

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

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Office hours: in person in the Arts and Humanities Building Fifth Floor outside deck area (elevator opens to the deck), Mondays 6:00-7:00 pm, or until no one is waiting; **Mondays** 11:00-11:50 am outside Center 101, or until no one is waiting >> If you plan to arrive after the start of office hours on either of these days, please let me know in advance so that I will know to wait in case no one else is there! Also by appointment in person or via Zoom — Zoom ID = 994 987 8436

**Note: All sections meet in person at their scheduled time and location.** As regards lectures, you will see below, there will be many (but not all) Fridays 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.** This is a matter of CAT Program policy and reflects the serious personal investment that is required for a course of this nature. In consultation with CAT Program coordinators, I have developed the following policy for section attendance (and note that attendance at lectures is required and assessed through iClicker use): students will be allowed two absences (whether excused or unexcused) at no cost to the course grade. However, for every absence beyond those two “free” absences, you will lose 1/3 a letter grade of your overall course grade (e.g., from an A- to a B+). Missing 5 or more sections is grounds for failing the entire course, as it reflects a serious lack of engagement. Lectures are not recorded and thus will not be posted on the course website or as podcasts; attending remotely via Zoom is not an option for either lectures or sections. However, I will regularly post any lecture slides once the lecture is delivered.

Please speak to me or your TA promptly if you have any concerns about your attendance in this course.

## Teaching Assistants and section assignments:

CAT	1C	MWF	10:00-10:50A	CENTR 101	PATTERSON, PATRICK	<a href="mailto:patrickpatterson@ucsd.edu">patrickpatterson@ucsd.edu</a>
C02	526198	M	9:00a-9:50a	CENTR 204	AKASH KUMARAN	<a href="mailto:akumaran@ucsd.edu">akumaran@ucsd.edu</a>
C03	526201	M	12:00-12:50p	CENTR 204	ANA ANDRADE	<a href="mailto:aca010@ucsd.edu">aca010@ucsd.edu</a>
C04	526202	M	1:00p-1:50p	YORK 4050B	ABHIJIT RAVICHANDRAN	<a href="mailto:aravichandran@ucsd.edu">aravichandran@ucsd.edu</a>
C05	526205	M	2:00-2:50p	CENTR 204	DOUGLAS OSMUN	<a href="mailto:dosmun@ucsd.edu">dosmun@ucsd.edu</a>
C06	526206	M	3:00p-3:50p	CENTR 204	DOUGLAS OSMUN	<a href="mailto:dosmun@ucsd.edu">dosmun@ucsd.edu</a>
C07	526209	M	4:00p-4:50p	SSB 106	MANOJ GAYALA	<a href="mailto:magayala@ucsd.edu">magayala@ucsd.edu</a>
C08	526210	M	5:00p-5:50p	SSB 106	MANOJ GAYALA	<a href="mailto:magayala@ucsd.edu">magayala@ucsd.edu</a>
C10	526271	W	9:00a-9:50a	MANDE B-152	AKASH KUMARAN	<a href="mailto:akumaran@ucsd.edu">akumaran@ucsd.edu</a>
C11	526272	W	12:00-12:50p	MANDE B-152	ANA ANDRADE	<a href="mailto:aca010@ucsd.edu">aca010@ucsd.edu</a>
C12	526273	W	1:00p-1:50p	MANDE B-152	ANA ANDRADE	<a href="mailto:aca010@ucsd.edu">aca010@ucsd.edu</a>
C13	526293	W	2:00-2:50p	SSB 106	ANA ANDRADE	<a href="mailto:aca010@ucsd.edu">aca010@ucsd.edu</a>
C14	526294	W	3:00p-3:50p	SSB 106	GIAN GREGORIO	<a href="mailto:ggregorio@ucsd.edu">ggregorio@ucsd.edu</a>
C15	526295	W	4:00p-4:50p	SSB 106	GIAN GREGORIO	<a href="mailto:ggregorio@ucsd.edu">ggregorio@ucsd.edu</a>
C16	526296	W	5:00p-5:50p	CENTR 204	ABHIJIT RAVICHANDRAN	<a href="mailto:aravichandran@ucsd.edu">aravichandran@ucsd.edu</a>

## **Course Requirements**

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

- Introductory Survey & Buckley Waiver
- Initial Reflection — your submission must be marked as complete by your TA
- ~~Academic Integrity/Plagiarism Tutorial through the UCSD Library~~ — *OMITTED FOR 2024*

Weekly Responses to the assignments — 70% of the course grade; eight responses (no responses in Weeks 7 & 10)

Section Engagement — 10% of the course grade

iClicker scores — 10% of the course grade

- Grade is based on both *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.
- No make-up work; excused absences available only to students already averaging at least 85% (see below)

Final Portfolio — 10% of the course grade

## **Required Texts/Technology**

- Access to Canvas
- *They Say, I Say* — most recent edition by the CAT program (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 policies:** For assignments for which a letter grade is given rather than a grade expressed as the result of points earned (e.g., Section Engagement grades, iClicker grades), for the grades A+ to D, we will calculate the course grade based on whole

letter grades and grade points, not points/percentages. (For certain assignments, your grade may be recorded not as a letter grade but as the points earned, as for example with your Weekly Responses.) If a letter grade is given, it will (quite generously!) be 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.

How this works in practice for any assignments for which a letter grade is given rather than a grade expressed as the result of points earned:

<i>If your letter grade is:</i>	<i>the numerical value your TA will record in Canvas (the <u>only</u> possible value used) will be:</i>
A+	100
A	96
A-	92
B+	89
B	86
B-	82
C+	79
C	76
C-	72
D	69
F	59
“zero F”	0

**There will be NO “rounding up” of grades!** We will calculate the final course grade based on the points associated with any whole letter grades given (see above) and the points earned on assignments in which the grade is expressed with points. 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 determining 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	<77-73	(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 they are late. Assignments will not be accepted after the due date of the Final Portfolio without an agreed excuse/extension, and a zero-F will be recorded.

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

**iClicker requirement and how grades will be assigned for iClicker scores:** All students will be required to purchase and immediately register for the course either (1) an iClicker device, available at the UCSD Bookstore, or (2) iClicker access through the mobile app for use with your phone or other mobile device. We will use iClicker Cloud (*not* Classic).

Full instructions on getting started, creating your account, registering your iClicker are here:

- Creating an account: <https://mhe.my.site.com/iclicker/s/article/How-to-Create-an-iClicker-Student-Account>
- Registering: <https://mhe.my.site.com/iclicker/s/article/How-to-Register-an-iClicker-Remote>
- Also: <https://mhe.my.site.com/iclicker/s/article/How-to-Register-a-Remote-in-the-iClicker-Student-App>

Please note the following official guidance provided by UCSD iClicker support staff:

You may use either an iClicker remote (i.e., a special separate clicker device) or the iClicker Student App (for your phone or other mobile device) to respond to class polls. Use the **join code IBCX** to register for this course: <https://join.iclicker.com/IBCX>

- If you already have an iClicker Student account, **Sign in**, do not create a new account.
- If you do not have an iClicker Student account, **Create** an account using your ucsd.edu email.
- If you will be using an iClicker remote, you do not need to purchase an iClicker subscription. However, **you must register the remote ID in your free iClicker account**, outside of Canvas. If you have multiple remote IDs registered in your account, **remove any IDs you no longer use**. This will greatly reduce the chance you'll receive the wrong score for class participation.

Sharing Clicker capacity with another student may result in irretrievable loss of data or a confusion of data that may not be remediable, causing loss of your scores: we strongly recommend against attempting to do this. You are responsible for any lost points!

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 20-40% quiz questions and 80-60% 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 arrive in lecture every day with full iClicker capability we cannot offer make-up assignments for situations in which a device is not registered, improperly registered, etc.** (But note that the grade scale below builds in quite a lot of *automatic* forgiveness for an occasional problem or an absence: e.g., getting only 80% of the possible points will still earn you a high grade of A/4.0 on the clicker requirement!) If you attend class regularly and keep up with the course work, it will be very easy to get at least 80%, and thus an A, for this requirement!

#### ***Grade scale for the iClickers component of the course:***

at least 80% of the possible points, but less than 90%: an A grade of 96 will be entered (a big reward for engagement!)  
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% of the possible points, but less than 65%: the "high F" grade of 59 will be entered for low engagement/poor attendance  
less than 60% of the possible points: a zero will be entered to reflect insufficient engagement and class attendance!

**Policy on excused absences/justifiable inability to participate in a clicker session:** the quite generous grade scale above will allow students to miss some sessions without an excuse and still get an A. **IMPORTANT:** Given the very big cushion already built into the clicker grading, I will consider requests for adjustments for excused absences and/or justifiable inability to participate in a given clicker session **only** in circumstances where a student is **already averaging at least 85% of the possible points at the time of the affected session**. This means that if you want to be eligible receive this adjustment instead of having the absence count against the "built-in" number of overlooked absences, you need to be keeping up and performing a little above the (very, very easy!) "80% gets me an A" level. **If you have been skipping so many classes or not doing well enough on the quiz questions to be at or above 85% at the time of the session in question, the adjustment will not be available**, so plan to attend consistently and keep your performance strong!

Finally, a critical warning about academic integrity and cheating: **if you cheat on a Clicker question** by clicking for someone else, or if you give your device to someone else to have them click for you, or if you look at another person's device 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. How to write to Prof. Patterson: **please don't use Canvas to send messages to me, and do not use "reply" in response to any Canvas announcements.** Please use e-mail instead, so all your messages to me will end up in a single, easily searchable record that will appear in my e-mail inbox under your own @ucsd.edu email address. For messages to your TA, please follow any instructions your TA gives you.
2. 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.
3. 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, 2024. 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](mailto: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, 27 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. Viet Thanh Nguyen, two chapters, “Just Memory” and “Just Forgetting,” from the book *Nothing Ever Dies: Vietnam and the Memory of War* (Harvard University Press, 2016).
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) due Sunday, October 13 at 11:59 pm**

##### **— Due date to be confirmed with CAT Program**

- 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 9**  
**Make sure you have purchased and \*\*registered\*\* your iClicker device or iClicker app by that time.**  
**Be sure to have functioning clicker capacity every day during 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 9**  
**Make sure you have purchased and \*\*registered\*\* your iClicker device or iClicker app by that time.**  
**Be sure to have functioning clicker capacity every day during the in-person lectures!**  
**Quiz questions using clickers will cover the focus assignments given for each day.**

## **WEEK 1:**

### **Monday, 30 September**

#### **Introduction: The Tourist Itinerary, Part I:**

**What is tourism?**

**What do we mean by 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, 2 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, 4 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!)*

Also: Before Monday's class, review the pre-recorded video material on Canvas to prepare for next week's assignments

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

Compose a response of 250-350 words to the reading by either (1) Nelson Graburn OR (2) Dean MacCannell (but 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:

**iClicker points — an important part of your grade — begin in Week 2 on Wednesday, October 9**  
**Make sure you have purchased and registered your iClicker device or iClicker app by that time.**  
**Be sure to have functioning clicker capacity every day during the in-person lectures!**  
**Quiz questions using clickers will cover the focus assignments given for each day.**

### Monday, 7 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](https://www.youtube.com/watch?v=md_k7LgX1nU) posted by YouTube user The Vintage Mom  
[backup version also on Canvas site]

### Wednesday, 9 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 site: The Home Exchange Blog, The Top 50 Most Visited Tourist Attractions in the World, 22 September 2023, <https://www.homeexchange.com/blog/most-visited-tourist-attractions-in-the-world/> 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 [webarchive version backup on Canvas if link is not working] **\*\*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) Streaming access from UC campus or via the UCSD VPN — see UCSD web sites for instructions on that): <https://www.kanopy.com/en/product/136299?vp=ucsd> [English subtitles available]

*Optional/not required — may be discussed in lecture:*

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

### Friday, 11 October

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

**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, 14 October** ~~CONFIRM: 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]

### Wednesday, 16 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 this video on the Canvas site

### Friday, 18 October — SPECIAL SIXTH COLLEGE/CAT EVENT

CAT Conversations: presentation by/Q&A with Viet Thanh Nguyen, from 10:00-11:50 am, [Mandeville Auditorium](#)  
>> no lecture, but attendance is required from 10:00-10:50 (i.e., same time slot as our lecture) (event runs to 11:50)

#### **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, 21 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]

### **Wednesday, 23 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.

Jamie Gillen, "It Begins with the Bombs: Operationalizing Violence at a Vietnamese Dark Tourism Site," *Cultural Geographies* 25, no. 4 (2018): 519-536.

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>

### **Friday, 25 October**

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

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

Consider the arguments, insights, and approaches offered by Viet Thanh Nguyen in (a) the two assigned chapters, "Just Memory" and "Just Forgetting," from his book *Nothing Ever Dies: Vietnam and the Memory of War* and (b) his presentation in last week's CAT Conversations talk.

In a response of 250-350 words, **not including citations and any words in your heading**, write a response to the following question:

How might the arguments, insights, and approaches offered by Nguyen in these written and oral presentations apply to the "dark" tourist destinations/experiences discussed in the reading by Jamie Gillen assigned for this week?

In responding, make sure you include content from **BOTH** the readings (i.e., Nguyen's chapters and Gillen's article) **as well as** the CAT Conversations talk.

**Remember: any academic integrity violations, including but not limited to the use of Artificial Intelligence tools, will lead to disciplinary charges and a grade of F for the entire course: it's not worth it!**

## PART 3: TOURISM AND THE ARTS

### WEEK 5:

#### Monday, 28 October

##### **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=lmkxhImrs3M> (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](https://www.theguardian.com/artanddesign/2015/dec/17/los-angeles-culture-music-museums-art)

#### Wednesday, 30 October

##### **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.

#### Friday, 1 November

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

##### **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, **not including citations and any words in your heading**, 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.)

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## **WEEK 6:**

### **Monday, 4 November**

#### **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.

Videos 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](https://www.youtube.com/watch?v=k__zRzTNvck) (16 minutes)

Polynesian Cultural Center – Full Tour, user Perfect Little Planet, 2 January 2019  
<https://www.youtube.com/watch?v=e2O2KjZ3E04> (19 minutes)

### **Wednesday, 6 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, 8 November**

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

#### **Response #6 — Due by Friday at 11:59 pm**

Think about the various readings for this week and what they reveal about tourists' motivations for visiting particular tourist destinations for which a big part of the attraction is "the arts," broadly defined.

In a response of 250-350 words, not including citations and any words in your heading, apply the interpretative approaches presented in one or more of this week's readings to an arts-based tourist destination that is NOT the focus of any of the readings or other assignments for this week or the previous week (that is, a place that is not one of the "arts" destinations in the syllabus for these two weeks).

Use the assigned readings to think about other destinations: how do these interpretative approaches help us understand tourist engagement with other arts-centered places?

If you wish, you might *instead* 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 you have chosen, or important things that these authors have overlooked?

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## PART 4: TOURISM AND TECHNOLOGY

### WEEK 7:

**Monday, 11 November**

**\*\* NO CLASS TODAY \*\* — Veterans Day holiday**

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

**Wednesday, 13 November**

#### **Tourism and Technology—Destinations:**

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, 15 November \*\* IN-CLASS LECTURE TODAY to make up for the Veterans Day holiday on Monday \*\***

#### **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)

Also: Before Monday's class, review the pre-recorded video material on Canvas to prepare for next week's assignments

**Response #7 — Will be due next week in \*\*Week 8\*\* — see assignment details on next page**

## **WEEK 8:**

### **Monday, 18 November**

#### **Tourism and Technology—Approaches, 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](http://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](http://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/discussion (not required before class): clip from Defunctland video on EPCOT—Walt Disney's City of Tomorrow, user Jarren Rocks, posted 9 June 2020, [www.youtube.com/watch?v=zfkxPA7th58](http://www.youtube.com/watch?v=zfkxPA7th58) (8 minutes)

### **Wednesday, 20 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,  
<http://www.yahoo.com/travel/s/are-travel-guidebooks-dead--201036484.html>

### **Friday, 22 November**

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

#### **Response #7 — Due by Friday 22 November (\*\*Week 8\*\*) at 11:59 pm:**

Consider the arguments, insights, and approaches offered in the readings and the evidence you see in the video assignments from this week and the previous week. In a response of 250-350 words, **not including citations and any words in your heading**, 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 and the previous 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?

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

**WEEK 9:**

**Monday, 25 November**

**Returns, Part 1:**

Focus assignment(s) for today's lecture:

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

Streaming via UCSD Library (on campus or use the UCSD VPN):

[https://mediaspace.ucsd.edu/media/Vendemmia/1\\_g1oz7lyw/329962122](https://mediaspace.ucsd.edu/media/Vendemmia/1_g1oz7lyw/329962122)  
[https://search-library.ucsd.edu/permalink/01UCS\\_SD/1desb83/alma991023813163006535](https://search-library.ucsd.edu/permalink/01UCS_SD/1desb83/alma991023813163006535)  
>> Backup version (with auto-generated captions only) is available on Canvas

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

**Wednesday, 27 November**

**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.

**Friday, 29 November**    **\*\* University holiday — no class meeting \*\***

**Response #8 — Due by **\*\*Monday, 2 December\*\* 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, **not including citations and any words in your heading**, 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?

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## **WEEK 10:**

### **Monday, 2 December**

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

### **Wednesday, 4 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) — \*\*\* use backup file on Canvas

IF STREAMING VIDEO IS RESTORED: View using streaming video through Reserves on the Library web site — on campus or via UCSD VPN (see UCSD web sites for VPN instructions): <https://docuseek2.com/if-gt> [UCSD Library call number: FVL DV 16248 1] — NO STREAMING VIDEO AVAILABLE FOR FALL 2024

### **Friday, 6 December**

#### **Returns, Part 4**

Focus assignment(s) for today's lecture:

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

Streaming link via Library Reserves is: <https://docuseek2.com/if-gt> (closed captions available) \*\* You must be using a UCSD IP address to get access to the video. If not on campus, use the VPN; search the Library/other UCSD sites for the most recent instructions about how to use the VPN.

Backup version (with less accurate captions) also available on Canvas

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

## **FINALS WEEK:**

<b>Sunday, December 8, at 11:59 pm: Final Portfolio due (in lieu of final exam)</b>
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