role of study abroad in genius, literally mapping and scoping out the nature of “genius” through actual study abroad ourselves.

We trace the paths and development of creative minds in many disciplines. In going “to and fro,” from one place to another in the footsteps of “genius,” we have an opportunity to understand the dynamics of the role that access and exposure to different cultures can have in one’s intellectual and creative development.

Course Hypothesis

The proximity of London/Oxford and Dublin as well as Paris explains their history of engagement. Yet despite their geographical symmetry each city is distinct in history and culture to the extent that cross-cultural intersections profoundly influence new thinking that in turn impacts each culture.

Whether a revolutionary building, as Christopher Wren’s St. Paul’s Cathedral or Eiffel’s Tower, or a discovery, as Einstein’s formula, or hat, as Coco Chanel’s, or independence movement, as Ireland’s or France’s revolutions, we will see how “study abroad,” traveling back and forth between the cultures and ways of thinking, has led to new worlds and ways of seeing.

Learning Frameworks: Iconic Texts

Our class learning framework builds on these cultural dynamics in iconic texts. Superficially unconnected, our texts deal with revolution and its roots of vision as a result of “study abroad, including novels set in London and Paris about the goings on between them.

Framed by our program’s honorary philosopher in residence, travel avatar Alain de Botton, and Lewis Carroll’s Alice in Wonderland, our understanding of travel is augmented as we recreate epical Chaucer’s Canterbury Tales, Charles Dickens’ A Tale of Two Cities (and Victor Hugo’s Les Miserables), Joyce Cary’s artsy The Horse’s
Mouth (A wild Irishman high on William Blake deconstructing London into an art installation), Oscar Wilde’s wily take on things British, *The Importance of Being Ernest*, Jonathan Swift’s take on things human in *Gulliver’s Travels*, Lewis Carroll’s mathy mind trip in *Alice in Wonderland*, Sir Peter Shaffer’s rousing archit-eco play *Lettice and Lovage* — dealing with the history of the momentous intercultural influences of each city, as well as Steve Martin’s tour de force, *Picasso at Café Lapin*, set in an actual Paris café still operating by the same family dramatized in the play. Whatever the form these texts take, we see the arts and sciences of revolutionary imagination as cultures, languages, and ways of seeing and being collide and create new worlds.

On this note, we discuss Shakespeare’s *The Tempest*, revealing how this 1600’s play about how a “brave new world” was being encountered was based upon study abroad in Shakespeare’s time, and the history of Irish-Anglo relations.

In individual and group research projects, these literary works of travel, including the travels between our cities, are investigated for their historical and cultural content as a lens into the shaping forces of intellectual discovery and creativity across disciplines: history, architecture, arts, literature, science, technology, governance, community, and civic phenomena of each culture.

**Learning Frameworks: Engaging Course “Texts” in Visible Culture**

Similarly, we will build on the symmetries exposed when we consider how London/Oxford, Dublin, and Paris “eye” each other geographically and culturally. We compare the narratives of development of the London “Eye” and the Eifel Tower, St. Paul’s Cathedral, St. Patrick’s Cathedral, and Notre Dame, Darwin, Berkeley, and Goethe, Virginia Woolf, James Joyce, and Gertrude Stein, The Tate Modern, National Museum of Ireland, and L’Orangerie and Musee D’Orsay, The Victoria and Albert and the Louvre, the pub and the café, the Thames, Liffey, and Seine, Turner and Blake, and Monet and Picasso.

**Learning Frameworks: Integration of Theory and Practice**

Though texts and cultural experiences, we trace how the cognitive flow among London/Oxford, Dublin, and Paris, results in a blur of creative velocity.

To get us started, as observers and cultural anthropologists sleuthing genius, we recreate the MO’s of genius as readers and writers. We study what our Exemplars read and wrote. We keep journals tracking our own observations and reflections and learning, including sketches and limns. We read Ralph Waldo Emerson’s “American Scholar,” “Self-Reliance,” and “The Poet,” to provide a foundation for a theory of genius: valuing one’s own thinking, and writing it down. We read accounts of people who model “revolutionary imagination” invoking the human
experience as one of travel to foreign places. We consider de Botton’s works on Proust, travel, art, and architecture, and such texts as Chaucer’s *Canterbury Tales*, Shakespeare’s *Tempest*, Swift’s *Gulliver’s Travels*, Jules Verne’s *Journey* chronicles, Tennyson’s “Ulysses,” Carroll’s *Alice in Wonderland*, Dante’s *Inferno*, Cervantes’ *Don Quixote*, Rostand’s *Cyrano*, beginning with *The Odyssey*, as critical thinkers for cultural historian sleuthing, but also as writers, imaginatively engaging with the texts to create our own versions that illuminate the genius in one’s own life. We not only engage these works imaginatively, but will each compose our own version of de Botton’s *How Proust Can Change Your Life*, using your experience tracing your own Exemplar as a basis for your work.

Each student chooses a personal Exemplar to follow based on your own life and career interests, field, and major. “Un-Final” projects on the impact of your own study abroad will be designed and presented as a stage (literal and metaphoric) for further research and development in one’s field, including for thesis, internships, grants, fellowships, and graduate and professional school preparation.

Through reading, reflecting, and active engagement with texts, we learn what it is to encounter and engage new worlds, not only experiencing “others,” but the glory of understanding oneself as “other”--equally strange, mysterious, and worth knowing better. We learn the excitement of new learning. In our literal and metaphoric travel, we discover the genius of being human, and “return home . . . to know the place for the first time” (T.S. Eliot). Through changed eyes, we see both our world and ourselves as new. And the journey begins . . .
CALLING ALL COGNOSCENTI! OR, HOW TO INVoke YOUR INNER PANACHE

ARTISTS and SCIENTISTS
IMAGINATIVE REVOLUTIONARIES IN THOUGHT, ACTION, and SOCIAL CONSCIENCE

COME TRACE THE TRAIL OF GENIUS WHERE THE DISCIPLINES DRAW A WAVY LINE AND CONVERGE

Hemingway called Paris "a movable feast." And when Humphrey Bogart says to Ingmar Bergman in *Casablanca*, “We'll always have Paris,” or you hear “a man tired of London is tired of life,” you'll nod wisely—cognoscenti. Come choreograph your own feast of the mind and spirit with this unforgettable experience of living in a historic living laboratory of creativity, retracing the paths of literary, political, intellectual, and artistic genius whose “study abroad” across disciplines developed new ways of seeing that changed how we know, think about, and enjoy, our world and lives.

A course of active, activist global learning that builds on the Clark Honors College momentum in international and interdisciplinary study, and University of Oregon’s commitment to integral international education; open to college students nationwide if space permits.

Course size: 14 Students
(CHC Credit: Colloquium 421; UO 300-level
4 Credit Hours for Part One (Theory); Dates: June 21-July 12, 2020
Location: Each student is present through technological genius.
Faculty Leader Dr. Barbara Mossberg, Clark Honors College Professor of Practice
UO GEO Project Coordinating Team
THE GENIUS OF STUDY ABROAD: REVOLUTIONARY IMAGINATION
Dr. Barbara Mossberg, Professor of Practice
Clark Honors College, University of Oregon
Summer 2020

SEGMENT ONE: THE THEORY

TRAVEL AS TRANSFORMATIONAL LEARNING

COURSE DESCRIPTION

“I went to the woods because I wished to live deliberately” — Henry David Thoreau

“When I went to Venice I discovered quite simply and incredibly that my dream had become my address” — Marcel Proust

“I have known it all, already” — T.S. Eliot, “The Love Song of J. Alfred Prufrock”

“We had the experience, but missed the meaning” — T.S. Eliot, Four Quartets

“The pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to.” — Alain de Botton, The Art of Travel

It’s all about the mindset: and that is what we are going to develop through studying study abroad as a way of learning that is called “genius.” But it’s about the destinations as well: how can these places generate our own imaginative travels of understanding, recognition, and perception?

This is the first segment of an intertwined program of theory and practice of study abroad as a way of personal and intellectual discovery, learning, and growth.

How does one prepare for a trip that will shape your life and thinking in new ways? Before we ever set foot in a foreign land, we pack our mental bags with practical theory: how to get the most out of the study abroad experience, doing it the way our exemplars did—that is, writing and reading to prepare for the chaos of not knowing, the challenges that lead to transformational learning and new thinking.
Then we put theory into practice, as we recreate the experience of people whose vision across the disciplines and cultures changed our world; we walk in their footsteps as they learned and worked in London/Oxford and Paris, transformed in their ways of thinking not only by being in a new culture, but being new themselves.

Study Abroad Can Be the Agency of Transformational Learning

“Make it new”—Ezra Pound
“There is nothing people hate so much as a new experience”—D.H. Lawrence

The theory: Challenged in a different environment where one does not know it all, one can become new and different to oneself; such change leads to new thoughts and possibilities for what can be created and known. In this course, we learn from models across disciplines how study abroad can be the agency of transformational learning. Examples of creative genius in science, architecture, literature, philosophy, and arts that transformed how we see our world, think about it, express it, and live in it, reveal the learning that occurs from culture shock, placing oneself in a foreign culture not only to experience others as “foreign” but to be experienced as foreign oneself. As people perceiving strangeness inside and out through the study abroad experience, self-knowledge and worldliness become inextricably related.

We recreate the ways exemplars conceived and negotiated their travel and time in a foreign place by reading travel accounts, philosophy, and journals, learning about various ways to make journals agencies of significant learning and discovery, and other ways to develop appreciation and insight as a response to one’s environment. We study the ideas, as Thoreau said, in living “deliberately,” by going “away.”

Ezra Pound commanded, “Make it new.” D. H. Lawrence reflected, “There is nothing people hate so much as a new experience.” Being a stranger in a strange land: writers experience it as cognitive catastrophe, deus ex machina, and explore the degree to which it is even possible to have a “new experience” after all—even as we see them developing new ways to think. Pound and Lawrence who each are writing travelers express the challenge and opportunity of being in a new place. In studying writers who document both the struggle to perceive and experience newness, and the motivation to make something “new,” we learn the theory of learning itself. Studying self-reflective documents of discovery by “geniuses” in multiple fields is formative in providing a foundation for our own engagement with Dublin, London/Oxford, and Paris, when students build on this research and analytical work by keeping a journal of “continuous exploration,” observation, and engagement, literally walking in the shoes of the exemplars who model the results of “study abroad.”
Curricular Grounding: a set of common academic readings organized by progressive units; they will be referred to in lectures and assignment prompts throughout the two courses.

Based on *A Reader for Transformational Learning: Theory and Practice*, an anthology of theory articles on “seeing with new eyes” from multiple disciplines, developed for this class (cultural anthropology, landscape architecture, art, psychology, education, linguistics, and humanities), analysis and reflection on the role of exposure to difference in creativity and discovery, and the role of a multicultural, interdisciplinary environment in new learning.

**Unit One: The Possibility of a New Experience**

Alain de Botton, *The Art of Travel, How Proust Can Change Your Life*

Mary Catherine Bates, *Peripheral Vision*  
(an anthropologist, daughter of Margaret Mead, discusses the role of proximity to difference, not only in living in a different culture, but the influence of immediately adjacent different cultures).


**Unit Two: The Opportunity in a New Experience**


A stroke, the view of earth from space, being “lost:” Excerpts from astronauts, neuroscientists, physicists, and interdisciplinary scouts and forward observers--Marcel Proust, Ralph Waldo Emerson, Story Musgrave, Richard Feynman, Johann Wolfgang von Goethe, Jill Taylor

**Unit Three: Talking the Walk of a New Experience**


**Units Four-Six: Walking the Talk of a New Experience**

Journal excerpts on the art of observation and attention for science and discovery include:
Charles Darwin, Einstein, Beethoven, Mark Twain, Thomas Jefferson, Alexis de Tocqueville; excerpts on training the mind for translating experience into meaning: Virginia Woolf, Anais Nin, Franz Kafka, Oscar Wilde, W.H. Auden, Madeleine L’Engle, Sylvia Plath

**Units Seven to Ten: “. . . to taste life twice”**

Readings from writers and thinkers who developed new ways of understanding and representing experience as a result of study abroad, including Alfred, Lord Tennyson, Anais Nin, Marcel Proust, W. D. Howells, Mark Twain, T.S. Eliot, Ezra Pound, W.S. Merwin, Robert Graves, Thomas Merton, Ralph Waldo Emerson, Hemingway, Gandhi, the Romantics, Goethe, Leonardo da Vinci, Tolstoy, and—metaphorically--Nelson Mandela and Emily Dickinson.
Course work is described below:

Summary

- Discovering One’s World Through Writing and Text: An Observer’s Journal
  - What kinds of journal writing express and develop one’s own way and purpose of keeping a journal as an intellectual and literal explorer?
  - The student’s journal chronicles your reflection and analysis of the works we study. Prompts, exercises, course meetings, and writing experiments help students engage with the journals of “genius” in diverse fields and imaginative works, leading to greater reflection and insight about the usefulness of a journal for kindling and sustaining “revolutionary imagination” and an experience of our world as Wonderland.

- Guest Course Exemplar *Genius Loci*
  - Alain de Botton

  ▪ Major texts that students will engage with include:
    - *The Odyssey*
    - *Canterbury Tales*
    - Emerson’s Essays
    - *Walden*
    - *Alice in Wonderland*
    - *How Proust Can Change Your Life*
    - *The Art of Travel*
  
  ▪ Course thematic texts:
    - *Gulliver’s Travels*
    - *Journey to the Center of the Earth*
    - *A Tale of Two Cities*
    - *The Hunchback of Notre Dame*
    - *The Horse’s Mouth*
    - *Cyrano de Bergerac*
    - *Don Quixote*
  
  ▪ Course preparatory texts for productions abroad:
    - *The Importance of Being Ernest*
    - *Lettice and Lovage*
    - *Picasso at Lapin Agile*

  - Engaging with a text as an experience in and of itself, and writing about one’s own experience observing and interacting with the natural and “made” environment(s), students create as well as record
The final portfolio journal for each student documents this process of self-discovery and continuous exploration as life-long learners. DUE July 13, 2020

- Individualized Original Research Project: Transformational Learning
  - In this assignment, students identify and research a discovery or invention of a new way of seeing and understanding the world that is personally meaningful in your own studies and field, and consider the possible role of journal keeping—and study abroad—that led to this new learning.
  - A Genius Exemplar
    - Students will each choose an Exemplar of a figure in your field who developed and/or expresses new thinking and revolutionary imagination, literally or imaginatively, in Dublin, London/Oxford and/or Paris. Students will identify and research this figure, and develop a map of the figure’s “journey” that will guide your own on-location studies. Based on the map, students develop a To Do List identifying the places you will go to walk in the paths of genius.

PART ONE: TRAVEL AS TRANSFORMATIONAL LEARNING

Reading, Written Work, and Learning Outcomes

Journal and Exemplar work is reviewed for feedback in conferences.

Preparation for Study Abroad in films, plays, and staged readings:

- Alain de Botton, *How Proust Can Change Your Life*, *The Art of Travel*
- Chaucer, *Canterbury Tales* (Prologue)
- Cervantes, *Don Quixote*
- Edmund Rostand, *Cyrano de Bergerac*
- Sir Peter Shaffer, *Lettice and Lovage*
- Steve Martin, *Picasso at Lapin Agile*
  - (recommended: Victor Hugo, *Les Miserables*)
- Charles Dickens, *A Tale of Two Cities* (revised)
  - (recommended: Shakespeare, *The Tempest*)
- Jonathan Swift, *Gulliver's Travels*
- Joyce Cary, *The Horse’s Mouth*
- Oscar Wilde, *The Importance of Being Earnest*
Lewis Carroll, *Alice in Wonderland*  
Homer, *The Odyssey*  
- and excerpts from James Joyce, *The Dubliners, Portrait of the Artist as a Young Man*, Tennyson’s *Ulysses*, and poetry of W.B. Yeats, Sylvia Plath, T.S. Eliot

**Learning Outcomes:** Students will acquire a theoretical framework for study abroad as a principle of transformational learning. Students will practice reflection and analysis as tools of observation and discovery for science and environmental knowledge, language and art, leadership and design. Students will learn from the observation and literary practices of leaders, scientists, artists, and philosophers who have “revolutionary imaginations”—game changers that changed their (and our) world. Students will experience different strategies and modes for journal writing as a way both to capture and to develop knowledge and meaning from new experience and observation; by the time they arrive in the foreign countries, students will have deepened their capacity to write on-location and develop their capacities for new thinking. Based on experimental writing from models across the curriculum, students will develop their own learning style of engagement through a journal that furthers self-knowledge, creativity, and new thinking in their fields. Students will begin exploring through the lens of exemplars’ learning a way of valuing interior and exterior diversity, the experience of “otherness,” being both “other” in a different culture, and experiencing otherness. Students will gain a model and methodology of analysis and reflection with which to deepen perception, appreciation, and critical thinking about one’s environment. Students will develop research and visual mapping of creative development for greater knowledge of the roots of leadership across disciplines and fields.

**THE GENIUS OF STUDY ABROAD**

**REVOLUTIONARY IMAGINATION**  
**INCUBATING GENIUS IN SCIENCE, ARTS, POLITICS, AND CULTURE**

Through the practice of international education, in self-styled study abroad, artists, scientists, scholars, and activists were drawn to, and inspired and influenced by, the interdisciplinary hubbubs that Dublin, London/Oxford, and Paris represented. Recreating their experience, we “study abroad” to investigate how a vibrant interdisciplinary and cross-cultural learning community impacts creativity, as the human imagination develops new ways of conscience and consciousness, in thinking, seeing, and representing our world.

Whether tragically in London with Charles Dickens’ *A Tale of Two Cities*, or Paris with Victor Hugo’s *Les Miserables*, or comically in Chaucer’s *Canterbury Tales* or Irish Oscar Wilde’s *The Importance of Being Ernest*, or Oxford’s Lewis Carroll’s *Alice in Wonderland*, characters go to and fro as a necessity of the mind’s vital freedom.

Our program’s students will recreate this flow as we examine side-by-side interactive cultures, with distinct languages, histories (sometimes as tragic enemies), architecture, and cultural ethos. Walking in the footsteps of those who did a “study abroad” in Dublin, London, Oxford, and Paris, shadowing genius, illuminates how the mix of cities incubates creativity—travel itself as a meeting place of *genius loci* in new literature, science, arts, and thinking about society and humanity itself.

**DESCRIPTION OF IMAGINARY COURSE TRAVEL:**
**Hang On to Your Hats**

*Let us go, then, you and I...* —T.S. Eliot

*In from the silent winds of timelessness,*  
*In from thicket of cloud and stalks of rain,*  
*The lone seagull came.* —Michael Haggertay
RECOMMENDED AND BACKGROUND READINGS

A course commons, and a digital and printable anthology of readings, The Interdisciplinary Mind, Genius at Large

Created for this course, this “commons” provides examples of readings from literature, science, history, and politics documents as course preparation (read and performed en scene, and to accompany virtual and eventual literal fields trips). A recommended list for further reading of program and course themes is below, and each student will have their own list of readings based on discussions with me related to your major and life interests. Participants in the program will have the chance to engage with works that are relevant to your specific interests; in this theory course, participants will develop, based on your statement of interest, a customized starting bibliography of works to consult before, during, and after the program, that will be further developed as part of the course learning outcomes.

Theory Framework (building on readings for Theory Segment of Program):

Ralph Waldo Emerson, “American Scholar,” “Self-Reliance,” “The Poet”

Mary Catherine Bateson, Peripheral Visions: Learning Along the Way (an anthropologist’s guide to learning, making the most of new cultural terrain)

James Gleick, Chaos: Making a New Science (drawing on literature and art, this narrative of the interdisciplinary intersections resulting in emergent science features Paris architecture such as The Opera House to explain the neuroscience and engineering of beauty in theory and practice, as well as the physics and science of some of the art, philosophy, and literature created in Paris)

Jonah Lehrer, Proust Was A Neuroscientist, essays on figures in multiple disciplines practicing and innovating in Paris through interdisciplinarity

Peter Gelb, How to Think Like Leonardo da Vinci, the interdisciplinary mindset of creativity, with Paris as a specific backdrop


Writings from T.S. Eliot, Water Pater, Mathew Arnold, Edmund Spenser, Wordsworth, Lewis Carroll, Kenneth Grahame, Einstein, Picasso, Einstein, Claude Monet, Goethe, Emerson, and Gertrude Stein

[On Sir Christopher Wren] Lisa Jardine, On a Grander Scale: The Outstanding Career of Sir Christopher Wren (2003), and Adrian Tinniswood, His Invention So
Epic Framework for Travel as Transformational Learning and Revolutionary Imagination:

Chaucer’s *Canterbury Tales*

Dramatic Framework for Revolutionary Imagination:

Steve Martin, *Picasso at Lapin Agile* (lectures and field trip at the actual Cafe, a cabaret still run by the family who was there when Picasso, Einstein, and others used it as their rendezvous to discuss their work; original art from the period is still displayed)

Sir Peter Shaffer, *Lettice and Lovage*, set in London, dealing with medieval, Renaissance, and contemporary culture, history, architecture, and literature.

Oscar Wilde, *The Importance of Being Ernest*

“Novel” Framework for Revolutionary Imagination:

Victor Hugo, *Les Miserables* (and *Hunchback of Notre Dame*)

Charles Dickens, *A Tale of Two Cities* (and selections from *Our Mutual Friend* and *Oliver Twist*)

Joyce Cary, *The Horses’ Mouth*

Ernest Hemingway, *A Movable Feast*

Jonathan Swift, *Gulliver’s Travels*

Lewis Carroll, *Alice in Wonderland*

Gertrude Stein, *Picasso, Matisse, and Me* [a study of genius], from *The Autobiography of Alice B. Toklas*; and *Paris, France* (a memoir of the role of place in the intersections across disciplines that create innovation and “genius”), *What is Genius?*

James Joyce, from *Dubliners*, *Ulysses*, *Finnegan’s Wake*

Marcel Proust, from *In Search of Lost Time*
COURSE CURRICULAR STRATEGIES, OUTCOMES, AND LEARNING PLAN

All work DUE July 13, 2020; work will be discussed and reviewed throughout the course in dedicated conferences, and in follow-up advising.

An Explorer’s Portfolio: What and How Have You Learned?

- **Departures: Discovering One’s World Through Writing and Text: A Learner’s Journal**, 50% (This includes your Bench project, responses to questions in this booklet regarding the readings, and assignments and prompts sent to you by email, Canvas, and in group gatherings.

  Learner’s Journal

  Students will keep your own journals including sketching and arts of observation in The Bench Project, a series documenting progressive experimentation with environmental stimuli. This is where your learning is not only documented but generated. Students will read and provide interdisciplinary and multi-disciplinary responses to professorial prompts, literature, art, and other works of revolutionary imagination, conscience, and consciousness. You will be asked to analyze patterns in the Exemplar presentations for a theory of “the genius of study abroad.” In course prompts, you will have a chance to reflect on your learning. You will be asked to consider in what formats your journal can emerge in essays, thesis, poetry, art, drama, application letters, op-eds, speeches, grant proposals, publications in your field. Your Journal will conclude with the questions of What did you learn from engaging with your Exemplar as you literally map your Exemplar’s footsteps in learning? What have you learned about yourself as a learner? Sample prompts are included below. This is a hefty, weighty, serious, and generative tome you are writing to take you forward to your life next stages. 50%

Essays and Presentation

1. Mini Essay: My Life as *The Odyssey* (10%)
2. Mini Essay: My Life as *Alice in Wonderland* (10%)

What does learning about Others’ imaginative journeys matter in one’s own intellectual development? These epistolary essays give you the opportunity to formulate a contemporary version of communication with the world that is analogous to how our artist/scholar/scientists developed strategies to notify the world of their thinking, progress, and achievements. Based on your journal of active learning, your engagement with Other and Being New, in terms of generative sense of place and *genius loci*, you will write intellectual equivalents of “letters
Travel as Transformational Learning

Mossberg – Summer 2020

home,” a reflection on your own learning about yourself and the world through the study of “study abroad.” You may conceive your letters about learning through being in a new place in formats across media, expressive of your major, including maps, blogs, lectures, editorials, art, and other work for exhibitions, installations, collections, performance, columns, etc. How [Your Exemplar] Can Change Your Life is a direct application that expresses your learning is through engaging with Alain de Botton’s How Proust Can Change Your Life. You will write your own version, based on your own Exemplar. Length and format will depend upon your figure and your own authorial proclivities and aspirations. 10%

Research Papers and Presentation

1) Invention Paper (10%)
2) Exemplar Paper and Map (10%)

- **Exemplar Research Paper and Mapping Genius Project.** Oral Presentation of Exemplar (Written/Media Documentation), Research Paper, and Map, 10%

Through the Magic Mirror Looking Glass: Individualized Research Illuminating Your Learning Path

- Identify and research a “Genius Exemplar.”

Your Exemplar is a personage (historical, mythic, literary, legend, contemporary) who has made a leadership difference in his/her world, achieving something you value and admire, who has done “study abroad”-- whose learning journey engages with the actual or imaginary Dublin, Oxford, London, and/or Paris. (Your biographical research to be turned in, min. 10 pp., plus bibliography/sources.)

- Narrative Structure Guidelines:
  - Tell why you chose this Exemplar in terms of your major, and career and life interests and goals.
  - Consider your Exemplar’s formal and informal education and experiences that led to the kind of achievements and learning that are important to you, your world, your goals and values, and how you wish to live your life.
  - How important was knowledge and experience of “foreign” places, and specifically, our program cities, to your Exemplar?
  - To what extent is your Exemplar interdisciplinary?
  - What qualities distinguish your Exemplar’s achievements?
  - What do you perceive in your Exemplar’s story of relevance to your own life?

- Make a map of your Exemplar’s significant places in terms of educational experience and learning. In course time dedicated to individual research, with map in hand and mind, you will be tracing your Exemplar’s literal footsteps, walking on his/her path as you identify key moments and places in his/her journey to become and do what you feel matters to our world.
- Make a To Do list in which you map out your destinations as you follow in your Exemplar’s footsteps.
- You will track what you learn from this exploration in your journal in Part Two, and at the end of the course, as part of your final portfolio journal, you will reflect on what you have learned in the process of engaging with your Exemplar.

- Invention Paper: The Roots of Revolutionary Imagination Research Paper (10 pp.)
  In this assignment, students consider a discovery, invention, practice, or creation that is personally meaningful in your own studies, field, and life. You will investigate its history, and the role of “revolutionary imagination” in generating this new way of thinking and acting. In this research, you will consider the role of reading and writing, and journal keeping—and study abroad—that led to the inspiration and leadership of new learning and expression of revolutionary imagination.

**Contribution to the Learning Community**

As a collaborative learning community, each student’s “presence” and participation are critical to the success of the learning of each other member and the group as a whole. Intrinsic to the course is the spirit that honors the importance of what each student brings to the group. A collaborative spirit, cooperation, leadership, responsibility, attitude, energy: students are credited for their contributions of spirit and learning.

**Advising**

Students will have the opportunity for focused advising on research and study opportunities external to the course. As you process your study of study abroad, through journal, and reflective essays, annotated bibliography, and other work, weekly tutorial conferences will consider how these may be focused or developed into a further research project, thesis proposal, or graduate work.

**COURSE OBJECTIVES**

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<th>Course Objectives and Learning Outcomes</th>
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<td>This is a course creating a community of active learning in research on cultural phenomena known as “genius.” In the study of study abroad, students demonstrate reflective thinking, active learning, and scholarly analysis of factors that generate new thinking, consciousness, and conscience, through close textual reading and writing in engagement with exemplar figures and invention history across disciplines and those related specifically to their fields. Students study journals, literary works, and learning theory, and experiment with their own voices as journal writers, to produce a learner’s journal that documents learning and expresses and develops their own way of observing and response both to external</td>
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natural and “made” environments and intellectual forces. Students engage with literary texts of exploration of consciousness to reflect on their own lives as learners, including essays on *Alice in Wonderland* and *The Odyssey*. Students research inventions and generate real-world applications of their own learning, converting their journal writing into scholarship that is relevant to their own fields of professional interest and development for further development. Students express transformational learning in multiple formats across media. Students create a living cultural history in researching, developing, following, and documenting a map of their exemplar. Students read, research independently and in groups, and perform a play, and present their learning on this play and two novels set in our learning abroad locations. Students read and comment on work of philosophers, poets, dramatists, artists, essayists, journalists, and historians, applying their own exemplar research to a book format of philosophical advice based on course exemplar Alain de Botton’s *How Proust Can Change Your Life*. Through the acts of writing, reading, art, photography, and other means of the study of study abroad, as well as gathering together for course presentations and discussions based on cultural history and their own work, students recreate the learning community and experience of people who made “study abroad” an agency of transformational learning.

**COURSE LEARNING DESIGN SUMMARY:**

“We shall not cease from exploration” – T.S. Eliot

We have an opportunity to understand the role that access and exposure to different cultures can have in one’s intellectual and creative development. We have a chance to study and experience phenomena of learning as we trace the literal evidence of shaping forces of what is considered “genius” across disciplines.

The class learning framework recreates the kinds of mental preparations that travelers take on learning journeys. Each day our class gathers in the morning to discuss the course plans, readings, and projects. Two to three times a week, there will be student presentations on the research, projects, and written work. Intellectual, the course begins with a framework of Alain de Botton’s *How Proust Can Change Your Life*, and then systematically builds on symmetries of texts: explorations of Homer and Lewis Carroll, and novels of exploration (set respectively in London and Paris and the going to and fro between them – Dickens’ *A Tale of Two Cities* and Victor Hugo’s *Les Miserables*) – and plays, equally set in London and Paris and dealing with the intercultural influences of each city – Oscar Wilde’s *The Importance of Being Ernest*, Sir Peter Shaffer’s *Lettice and Lovage*, Shakespeare’s *The Tempest*, and Steve Martin’s *Picasso at Café Lapin*. These literary
works are investigated in individual and group research projects for their historical and cultural content as a lens into the shaping forces of intellectual discovery and creativity across disciplines: history, architecture, arts, literature, science, technology, and civic phenomena of each culture.

Morning lectures in iconic virtual locations will frame each thematic unit. Class gatherings combine reflection, discussion, Reader’s Theater, attendance at plays and concerts, and presentations. Modeling real-world active learning of the “genius” exemplars we study, our schedule structures time for reading/reflection/observation intrinsic to our Learning Outcomes. As real-world exemplars of revolutionary imagination spent significant time researching, reading, and writing, stimulated by these specific environments, our seminar dedicates time for independent individual and group research projects and transformational learning readings. We will gather and regroup daily as a learning community to plan and review our day’s formal program.

ASSESSMENT AND GRADING

Journal, 50%
Mini Essays, 10% each
Invention Paper and Presentation, 10%
Exemplar Research and Map and Presentation, 10%
How [Your Exemplar] Can Change Your Life and Presentation, 10%

In this learning community devoted both to intellectual achievement and creativity, your presence as we gather for presentations and discussion is vital to your own and the group’s development of knowledge. Your contribution and participation is a factor in how each of your presentations is assessed. In each case, effort is the single most important factor in assessment: the visible evidence of engagement in learning. Journals will be evaluated for completeness of prompts and evidence of effort and engagement with texts and assignments. Papers will be evaluated consistent with grading in a literature course requiring close textual readings and analysis, careful and artful writing, and research. Students will have feedback throughout the course so that you can incorporate this support for your development as a learner into your projects. From your first to your last journal prompts, you will be able to track and assess your own development as a writer and thinker, and incorporate what you have learned about yourself as a learner into your next projects. Towards this end, you will be asked to devise your own useful system of goal-setting and assessment of your work and learning as you go forward in your own life journey.
Grading Measures: Student and Course Objectives

“Try to be one of those on whom nothing is lost” – Henry James

Henry James, an Exemplar who crossed the Atlantic for his own study abroad, walked his talk. James’ dictum is our program anthem and MO, our criteria for success: trying to get the most out of every situation and opportunity—that is, learning. This is my vision of you on this program.

This program takes you exceptionally seriously as a student. Students have been selected for this program based on a record of singular academic success and motivation, initiative, discipline, responsibility, and ambition. The program is designed to further your aspirations, to enable you to take seriously your ambitions towards your academic and life goals; it is a structure in which you can put your whole selves to make it work best for you. Assignments will be tailored to leverage each student’s goals. Towards earning your grades and achieving your learning outcomes, students will be asked to discuss your learning goals and strategies in letters to me and our individual conference meetings. In all cases grades will reflect your hard but joyous, joyous but hard work of engagement with our course.

Grades for Part One include your written and project work and its presentation (100% of total grade). The earnest energy, commitment, dedication, and spirit you bring to our learning community are critical for everyone’s success. The attributes that are considered for your grade in this aspect are evidenced in effort, enthusiasm, commitment, respect for yourself as a serious learner, support for your fellow journeyers, and earnest engagement in the program itself.

The Journal in both courses is the main learning tool and evidence of learning. It will be evaluated for effort (how often entries are written, substance of entries, experiments with forms of response to your environment and your looking within), evidence of stretching and challenging yourself academically as you engage practitioners of new thought, and development—your progress as a learner self-consciously increasing your capacity to experience, see, savor, understand, articulate, and enjoy our world—and your own way of being in it. Your final entries will be a meta reflection on your own development as a writer and thinker translating new experience into new thought. The success of the program—my grade as your professor—depends on your enjoyment and respect for how far you can get when you put your mind to it. I will work with you closely to help you achieve your goals, and do everything I can to inspire and support you on this journey. I have great belief in your vision of where you want to go, and it is my honor and pleasure to be with you cheering for you on this journey.

Sincerely,
Name _______________________________
Major(s) _______________________________

EXEMPLAR PROJECT WORKSHEET:
In the Footsteps of Genius

TRAVEL AS TRANSFORMATIONAL LEARNING/
REVOLUTIONARY IMAGINATION

Portrait of Revolutionary Imagination

Worksheet for Paper

Why You Chose This Figure

1. Who is your exemplar? (Name, dates, place of birth and death, and where he/she lived and produced work you value)

2. What did this person achieve that you feel is important?

3. Briefly describe how this person epitomizes learning that you value.

4. What is this person’s relation to your major, your own life goals, and interests?

Using Your Exemplar As A Jumping Off Place For Your Own Learning

5. How did your exemplar become the person he/she became, and be able to do the kind of work that your exemplar achieved? (Education, experience, mentors, influences—who was your exemplar’s exemplar?)

6. What are the links to physical places and spaces where this work and inspiration occurred?

7. What was the role of their experience of travel and/or being in Dublin, Oxford, London, and Paris, as physical and cultural places?

8. Where does a study of your exemplar take you (literally)?
9. Where does a study of your exemplar take you metaphorically? Where do you imagine a study of his/her life and work can get you in knowledge you value?
EXEMPLAR RESEARCH PAPER WORKSHEET

Preparation for your Map and To Do List

Your answers to the Exemplar Worksheet will provide the structural basis for your research paper.

10 pages, including annotated bibliography (at least 12 sources).

This paper will provide you what you need to make your map and To Do List.
EXEMPLAR MAP WORKSHEET

Process

1. Based on your research paper, establish a timeline of places and work that your exemplar did in London, Oxford, and/or Paris. Be as specific as you can. Places to look for this include letters, journals, biographies, autobiographies, memoirs, works by colleagues, histories.

2. Develop a map in which you mark the path you will follow. This could include actual streets, buildings, parks, libraries, stores, public spaces, train stations, etc. It can include neighborhoods or regions. Places can be traced to your biographical sources, or you can infer them.

3. Your map can take any form.
EXEMPLAR TO DO LIST WORKSHEET

1. Based on your research paper, map, and timeline, create a To Do list in which you lay out places you will go. This is your tactical and strategic plan for walking in the footsteps of your exemplar.

2. Make your plans for research and engagement with the learning path of your exemplar, in terms of actual forays to the places and environments that influenced the work and learning of your exemplar.

3. Document the places you go, including in your journal, photography, art.

NOW YOU’RE READY TO HIT THE GROUND RUNNING! When you arrive, you will have your own active learning plan for individual research on location.
JOURNAL WORKSHEET

1. In this project, your journal is a tool or laboratory or studio in which you explore and discover the possibilities in your own thinking and learning.
   a. You can experiment with ways to capture the present, understand the past, and shape the future, in writing and sketching.
   b. You can analyze what you see and work out theories of why things are the way they are, and how they can be.
2. Your journal is a way to reflect, a magic mirror of your mind in the process of traveling.
3. It is a way to observe, be present in the moment, engage the past, imagine the future, think in new ways, and get to new cognitive places—a journey.
4. It is not only a chronicle of your learning and thinking, a documentation of your engagement, but it is the means to learning. In the process of keeping it, you will develop, grow, or change in your thinking; as you become aware of your changes, this awareness in turn will generate more reflection.
5. You are free to develop your journal in whatever forms and ways become useful to you, and to experiment with it, in terms of what you write, when you write, where you write.
6. One exercise that grounds the journal project is described below.
7. The journal is also the way that you can process what you read for our course and about your exemplar and other figures of interest to you.
8. The journal is a “meta” place where you reflect on your own learning.
9. The journal is your evidence of work in our courses.

**Bench Project:**

1. Find a bench in your immediate area on which to write a journal entry in whatever manner you choose, on whatever topic.
2. Photograph or sketch your bench.
3. Be sure to date (time, date, weather, circumstance of where you are) each entry.
4. Write another entry in which you observe and describe yourself observing as you write. [Meta work]
5. Read an entry from our Movable Fest Reader or Bibliography or course materials in how a person experiences a moment, or writes of a new experience.
6. Return to this bench and write a new entry of any kind.
7. Repeat the process several times, each time drawing from new models.
8. Write an entry in which you reflect on what you notice that you are writing—what you are learning from this process and your awareness of the kinds of things you are writing through engaging with other writers, and the anthropological regard of yourself as an observer.
9. Try out other benches for writing entries.—Result? (write in journal)
11. Upon arrival in London/Oxford/Paris, continue to write on benches and to document this process.
12. Return to your original bench and write an entry.

Questions to Consider

1. How does your actual environment as you write influence what you are writing?
2. How does your process of writing in your journal impact what and how you are seeing?
3. How does your writing in your journal impact what and how you learn?
4. What is the difference in your writing/thinking between being in a new place, and returning to the place you have been?
5. What are other physical places and spaces that impact what and how you are writing?
6. Where and when are best places for you to write?
   a. What environment inspires you?
   b. What physical spaces invoke your curiosity, interest?
   c. What other things influence what you observe, experience, see, and think about?
7. How have your journal entries changed in the process of exploring different locations and styles and possible kinds of writing for a journal?

Further Experiments with Journal

8. When you follow in the footsteps of your exemplar, write in your journal at the places and spaces this figure wrote and worked.
9. Pilgrimage entry: In what ways is your study abroad a pilgrimage?
10. In what ways is engaging with your exemplar in his/her places of engagement itself a pilgrimage?
11. Questions and prompts will be given throughout the course.

Sample prompts for your journal:

Bench project (writing and sketching) (see syllabus for worksheet)
How has learning something disrupted your life?
What is one thing you have learned that you value? How did this learning occur?
What would be in the museum of you?
What (where, how) would be the monument of your Exemplar?
What have you learned that surprised you?
In terms of Shakespeare’s words, name one you are grateful for.
What reality/experience/feeling have you had for which there is (yet) no word? Create a word and use it in a sentence.
What have you discovered about yourself in terms of what environment works for you on your Bench/in your journal writing? What inspires your most transformational learning?
How is Alice in Wonderland a playbook for your life?
How do you manage your flamingo? (from Alice in Wonderland)
What common features of education and experience have emerged from a study of our Exemplars?
Choose one art piece from a museum and tell a Martian what it’s all about and why it matters (to you)
Choose a museum setting you would love to work and live in.
What art would your Exemplar choose to have?
Write an entry in the voice of your Exemplar. Where is your Exemplar physically writing?
What would your Exemplar sketch?
What journal entry have you most enjoyed writing?
What assignments invoke the Genius within?
If this course had a test, what would it be?
What book/work would you read more of now?
How has being in the (imagined) footsteps of your Exemplar impacted your thinking of your own future?
Write a letter to your Exemplar.
Have your Exemplar write you back.
What would be lost if no one knew about your Exemplar?
Go back to your first entries. What do you notice? What happens to your voice, thinking, writing as you write daily in your journal?
Write your own Prologue profile of yourself/tale as a fellow journeyer as in *Canterbury Tales.*
To what extent is your learning path a pilgrimage? Where would your Exemplar go on a pilgrimage?
Where is there a need for revolutionary imagination and “genius” in your world?

Create a To Do list of your next steps.

Comment on e.e. cummings’
*somewhere i have never travelled, gladly beyond any experience,your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near

your slightest look easily will unclose me
though i have closed myself as fingers,
you open always petal by petal myself as Spring opens
(touching skilfully,mysteriously)her first rose

or if your wish be to close me,i and
my life will shut very beautifully,suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
the power of your intense fragility:whose texture
compels me with the color of its countries,
rendering death and forever with each breathing

(i do not know what it is about you that closes
and opens;only something in me understands

Travel as Transformational Learning (Mossberg) – Summer 2020
the voice of your eyes is deeper than all roses)
nobody, not even the rain, has such small hands

REMEMBER: The plot of this journal is your learning; the narrator hero is you; the happy ending is your learning about your own capacity for revolutionary imagination through the lens of your development of consciousness in seeing and experiencing our world.

Happy Benches!~
COURSE READINGS

Common Required Texts:
*Canterbury Tales*, Chaucer
*How Proust Can Change Your Life*, Alain de Botton
*Gilgamesh*
*Odyssey*, Homer
*Inferno* (Excerpts, on-line), Dante
*Tempest*, Shakespeare
*Alice’s Adventures in Wonderland*, Lewis Carroll
“Walking,” Henry David Thoreau (on-line)
*1000 Mile Walk to the Gulf*, John Muir (on-line)
*Tale of Two Cities*, Charles Dickens

Common Recommended Texts:
*Gulliver’s Travels*, Jonathan Swift
*Martian Chronicles*, Ray Bradbury
*The Worst Journey in the World*, Aspley Cherry-Gerrard
*Journey to the Center of the Earth*, Jules Verne

Common Film Viewing:
“Wizard of Oz,” “Around the World in Eighty Days”
Accessible Education - (see https://aec.uoregon.edu/best-practices-faculty for more information)
The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Academic Misconduct - (See https://dos.uoregon.edu/academic-misconduct for more information)
The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students’ obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism.

Reporting Obligations:

I am a designated reporter. For information about my reporting obligations as an employee, please see Employee Reporting Obligations on the Office of Investigations and Civil Rights Compliance (OICRC) website. Students experiencing any form of prohibited discrimination or harassment, including sex or gender-based violence, may seek information and resources at safe.uoregon.edu, respect.uoregon.edu, or investigations.uoregon.edu or contact the non-
confidential Title IX office/Office of Civil Rights Compliance (541-346-3123), or Dean of Students offices (541-346-3216), or call the 24-7 hotline 541-346-SAFE for help. I am also a mandatory reporter of child abuse. Please find more information at Mandatory Reporting of Child Abuse and Neglect.”

For additional information on suggested course syllabus content, refer to the following websites:

https://provost.uoregon.edu/syllabus-guidelines
https://investigations.uoregon.edu/suggested-syllabus-language