

English S114 Section TBA
Summer Session B 2017, Yale University
MWF 1-3:15
Location: TBA

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English 114: Travelers and Tourists

“Traveling is a fool’s paradise.”
-Ralph Waldo Emerson

Course Description:

What lies behind our desire to travel? Do we leave home in search of the foreign and exotic, a glimpse of beauty, a broader knowledge of others, or a deeper knowledge of ourselves? Is a tourist a type of person, a person in a certain set of circumstances, or a person with a certain state of mind? Is there a difference between a traveler and a tourist? What do we gain from becoming travelers and/or tourists? What do we lose? In this course, we will investigate these and other questions through our study of texts about travel and tourism in a variety of disciplines, including sociology, philosophy, history, and literary theory, as well as through cultural artifacts, such as newspaper articles, photographs, and film and television clips. Our final unit will focus on non-fiction travel writing. Keeping our own travel and tourism experiences in mind throughout, we will engage with these materials in order to explore the effects of tourism (on both the visitor and the visited) and the changing figure of the tourist, including the way current technologies shape our travel experiences. We will also investigate a number of constructs within the study of tourism, such as exoticism, consumerism, personal discovery, and the quests for the authentic and the sublime.

Course Objectives:

Above all, this course emphasizes your development as a college-level writer, including building skills in close reading, research, and argumentation, as well as exploring your voice and honing your style. Through the four course units and four major assignments, we will focus on identifying a *problem* in the text(s), making a defensible *claim*, supporting claims with *evidence*, and providing a *motive* for writing. We will read texts closely to parse their arguments, and these arguments will serve as models, examples, and counterpoints for your own writing. The work we do in and outside of class will all be geared toward cultivating your intellectual creativity and curiosity, while empowering you to express your ideas clearly, persuasively, and engagingly on the page.

Required Texts:

Booth, Wayne C. et al. *The Craft of Research*, 4th Edition. ISBN: 022623973X.

Hacker, Diana. *A Pocket Style Manual*, 7th Edition. ISBN: 1457642328.

Course Packet of readings – available on our Classes*V2 site. Please print out individual readings before class.

Course Requirements:

1. Attendance and Participation. Participation includes showing up on time, staying for the whole class, and actively participating in discussions, exercises, and workshops. Please come to class with annotated print-outs of the readings, any writing assignments that are due, materials for taking notes and writing in class, and an open and questioning mind. Note: More than two unexcused absences will result in a lowering of your grade. More than four unexcused absences will result in a failing grade.

2. Three formal essays, which we will workshop in class and for which you will write multiple drafts, and one presentation based on a written script. It is imperative that essay drafts be turned in on time so that I can get comments back to you in time for the next round of deadlines.

3. Brief in-class and take-home writing assignments, reading responses to be posted on our class Blog, and other short assignments to be announced.

4. Three individual conferences, to be held outside of class. These informal conferences are to address individual needs and areas for development in your writing. They're also a chance for us to talk about the course, including any questions you have about class discussions, course topics, and writing. In addition to the three required meetings, you're encouraged to meet with me anytime.

Grading:

Essay 1: Close Reading of an Argument (3-4 pages)	10%
Essay 2: Controlled Research Essay (4-5 pages)	15%
Essay 3: Research-Based Essay (8-10 pages)	30%
Presentation and script	15%
Research proposal and preliminary bibliography for Essay 3	5%
Additional assignments, including blog posts and brief writing assignments	10%
Participation, including discussions, workshops, in-class exercises, and attendance	15%

Due Dates for Major Assignments:

Essay 1 Preliminary Claim	W 7/5
Essay 1 Introduction and Outline	F 7/7
Essay 1 Draft 1	M 7/13
Essay 1 Final Draft	F 7/10
Essay 2 Introduction and Outline	F 7/14
Essay 2 Draft 1	M 7/17
Essay 2 Final Draft	F 7/21
Essay 3 Research Proposal and Bibliography	F 7/21
Essay 3 Partial Draft	M 7/24
Essay 3 Complete Draft	F 7/28
Essay 3 Final Draft	W 8/2
Presentation and Script (Group 1)	W 8/2
Presentation and Script (Group 2)	F 8/4

Class Policies:

1. Academic Honesty. It is essential that your work is all your own and that you give appropriate credit when you quote other writers or refer to their ideas. Any instance of plagiarism or any other form of academic dishonesty may result in a failure on the particular assignment, failure in the course, or more serious consequences. Please consult Yale's policies on academic honesty (<http://yalecollege.yale.edu/content/undergraduate-regulations>) and definitions of plagiarism (<http://yalecollege.yale.edu/content/cheating-plagiarism-and-documentation>), as well as the advice from the Writing Center about using sources (<http://writing.yalecollege.yale.edu/using-sources>). If you have any questions about issues of academic honesty, please come talk to me.

2. Formatting of Papers. All essays should follow MLA style guidelines. (Refer to the MLA section of Diana Hacker's *A Pocket Style Manual*.) Please write in a standard 12-point font (such as Times New Roman), with standard (1") margins on all sides, and include your name, the date, the course name, my name, and a title at the top of the first page of the essay. Please number subsequent pages and include a Works Cited page at the end.

3. Lateness. All assignments are due in class on the day they are due, unless otherwise noted. Graded assignments that are handed in late will be marked down one grade step (A to A-) for each day (not class meeting) that they are late. If you hand in non-graded drafts late, you may forego your right to get comments (or thorough comments) from me due to time constraints, and it will also affect your final grade in the class (because it will negatively effect your Participation grade). If you foresee needing an extension on an assignment, please come talk to me as soon as you can to make arrangements.

4. Seeking Help Outside of Class. You are encouraged to come talk to me for any reason outside of class. You can stop by during office hours or make an appointment with me. I also encourage you to make use of Yale's residential college writing tutors and the tutors in the Writing Center. More information about both can be found at <http://www.yale.edu/writing/>.

5. Technology in the Classroom. Please don't use any electronic devices in the classroom, including laptops, smartphones, and tablets, unless there is a particular reason for it. Note-taking and in-class writing should be done by hand in a notebook or journal.

Class Websites:

Our class has three websites: Classes*V2, where you can find our syllabus and course packet readings; a Blog site, where you will post short responses to the readings and engage in written discussions with each other; and a Workshop site, which you will use to post drafts of essays and make comments on each other's work. I will provide you with URLs and technical guidance on using all of our websites.

Class Schedule (subject to change):

Week 1

- M 7/3 Introduction to class/go over syllabus
 Introduction to key rhetorical terms (hand-out)
 Brief excerpt from Paul Bowles, *The Sheltering Sky*
 Brief excerpt from Dean MacCannell, *The Tourist*
 Start Unit 1: Authenticity – Essay 1 Assigned
 Begin reading MacCannell, "Staged Authenticity" in class
- W 7/5 In-class close reading exercise on MacCannell
 In-class work on claims
 Read: MacCannell, "Staged Authenticity" from *The Tourist: A New Theory of the Leisure Class*
 Craft of Research Chapter 7 – Making Good Arguments
 Craft of Research Chapter 8 – Making Claims
 Due: Preliminary claim for Essay 1
- F 7/7 Writing workshop on Essay 1: Introductions, body paragraphs, conclusions

Read: Re-read MacCannell, “Staged Authenticity” with your claim in mind
Craft of Research Chapter 9 – Assembling Reasons and Evidence
Craft of Research Chapter 16 – Introductions and Conclusions
Due: Essay 1 introduction (with claim) and detailed outline with quotes

Week 2

M 7/10

Start Unit 2: Critiques of Tourism – Essay 2 assigned
Look at excerpt from Jamaica Kincaid, *A Small Place* (hand-out)
Watch excerpt from film *Life and Debt*
Read: Sheller, “Natural Hedonism: The Invention of the Caribbean Islands as Tropical Playgrounds” from *Beyond the Blood, the Beach, and the Banana*
Due: Essay 1 Draft 1 – in class AND posted on Workshop site

W 7/12

In-class work on claims for Essay 2
In-class work on counter-argument and concession
Exercise with excerpts from travel guides
Read: Desmond, “Let’s Lu’au” from *Staging Tourism*
Carvajal, “In Tourist Destinations, a Picture of Excess” from *The New York Times* (hand-out)
Craft of Research Chapter 10 - Acknowledgments and Responses
Due: Peer review comments on Essay 1 Draft 1 on Workshop site
Bring in a page copied or printed from a travel guide

F 7/14

Writing workshop on Essay 2
Watch excerpt *Parts Unknown* Episode 1 – Tourism in Myanmar
Due: Essay 1 Final Draft
Essay 2 introduction (with claim) and detailed outline with quotes

Week 3

M 7/17

LIBRARY VISIT – Details TBA
Start Unit 3: Aspects of Tourism – Essay 3 Assigned
Read: Duncan, “The Art Museum as Ritual” from *Civilizing Rituals*
Due: Essay 2 Draft 1 – in class AND posted on Workshop site

W 7/19

In-class work on developing and researching topics for Essay 3
Read: Furlough, “Packaging Pleasures: Club Méditerranée and French Consumer Culture” from *French Historical Studies*, Vol. 18
Due: Peer review comments on Essay 2 on Workshop site

F 7/21

Essay 3 writing workshop – moving from research to outlining and writing
Watch short excerpt *A Room with A View*
Read: *Craft of Research* Chapter 12 – Planning
Craft of Research Chapter 13 – Drafting Your Report
Due: Essay 2 Final Draft
Essay 3 Research Proposal and Preliminary Bibliography

Week 4

M 7/24

Essay 3 writing workshop – moving from partial to complete drafts

Read: Kaufman, “Selling Lourdes: Pilgrimage, Tourism, and the Mass-Marketing of the Sacred in Nineteenth-Century France” from *Being Elsewhere*

Due: Essay 3 Partial Draft: Introduction (with claim), at least three body paragraphs, and detailed outline with quotes

W 7/26

In-class work on Parr photograph: “Italy, Pisa, Leaning Tower”

Look at excerpt DeLillo, *White Noise*: “The Most Photographed Barn in America”

In-class work on photos from our travels

Read: Urry & Larsen, “Vision and Photography” (excerpt – p.170-188) from *The Tourist Gaze*

Due: Post a photo from your travels on the class blog

F 7/28

In-class peer review of Essay 3 Draft 1

Due: Essay 3 complete draft

Week 5

M 7/31

Start Unit 4: Travel Writing

Presentations assigned

In-class work on preparing for and delivering a presentation

Read: Elizabeth Gilbert, Introduction to *Best American Travel Writing 2013*

Alain de Botton, “On Anticipation” from *The Art of Travel*

Rolf Potts, “Tantric Sex for Dilettantes” from *Marco Polo Didn’t Go There*

David Farley, “Vietnam’s Bowl of Secrets” from *Afar*

W 8/2

Presentations on Research Topics – Panels 1 and 2

Read: Judy Copeland, “The Way I’ve Come” from *Legal Studies Forum*

Due: Essay 3 Final Draft

Presentation script (panels 1 and 2)

F 8/4

Presentations on Research Topics – Panels 3 and 4

Watch TED Talk: Pico Iyer, “Where is Home?”

Class conclusion

Read: Pico Iyer, “Why We Travel” from Pico Iyer: Journeys (website)

Due: Presentation script (panels 3 and 4)