

Other Places, Other People, Other Pasts: The Culture, Art, and Technology of Tourism from Then to Now

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 Office hours: Fridays, 10:50-11:50 (or until no one is waiting), just outside our lecture hall, and by appointment

Note: All sections meet in person at their scheduled time and location. As you will see below, there will be many (but not all) Mondays on which there will be no in-class or real-time remote lecture meeting; the lecture material for those days will be replaced by pre-recorded videos that you may watch at your convenience before doing the assignments and attending the in-person lectures in the coming week. Please review the syllabus schedule carefully. **Attendance at all in-person meetings is required.**

Teaching Assistants and section assignments:

CAT	1C	MWF	11:00-11:50A	PETER 110	Patrick Patterson	patrickpatterson@ucsd.edu
C01	217895	M	8:00-8:50	YORK 4050B	Arturo Chiquito	archiquito@ucsd.edu
C02	217896	M	9:00-9:50	YORK 4050B	Arturo Chiquito	
C03	217897	M	10:00-10:50	CENTR 204	Alick McCallum	amccallum@ucsd.edu
C04	217898	M	12:00-12:50	CENTR 204	Alick McCallum	
C05	217899	M	1:00-1:50	CENTR 204	Reed Kendall	rhkendal@ucsd.edu
C06	217912	M	2:00-2:50	CENTR 204	Reed Kendall	
C07	217913	M	3:00-3:50	CENTR 204	Alaric Lopez	awl001@ucsd.edu
C08	217916	M	4:00-4:50	YORK 4050B	Alaric Lopez	
C09	217918	W	8:00-8:50	CENTR 206	Evelyn Vasquez	evvasque@ucsd.edu
C10	217921	W	9:00-9:50	YORK 4050B	Evelyn Vasquez	
C11	217924	W	10:00-10:50	YORK 4050B	Javier Medina	jmb224@ucsd.edu
C12	217925	W	12:00-11:50	YORK 4050A	Javier Medina	
C13	217927	W	1:00-1:50	CENTR 206	Paula Santa Rosa	psantaro@ucsd.edu
C14	217946	W	2:00-2:50	CENTR 204	Paula Santa Rosa	
C15	217948	W	3:00-3:50	CENTR 204	Samual Gaffney	sigaffne@ucsd.edu
C16	217950	W	4:00-4:50	CENTR 204	Samual Gaffney	

Course Requirements

Completion-only Assignments: 0% of the course grade, but required to pass the course

- Introductory Survey & Buckley Waiver
- Initial Reflection TA must mark these as complete
- Academic Integrity/Plagiarism Tutorial through the UCSD Library

Weekly Responses to the assignments — a total of nine responses (no response in Week 10); 70% of the course grade

Section Engagement – 10% of the course grade

iClicker scores — 10% of the course grade

- Grade is based on *participation* points (any response gets a point) and *quiz* points (correct answer required).
- See special clicker grade scale, below: *big rewards* for regular attendance, but *big costs* for not coming to class!
- It is *essential that you bring your clicker* to every in-person lecture meeting, beginning in Week 2.

Final Portfolio — 10% of the course grade

Required Texts/Technology

- Access to Canvas
- *They Say, I Say* CAT 5th Edition (you will use this also for CAT 2 & 3)

Course Objectives

By the end of CAT 1, students should be able to:

- Understand writing as a process (e.g., brainstorming, drafting, peer review, revision, reflection)
- Develop metacognitive and critical thinking skills
- Learn how to ask constructive questions.
- Practice writing as a learning strategy (this entails developing the ability to critically read, summarize, and respond to arguments)
- Learn how to read critically across a variety of genres and identify disciplinary discourse.

Core Course Concepts

By the end of CAT 1, students should be able to understand and define the following terms/ideas:

- Ideology
- History as narrative
- Production of Knowledge (Culture, Art, Technology)

Core Skills

Over the course of the term, students will practice and strengthen the following skills:

- Critical curiosity (active reading & asking productive questions)
- Summary (including identifying the parts of an argument when applicable)
- Analysis
- Paragraph structure
- Reflection & metacognition

Grading scale and polices: For grades A+ to D, we will calculate the course grade based on whole letter grades and grade points, not points/percentages. Each letter grade is (generously) assigned the number that is one point below the highest point for its range in the following scale, and then that number is used to calculate the overall course grade. For example, an A- on a particular course submission is entered as 92, whereas a B is entered as 86; please see below.

There will be NO “rounding up” of grades! We will calculate the course grade based on whole letter grades and the exact percentage point that corresponds to a particular letter grade. Accordingly, if your numerical average is, for example, 96.5 (or 96.6, or 96.99), your grade for the course will be an A, not an A+; you must reach 97.00 for an A+.

The numeric range for each final course grade is shown below, along with the percentage point used for entering letter grades in parentheses following the range:

Letter grade	Numeric range	Points / %	Letter grade	Numeric range	Points / %
A+	100-97	(100/100)	C+	<80-77	(79/100)
A	<97-93	(96/100)	C	<76-73	(76/100)
A-	<93-90	(92/100)	C-	<73-70	(72/100)
B+	<90-87	(89/100)	D	<70-60	(69/100)
B	<87-83	(86/100)	F	< 60-0	(59/100)
B-	<83-80	(82/100)			

For the F grade, the grade is entered either as the letter F or as a numeric score, based on the following criteria:

- For assignments that are complete and respond to the assignment and have no integrity issues, but are failing, the grade is entered as an F (59/100).
- For assignments that are complete and respond to the assignment and have no integrity issues, but which are turned in 10+ days after the due date, the grade is entered as an F (59/100).
- For assignments that have academic integrity violations for which the professor assigns a grade of F, the grade is entered as a 0/100. **Note that academic integrity violations may also result in an F for the entire course!**
- For any assignments that are not submitted, the grade is entered as a 0/100.

** Note: a *different scale will be used for the iClickers* requirement to yield a letter grade; see the clickers section below.

Assignments submitted after the due date will receive a 1-step deduction on the grade scale for every day it is late. Assignments will not be accepted after the due date of the Final Portfolio.

If you find yourself struggling and/or unable to complete your coursework, please reach out to me and your TA as soon as possible. You may also find it helpful to contact Sixth College Academic Advising.

I-Clicker requirement and how grades will be assigned for iClicker scores: All students will be required to purchase and immediately register for the course an I-Clicker device, available at the UCSD Bookstore. These will be necessary for in-class testing and for participation grades.

Clicker questions presented during the lecture will be a mix of "quiz" questions based on the required readings (a correct answer gets a point) and "participation" questions (any response gets a point). I anticipate that the mix of questions will typically be about 1/3 quiz questions and 2/3 participation questions. The number of questions on any given class day may vary somewhat, but I will adjust point values for each day's questions to ensure that each day ends up with a roughly equal value. Given the structure of the course and the clicker requirement, attendance at class sessions — and your presence from the beginning of the lecture time to the end of class — will be very important. Note that there will be at least some questions/clicker points at the beginning and end of class. **It is absolutely essential that you bring your clicker to class every day: we cannot offer make-up assignments for situations in which a clicker is forgotten.** (But note that the grade scale below builds in quite a lot of *automatic* forgiveness for an occasional forgotten clicker or an absence: e.g., getting only 80% of the possible points will still earn you a much higher grade of 96 — equivalent to an A

in the scale below — on the clicker requirement!) It will be very easy to get at least 80%, and thus an A for this requirement, if you attend class regularly and keep up with the course work!

Grade scale for the iClickers component of the course:

at least 90% of the possible points: an A+ grade of 100 will be entered (a major reward for engagement and attendance)
at least 80% of the possible points, but less than 90%: an A grade of 96 will be entered (again, a very big reward)
at least 75% of the possible points, but less than 80%: a B grade of 86 will be entered (still a substantial reward)
at least 70% of the possible points, but less than 75%: a C grade of 76 will be entered (still at least a little bump up)
at least 65% of the possible points, but less than 70%: a D grade of 69 will be entered (pretty close to the raw score)
at least 60%, but less than 65%: the "high F" grade of 59 will be entered to reflect low engagement/poor attendance
less than 60% of the possible points: a zero will be entered to reflect insufficient engagement and class attendance!

An important warning with regard to academic integrity and cheating: **if you cheat on Clicker questions** by clicking for someone else, or giving your clicker to someone else to have them click for you, or looking at another person's clicker to see the right answer to a quiz question, **you will fail the entire course**. **This has happened before; don't let it happen again — it's not worth it!**

Academic Integrity and Plagiarism: I view it as one of my chief responsibilities to help each of you produce first-rate academic work that reflects your own original thinking about the course themes and material. We expect all assignments to be the product of original individual work for the course. Assignments submitted with integrity give credit where credit is due and honestly acknowledge others' work by adhering to standards of citation, assignment requirements for use of sources and materials, and University guidelines.

You are responsible for knowing and observing all of the UCSD rules concerning academic integrity and plagiarism. You should familiarize yourself with your responsibilities and rights under the UCSD Policy on Integrity of Scholarship (<http://senate.ucsd.edu/Operating-Procedures/Senate-Manual/Appendices/2>) and with CAT and course policies governing academic integrity.

Any student found to have committed a substantial violation of the university rules concerning academic integrity **will fail the entire course, and the professor will initiate a charge of academic misconduct** that may be noted on your academic record. Other violations may result in failing one or more assignments and/or a charge of academic misconduct. A second offense will generally result in suspension or permanent expulsion from the university. If you have any questions about what constitutes plagiarism and how to avoid it, how to credit the work of others properly, or how to evaluate sources for quality and reliability, please talk to your TA and/or the professor to discuss the matter.

In brief, the University's ***Policy on Integrity of Scholarship*** states that students are expected to complete the course in compliance with the instructor's standards. No student shall engage in any activity that involves attempting to receive a grade by means other than honest effort. For example:

1. No student shall knowingly procure, provide, or accept any unauthorized material that contains questions or answers to any examination or assignment to be given at a subsequent time.
2. No student shall complete, in part or in total, any examination nor assignment for another person.
3. No student shall knowingly allow any examination or assignment to be completed, in part or in total, for himself or herself by another person.
4. No student shall plagiarize or copy the work of another person and submit it as his or her own work.
5. No student shall employ aids excluded by the instructor in undertaking course work or in completing any exam or assignment.
6. No student shall alter graded class assignments or examinations and then resubmit them for regrading.
7. No student shall submit substantially the same material in more than one course without prior authorization.

I view it as one of my chief responsibilities to help each of you produce first-rate academic work that reflects your own original thinking about the course themes and material.

About e-mail correspondence:

1. E-mails to you: From time to time, we may send important course announcements to the class via e-mail. To do that, we will need to use your official UCSD e-mail address. Please be sure that your account is always in working order and check it regularly. We cannot send these course e-mails to gmail and similar accounts.

2. E-mails to me: Try to come talk with me instead! Please use e-mail only for scheduling and other very brief communications. E-mail is a great tool for that sort of message, but I just don't feel that I can respond properly to substantive questions about the course using it. I want you to know, however, that I will very much enjoy *talking* with you about the course material and any questions or concerns you may have, and our discussions will be much more efficient, spontaneous, and helpful for you if you come to speak with me in person. I encourage all of you to visit during my office hours or, if that time does not work, to schedule a meeting with me.

Electronic devices in the classroom for course purposes only: Laptops, tablets, phones, etc. may only be used for class purposes. Your attention to the classroom presentation and discussions throughout lectures and sections is required. If you are observed violating this rule, you will be asked to put away your device. Repeated violations of this policy will result in the reduction of your course grade!

No distribution or reproduction of any course materials: All course materials prepared by the instructor, including but not limited to lectures, assignments, handouts, quizzes and exams, clicker questions, lecture notes, in-class presentations, PowerPoint slides, etc., are the intellectual property of the instructor and may only be used as explicitly authorized by the instructor. These are copyrighted materials: © Patrick H. Patterson, 2023. Course materials may not be replicated, sold, re-published, or in any other way distributed without the written permission of the instructor.

No commercial note-takers: Commercial notetaking is not permitted for this course.

No audio or video recording: Recording of course presentations is prohibited without express prior consent in writing.

Work expectations: While class attendance is absolutely essential, this is not a course that you can do well in just by coming to class. (And no class at a university this good should be, for that matter!) You should expect to work hard outside of class. Please keep in mind the UCSD policy on hours per week expected of students:

- **Units:** Enter the units of the course. If the course has variable units, enter minimum, maximum, and by increment (e.g., 4–12 by 2).
- **Full title:** Enter the complete course title exactly as it will appear in the catalog.
- **Hours per week expected of student:** Enter numbers in the appropriate boxes.
 - A total of three hours of course work per week for each unit of credit is standard (e.g., 4-unit courses require 12 hours of work).
 - Most 4-unit courses have three hours of lecture and 9 hours of outside preparation.
 - If a course will have required discussion sections/ labs/ etc., include the number of hours needed in the appropriate box.
- **Grade reports:** Check the appropriate box.

My ordinary target during the regular academic year for work on reading and other assignments outside of class is, on average, 6 hours per week. I have very carefully put together the syllabus with that in mind, taking account of the length and difficulty of the assignments, and this 6-hours figure is a very "real" number. (~~**For a Summer Session class we are working at double-time, covering ten weeks' worth of material in five weeks. This translates into an average of 20 hours per week spent on the class.~~) Going to college is a full-time job: there is simply no way to get a serious, meaningful, high-quality education at a selective elite institution like UC San Diego without devoting a regular "work week" to your academic career. I will be working hard, too, to try to make sure that you succeed and get the results that you want. What you will get in return for your good work is a serious course of study — a series of assignments, lectures, discussions, and critical engagement with the course material — calculated to ensure that you will learn a lot.

Course and University Resources:

Counseling and Psychological Services (CAPS): College life can be stressful, and it is normal to feel overwhelmed at times. UCSD has a staff of professionals who are available for confidential meetings to discuss any personal concerns you might have. Feel free to contact CAPS at any time to set up an appointment at the link above.

Office for Students with Disabilities (OSD): Students requesting accommodations and services for this course due to a disability or injury must provide a current Authorization for Accommodation (AFA) letter issued by the OSD prior to eligibility for requests. Receipt of AFAs in advance is necessary for appropriate planning for the provision of reasonable accommodations. OSD Academic Liaisons also need to receive current AFA letters if there are any changes to accommodations. For additional information, contact the OSD: 858-534-4382; or osd@ucsd.edu.

OPHD and CARE at SARC: The Office for the Prevention of Harassment and Discrimination (OPHD) is the Title IX Office for UC San Diego and investigates reports of sexual harassment, sexual violence, dating and domestic violence and stalking. You may file a report online with the UC San Diego Office for the Prevention of Harassment and Discrimination (OPHD). For further information about OPHD, please visit their website or call at 858-534-8298.

Please note that University employees (including all faculty and teaching and research assistants), who are not confidential resources, are designated Responsible Employees. Responsible Employees are required to report any incidents of sexual violence or sexual harassment to OPHD. If you are not ready to file a report, but wish to receive confidential support and advocacy, please contact CARE at SARC. CARE at SARC provides violence prevention education for the entire UCSD campus and offers free and confidential services for students, staff and faculty impacted by sexual assault, relationship violence and stalking. Accessing resources at CARE at SARC will not constitute a report to the University.

PART 1: APPROACHES, DESTINATIONS, RETURNS

WEEK ZERO:

Friday, 29 September

No in-class lecture: see the video introduction, to be published on the course website

Assignments:

Review the course syllabus, the Canvas site, and all posted course-information documents on Canvas

Watch the pre-recorded video introduction to the course and to the assigned readings, on Canvas

After watching the introductory video, read the “core” assignments used by all CAT 1 courses this term (available on Canvas):

1. Carolyn Finney, “Bamboozled,” ch. 1 of *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors*, pp. 21-31 (2014)
2. Russell P. Johnson, On ChatGPT: A Letter to My Students, University of Chicago Divinity School, 6 April 2023, <https://divinity.uchicago.edu/sightings/articles/chatgpt-letter-my-students>

On Canvas:

Submit your responses to the CAT 1 Introductory Survey/Buckley Waiver (on Canvas)

Submit your response to the Tutorial on Academic Integrity/Avoiding Plagiarism (on Canvas)

Submit your Initial Reflection (on Canvas)

Initial Reflection (300-500 words total)

- Why does writing matter for you (in your life, chosen career, major, etc.)?
- What do you hope to learn in this course? In your CAT courses this year? How can this class, on the Culture, Art, and Technology of Tourism, engage you?
- Why do you think it’s worth studying tourism? What might we learn from spending a good bit of time doing some serious thinking about this subject?
- What do you think when you hear the word/term “tourist”? And when you think of a “tourist destination”?

iClicker points — an important part of your grade — begin in Week 2 on Wednesday, October 11

Make sure you have purchased and registered your clicker by that time.

Bring them every day to the in-person lectures!

Quiz questions using clickers will cover the focus assignments given for each day.

iClicker points — an important part of your grade — begin in Week 2 on Wednesday, October 11

Make sure you have purchased and registered your clicker by that time.

Bring them every day to the in-person lectures!

Quiz questions using clickers will cover the focus assignments given for each day.

WEEK 1:

Monday, 2 October

Introduction:

The Tourist Itinerary, Part I:

What is tourism?

What are Culture, Art, and Technology (CAT)?

How can CAT deepen our understanding of tourism, for us generally and for your own experiences of tourism?

Understanding the nature and function of:

ideology, the production of knowledge, and the use of narrative in telling history and thinking about the past

Focus assignment for today's lecture:

George Gmelch, "Let's Go Europe: What Student Tourists Do and Learn from Travel," in Sharon Bohn Gmelch, ed., *Tourists and Tourism: A Reader*, pp. 73-87.

Wednesday, 4 October

The Tourist Itinerary, Part II: What Is Tourism? – Continued

Focus assignment for today's lecture:

Nelson H.H. Graburn, "Secular Ritual: A General Theory of Tourism," in Sharon Bohn Gmelch, ed., *Tourists and Tourism: A Reader*, pp. 25-36.

Friday, 6 October

The Tourist Itinerary, Part III: What Is Tourism? – Continued

Focus assignment for today's lecture:

Dean MacCannell, "Sightseeing and Social Structure: The Moral Integration of Modernity," in Sharon Bohn Gmelch, ed., *Tourists and Tourism: A Reader*, pp. 57-72

(Please note: This text is the hardest reading we will have during the entire course. Be sure to allow some extra time and try to read for the Big Picture arguments and lessons!)

Response # 1 — Due by Friday at 11:59 pm:

Compose a response of 250-350 words to the reading by either Nelson Graburn OR Dean MacCannell (not the Gmelch reading). Some questions you might consider:

- What are the author's aims and purposes in offering this presentation? (What's the game here?)
- Why does the author think the study of tourism is important? (The dreaded "So what?" question! Why bother?)
- How do the concepts offered by the author help us better understand tourists and tourism? (What's the payoff?)
- How does this text engage with ideas, themes, and problems that are important to you or that are important for this course, important in the other readings from this week, and/or important for the work you will be doing in the CAT series in general? (What's the Big Picture?)

Note: you do not necessarily have to consider any or all of these. But in any case, your response should reflect a serious effort to think about and understand the meanings and implications of the assignments.

WEEK 2:

Monday, 9 October

No in-class lecture: review the pre-recorded video material on Canvas to prepare for next week's assignments.

iClicker points — an important part of your grade — begin in Week 2 on Wednesday, October 11
Make sure you have purchased and registered your clicker by that time.
Bring them every day to the in-person lectures!
Quiz questions using clickers will cover the focus assignments given for each day.

Wednesday, 11 October

The Tourist Itinerary, Part III: What Matters, and Why? Why Do We Care about the Past?

Focus assignment(s) for today's lecture:

Orvar Löfgren, "Looking for Tourists," in Löfgren, *On Holiday: A History of Vacationing*, pp. 260-282.

Video: *People and Places: Disneyland, USA*, dir. Hamilton S. Luske (1956) (41 minutes)

view online at: https://www.youtube.com/watch?v=md_k7LgX1nU [backup version also on Canvas site]

Friday, 13 October

The Tourist Itinerary, Part IV: What Are Tourists Looking For? What Can We Learn from the Past?

Focus assignment(s) for today's lecture:

Web archive: <https://www.travelandleisure.com/attractions/landmarks-monuments/worlds-most-visited-tourist-attractions>,
Travel and Leisure magazine, 20 November 2014 Think about what's on the list and why these particular sites
would be the most visited in the world. Be prepared to discuss these in lecture ****There may be clicker questions
about some fairly obvious, easy aspects of the list!**

Video documentary: *Innocents Abroad*, dir. Les Blank (1991) (84 minutes) (on Reserve in Geisel Library, call number
FVLDV 13974-1) **UPDATED:** as of Friday, 29 September, the Reserves site links to the wrong film! Here's the correct
link (must be on campus or use the UCSD VPN – see UCSD web sites for instructions on that):
<https://www.kanopy.com/en/ucsd/watch/video/136299> View using streaming video through Reserves on the Library web
site: if you use the Reserves site, make sure you are watching a film about a bus full of American tourists in Europe! (Unsure
how long it will take to fix the link.)

Optional/not required — may be discussed in lecture:

Arthur Asa Berger, *Theorizing Tourism: Analyzing Iconic Destinations* (2013), ch. 4, "Disneyland"

Response #2 — Due by Friday at 11:59 pm: Compose a response of 250-350 words in which you
answer ONE of the following prompts:

Option 1: Explain what you think tourists are most motivated by when they visit major tourist
attractions such as Disneyland, famous European travel destinations like those seen in the film
Innocents Abroad, and/or the list of the world's most visited tourist attractions in the assignment from
Travel and Leisure magazine. How have your conclusions been shaped by the ideas about tourism and
tourists that you have found in the course readings we have covered thus far, that is, those from
Gmelch, Graburn, MacCannell, and/or Löfgren?

Option 2: Documentary films are not merely records of "what happened." Even when their
presentations are fundamentally truthful, they are inevitably put together in ways that communicate
messages that the filmmaker deems important, and this is often done through the presentation of
narratives about "what happened." What do you believe are the most important Big Picture messages
about tourism and tourists in the film *Innocents Abroad*? How does the filmmaker communicate and
reinforce those Big Picture messages? What do you believe were the filmmaker's aims and agenda?

PART 2: TOURISM AND CULTURE

WEEK 3:

Monday, 16 October

No in-class lecture: review the pre-recorded video material on Canvas to prepare for next week's assignments.

Wednesday, 18 October *Guest presentation from UCSD Library Staff on using sources and citations (30 min)*

Tourism and Culture—Destinations, Part I:

Focus assignment(s) for today's lecture:

Arthur Asa Berger, *Theorizing Tourism: Analyzing Iconic Destinations* (2013), ch. 3, "The Taj Mahal"

Video: Tour of the Taj Mahal, YouTube user m66hrod, <https://www.youtube.com/watch?v=tqgCd1Z6QVg> (8 minutes)
[backup version also on Canvas site]

Friday, 20 October

Tourism and Culture—Destinations, Part II:

Focus assignment(s) for today's lecture:

Orvar Löfgren, "The Global Beach," in Sharon Bohn Gmelch, ed., *Tourists and Tourism: A Reader*, pp. 37-55

Video documentary: *Tourism and the Truth: Thailand* [Stacey Dooley Investigates series, BBC] (2011) (57 minutes)
View online: <https://tigertube.wab-edu.cn/video/Stacey-Dooley-Investigates-Tourism-and-Truth-in-Thailand/1b2940b26f6dc16324568365d91cf8b7> [backup version also on Canvas site]

Response #3 — Due by Friday at 11:59 pm:

Think about the various assignments for this week and what they reveal about (a) what makes a particular place a significant tourist destination and (b) how people tend to "consume" — that is, how they find, choose, view, use, experience, and remember — tourist destinations.

Then take the lessons of this week's assignments and, in a response of 250-350 words, apply them to your own past experience with one particular tourist destination.

What connections do you see between the insights that you found in this week's readings and viewings and what you yourself did when you were finding, choosing, viewing, using, experiencing, and remembering that particular tourist site?

(If you don't want to write about your own personal experience, you may write about the personal experience of a person or persons you know well).

WEEK 4:

Monday, 23 October

No in-class lecture: review the pre-recorded video material on Canvas to prepare for next week's assignments.

Wednesday, 25 October

Tourism and Culture—Approaches, Part 1:

Focus assignment(s) for today's lecture:

Susan G. Davis, "Landscapes of Imagination: Tourism in Southern California," *Pacific Historical Review* 68, no. 2 (May 1999): 173-191.

Pauliina Raento and Steven Flusty, "Three Trips to Italy: Deconstructing the New Las Vegas," in *Travels in Paradox: Remapping Tourism*, ed. Claudio Minca and Tim Oakes (2006), pp. 97-124.

Video for in-class review/discussion (not required before class): Las Vegas—Playground USA (14 minutes)
View online: <https://www.youtube.com/watch?v=832VdLscSRU> [backup version also on Canvas site]

Thursday, 26 October CAT Conversations: talk by Carolyn Finney, 12:30pm @ Institute for the Americas
(Will be recorded for class use — engagement with this presentation will be required for a later Weekly Response)

Friday, 27 October

Tourism and Culture—Approaches, Part 2:

Focus assignment(s) for today's lecture:

Philip R. Stone, "A Dark Tourism Spectrum: Towards a Typology of Death and Macabre Related Tourist Sites, Attractions and Exhibitions," *Tourism: An Interdisciplinary International Journal* 54, no. 2 (2006): 145-160.

Images for in-class review and discussion (not required before class): Lilly Lampe, "The Appeal of Dark Tourism," *The New Yorker*, 1 April 2015, <http://www.newyorker.com/culture/photo-booth/the-allure-of-dark-tourism>

Response #4 — Due by Friday at 11:59 pm:

Think about the various readings for this week and what they reveal about tourists' motivations for visiting a particular tourist destination.

In a response of 250-350 words, apply the arguments presented in one or more of these readings to one or more tourist destinations that are NOT mentioned in any of the readings for the week.

How do these arguments help us understand tourist engagement with other places?

If you wish, you may also address this question: Are there any ways in which you believe the authors' insights and claims are misleading or do not contribute to a deeper understanding of what motivates tourists to visit the site(s) you have chosen, or important things that these authors have overlooked?

PART 3: TOURISM AND THE ARTS

WEEK 5:

Monday, 30 October

No in-class lecture: review the pre-recorded video material on Canvas to prepare for this week's assignments.

Wednesday, 1 November

Tourism and the Arts—Destinations, Part I:

Focus assignment(s) for today's lecture:

Video: Guggenheim Museum in Bilbao, <https://www.youtube.com/watch?v=lmkkhImrs3M> (2 minutes)

Arthur Asa Berger, *Theorizing Tourism: Analyzing Iconic Destinations* (2013), ch. 12, "Guggenheim Museum in Bilbao"

Irina van Aalst and Inez Boogaarts, "From Museum to Mass Entertainment: The Evolution of the Role of Museums in Cities," *European Urban and Regional Studies* 9, no. 3 (2002): 195–209.

Video: Visit the Louvre (4 minutes): <https://www.youtube.com/watch?v=xJxH-QuJeXo>

For review and discussion in lecture (not required before class): Rory Carroll, "Tinseltown's comeback: Los Angeles' resurgence as America's cultural capital," *The Guardian*, 17 December 2015, theguardian.com/artanddesign/2015/dec/17/los-angeles-culture-music-museums-art

Friday, 3 November

Tourism and the Arts—Destinations, Part II:

Focus assignment(s) for today's lecture:

K. Kaneko, "An Analysis of Japan's Popular Cultural Tourism: Constructing Japan's Self-Image as a Provider of "Unique" Culture," *Global Journal of Human Social Science/Sociology & Culture* 13, no. 4 (2013): 1-5.

Ann Fletchall, "Making Sense of the Strip: The Postmodern Pastiche of Pigeon Forge, Tennessee," *Southeastern Geographer* 53, no. 1 (Spring 2013): 102-122.

Optional/not required (will not appear in clicker quiz questions): Damien Francaviglia, "Branson, Missouri: Regional Identity and the Emergence of a Popular Culture Community," *Journal of American Culture* 18, no. 2 (Summer 1995): 57–73.

Response #5 — Due by Friday at 11:59 pm:

Why are the arts (broadly defined) an important attraction for tourists?

Write a response of 250-350 words in which you do the following:

1. Use at least one of the assigned readings for this week to support your answer to this question; and
2. Use at least one of the conceptual insights or claims about how tourism works from an author assigned earlier in the course to support your answer to the question. (Good places to look would include the works by Graburn, MacCannell, and Löfgren, but you could use other texts as well.)

WEEK 6:

IMPORTANT: We **WILL**** meet in person for lecture this Monday**

Monday, 6 November **** IN-CLASS LECTURE TODAY in advance of the Veterans Day holiday on Friday****

Tourism and the Arts—Approaches, Part I:

Focus assignment(s) for today's lecture:

Lewis I. Deitch, "The Impact of Tourism on the Arts and Crafts of the Indians of the Southwestern United States," in Valene Smith, ed., *Hosts and Guests: The Anthropology of Tourism* (1989), pp. 223-235.

Terry D. Webb, "Highly Structured Tourist Art: Form and Meaning of the Polynesian Cultural Center," *The Contemporary Pacific* 6, no. 1 (Spring 1994): 59-86.

Video for in-class review and discussion (not required before class): GoPro! Peruvian Market - Mercado San Pedro, Cusco, PERU!, https://www.youtube.com/watch?v=k_zRzTNvck (16 minutes)

Wednesday, 8 November

Tourism and the Arts—Approaches, Part II:

Focus assignment(s) for today's lecture:

Stanley Waterman, "Carnivals for Elites? The Cultural Politics of Arts Festivals," *Progress in Human Geography* 22, no. 1 (1998): 54-74.

Video: Burning Man 2014 – Caravansary, YouTube user Dr. Yes, <https://www.youtube.com/watch?v=5Ze1duv8iqE> (12 minutes)

Robert V. Kozinets, "Can Consumers Escape the Market? Emancipatory Illuminations from Burning Man," *Journal of Consumer Research* 29, no. 1 (June 2002): 20-38.

Optional/recommended (not required/no clicker questions): David M. Hummon, "Tourist Advertising, Ritual, and American Culture," *The Sociological Quarterly* 29, No. 2 (Summer 1988): 179-202.

Friday, 10 November **** NO CLASS TODAY ** — Veterans Day holiday**

Response #6 — Due by Saturday at 11:59 pm — one day later because of the Friday holiday

Consider the arguments, insights, and approaches offered by Carolyn Finney in (a) her chapter "Bamboozled" from the book *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors* and (b) her presentation in the CAT Conversations talk hosted by Sixth College last month.

In a response of 250-350 words, write a response to the following question:

How might the arguments, insights, and approaches offered by Finney in each of these presentations apply to one or more of the tourist destinations/experiences discussed in the assigned readings for this week?

In responding, make sure you include content from BOTH the reading and the CAT Conversations talk!

PART 4: TOURISM AND TECHNOLOGY

WEEK 7:

Monday, 13 November

No in-class lecture: review the pre-recorded video material on Canvas to prepare for this week's assignments.

Wednesday, 15 November

Tourism and Technology—Destinations, Part I:

Focus assignment(s) for today's lecture:

Richard A. Rogers and Julie Kalil Schutten, "The Gender of Water and the Pleasure of Alienation: A Critical Analysis of Visiting Hoover Dam," *The Communication Review* 7, no. 3 (2004): 259-283.

Roger D. Launius, "American Memory, Culture Wars, and the Challenge of Presenting Science and Technology in National Museum," *The Public Historian* 29, no. 1 (Winter 2007): 13-30.

Video for in-class review and discussion (not required before class): tour of Hoover Dam, YouTube user SinSitySnakes, <https://www.youtube.com/watch?v=gBOLwaWlpes> (12 minutes)

Friday, 17 November

Tourism and Technology—Destinations, Part II:

Focus assignment(s) for today's lecture:

Margaret J. King, "Disneyland and Walt Disney World: Traditional Values in Futuristic Form," *The Journal of Popular Culture* 15, no.1 (Summer 1981): 116-140.

Video: (1) Disneyland Update—Tomorrowland of the 1950s, Part 1 (9 minutes)
<https://www.youtube.com/watch?v=PNX80CgeFiY> (from www.miceandmagic.com)

Video: (2) Disneyland Update—Tomorrowland of the 1950s, Part 2 (4 minutes)
<https://www.youtube.com/watch?v=cW6ZkAx-4yw> (from www.miceandmagic.com)

Video: (3) Disneyland Peoplemover, YouTube user LiveFastDiePoor,
<https://www.youtube.com/watch?v=WPPwC1RHbHA> (9 minutes)

Hugo Martin, "Disneyland to close some attractions to build 'Star Wars' land," *Los Angeles Times*, 26 December 2015,
<http://www.latimes.com/business/la-fi-disneyland-star-wars-20151226-story.html>

Video for in-class review and discussion (not required before class): clip from Defunctland video on EPCOT

Response #7 — Due by Friday at 11:59 pm:

Consider the arguments, insights, and approaches offered in the readings from this week and the evidence you see in the video assignments. In a response of 250-350 words, answer ONE of the following two sets of questions, based on what you learned from the assignments and connections and insights that you developed as a result of doing them:

Option 1: Many people enjoy visiting tourist sites oriented around technology. Based on your review of the assignments for this week, what do you believe to be the most important reasons for the attraction that technology seems to hold for many tourists?

Option 2: What are the most important connections that you see between technology-oriented tourism and the ways in which history-tellers give us narratives of historical progress? Is focusing attention on technology a particularly powerful way of telling a story about progress, and if so, why?

WEEK 8:

IMPORTANT:

We ****WILL**** meet in person for lecture this Monday; all Monday and Wednesday sections will meet as usual!

Monday, 20 November

**** NOTE: IN-CLASS LECTURE TODAY in advance of the Thanksgiving holidays ****

Tourism and Technology—Approaches, Part I:

Focus assignment(s) for today's lecture:

Peter Lyth, "Flying Visits: The Growth of British Air Package Tours, 1945-1975," in Luciano Segreto, Carles Manera, and Manfred Pohl, eds., *Europe at the Seaside: The Economic History of Mass Tourism in the Mediterranean*, pp. 11-30.

Video: Patrick Dixon, The Travel of the Future and the Future of Travel, address for American Express / ATH in Moscow (c. 2013/2014), <https://www.youtube.com/watch?v=gst2gfN3tsU> (38 minutes)

Wednesday, 22 November

Tourism and Technology—Approaches, Part II:

Focus assignment(s) for today's lecture:

Neil Kotler and Philip Kotler, "Can Museums be All Things to All People? Missions, Goals, and Marketing's Role," *Museum Management and Curatorship* 18, no. 3 (September 2000): 271–287.

David Geary, "Incredible India in a Global Age: The Cultural Politics of Image Branding in Tourism," *Tourist Studies* 13, no. 1 (2013): 36–61.

Peter Jon Lindberg, "Are Travel Guidebooks Dead?," *Travel+Leisure*/Yahoo Travel, July 23, 2013, <https://www.yahoo.com/travel/s/are-travel-guidebooks-dead--201036484.html>

Friday, 24 November

**** University holiday — no class meeting ****

Response #8 — Due by **Monday, 27 November** at 11:59 pm (Friday is a university holiday)****

In one of the common readings for students in all the CAT 1 courses this term, Russell P. Johnson makes the following challenges you with the following messages about the kind of writing instruction we are engaging in: “At its best, this training in writing prepares you to employ empathy, imagination, and intellect all at once in the act of communicating with someone who disagrees with you. . . . If you use ChatGPT for your writing assignments, you deprive yourself of the benefits of coming to terms with what you actually believe” (emphasis added).

Think about the bigger, broader implications of the kind of mental training through experience, engagement, and practice that Johnson is arguing for — and the kind of approach to living he is recommending — and in a response of 250-350 words total, write an answer to BOTH of the two following questions. Make sure you devote some attention to answering each question:

Have the assignments and conversations we have shared thus far in our course on tourism prepared you “to employ empathy, imagination, and intellect all at once” in the act of visiting, as a tourist, places and people who are different from those you are familiar with in your everyday life?

Has the course contributed to the process of “coming to terms with what you actually believe” about tourism, tourists, and the tourist experience?

PART 5:
RETURNS: TOURISM'S CONNECTIONS WITH CULTURE, ART, AND TECHNOLOGY

WEEK 9:

Monday, 27 November

No in-class lecture: review the pre-recorded video material on Canvas to prepare for this week's assignments.

Wednesday, 29 November

Returns, Part 1:

Focus assignment(s) for today's lecture:

Video documentary: *Vendemmia*, dir. Sharon Boeckle and Krista Lee Weller (2012) (61 minutes).

Call #: FVLDV 12966-1 View using [streaming video](#) through Reserves on the Library web site.

Video documentary: *The Truth about Magaluf* [Stacey Dooley Investigates series, BBC] (2013) (57 minutes) View online: <https://www.dailymotion.com/video/x31k5sg>

Friday, 1 December

Returns, Part 2:

Focus assignment(s) for today's lecture:

Video documentary: *Bye Bye Barcelona*, dir. Eduardo Chibas (2014) (54 minutes) View online:

<https://www.youtube.com/watch?v=kdXcFChRpml> (*NOTE: You need to use the settings button to get English subtitles!)

Bruno S. Frey, "Superstar Museums: An Economic Analysis," *Journal of Cultural Economics* 22 (1998): 113–125.

Response #9 — Due by Friday at 11:59 pm:

In past discussions, we have considered how touristic experiences have often presented narratives of historical progress, and we have asked why tourists are often attracted to such visions and interpretations.

Consider the stories and messages offered in the video assignments from this week. In a response of 250-350 words, write an answer to the following questions:

What are the most important ways in which these film and video accounts construct narratives of historical decline with regard to the effects of tourism? How, if at all, do the filmmakers deal with evidence that might suggest interpretations that run counter to a narrative of historical decline?

WEEK 10:

Monday, 4 December

No in-class lecture: review the pre-recorded video material on Canvas to prepare for this week's assignments.

Wednesday, 6 December

Returns, Part 3:

Focus assignment(s) for today's lecture:

Cathy H.C. Hsu, Songshan (Sam) Huang, "Reconfiguring Chinese Cultural Values and Their Tourism Implications," *Tourism Management* 54 (June 2016): 230–242

Video documentary: *Camera, Camera*, director Malcolm Murray (60 minutes) View using streaming video through Reserves on the Library web site (UCSD Library call number: FVLDV 16248-1)

Friday, 8 December

Returns, Part 4

Focus assignment(s) for today's lecture:

Video documentary: *Gringo Trails*, dir. Pegi Vail (2013) (79 minutes) [on reserve in Geisel Library, call # FVLDV 13290-1] View using streaming video through Reserves on the Library web site.

Video documentary: PBS Frontline, An Optimist in Haiti, <http://www.pbs.org/wgbh/frontline/film/optimist-in-haiti/> (13 minutes)

FINALS WEEK:

Monday, 11 December at 11:00: Final Portfolio due (in lieu of final exam)