English 114: Travelers and Tourists

English S114

Pam Newton

Summer Session A 2021, Yale University

MWF 9-11:15, Zoom

Office Hours: Wed 3-5 PM

“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. 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 nature of the tourist, including the way current technologies are shaping our travel experiences. We will also investigate a number of constructs within 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 three course units and three major assignments, we will
focus on identifying a *problem* in the text(s), making a defendable *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.

**Course Format:**

For Summer 2021, all classes will be held synchronously on Zoom. In addition to homework assignments, other asynchronous elements of the class will include watching videos and other multimedia, engaging in written discussions with peers on Canvas, collaborating with peers and providing peer review feedback on Canvas/Google Docs, and others. You will also have the option to meet with me individually during office hours, also held on Zoom.

**Course Texts:**


Course Packet—available for purchase at Tyco.


NOTE: Digital versions of both the Booth text and the Course Packet are available on Canvas.

**Canvas Site:**

Our official class website is on Canvas. On our Canvas site, you can find a digital version of our syllabus, which I will update as necessary. Our Canvas site also includes digital copies of our Course Packet readings and the Booth textbook ("Files"), a forum for posting reading responses and engaging in written conversations ("Discussions"), and a forum for collaboration and peer review of each other's essays ("Collaborations" via Google Docs).

2021 Yale Summer Online Technical Requirements.pdf

Actions
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 the readings, any writing assignments that are due, materials for taking notes and writing, and an open and questioning mind.

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 you to work on the next draft.

3. Brief in-class and take-home writing assignments, reading responses to be posted on Canvas, peer review, and other assignments to be announced.

4. 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, the course topic, and writing. Ideally, you will meet with me at least twice over the course of the semester.

Grading:

Essay 1: Close Reading of an Argument (3-4 pages) 10%
Essay 2: Controlled Research Essay (4-5 pages) 20%
Essay 3: Research-Based Essay (8-10 pages) 30%
Presentation and script 20%
Research proposal and preliminary bibliography for Essay 3 10%
Additional assignments (blog posts, brief writing assignments) and participation 10%

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* or the Purdue OWL MLA Style Guide (https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html (Links to an external site.)). 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. **Handing in Work.** First and final drafts of papers should be handed in by email, except for drafts being submitted for peer review on Canvas (“Collaborations”). Papers should be emailed to me at pamela.newton@yale.edu by the end of the day (midnight) on the day they are due. They can be attached to emails as either a Google Doc or Microsoft Word doc (not a PDF and not pasted into the body of the email). Please put your name in the title of the file.
4. **Deadlines.** All assignments are due in class on the day they are due, unless otherwise noted. If they are due on a non-class day, they should be handed in by the end of the day (midnight EST). Final drafts 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. First drafts handed in late run the risk of not receiving feedback. If you foresee needing an extension on an assignment, please come talk to me as soon as you can to make arrangements.

5. **Technology.** Please make sure that you have access to Zoom, Canvas, and Google Drive, the three main technologies we’ll be using. Please do your best to have a working camera and microphone, so that we can all see and hear each other during Zoom sessions. I will mostly ask that you leave your camera on during class, with some exceptions or short breaks as needed. Other decisions, such as whether or not to record classes, can be made collectively when we meet. Given that we’re all joining class remotely, and that our discussions are being mediated through screens, it is especially important to stay present and attentive to each other. Please do your best to not engage with other forms of technology during class: put your phone on silent, turn your computer to “Do not disturb” mode, and resist the temptation to open other apps or websites. If you have questions or concerns about your access to working technology, please talk to me.

6. **Accessibility.** Yale supports its students in all of their neurological, physical, and learning diversity. Accommodations can be requested through Student Accessibility Services (https://sas.yale.edu). Students can get advice on adjusting their approaches to the demands of college-level work by meeting with Sarah Cussler (sarah.cussler@yale.edu), the Poorvu Center’s learning specialist. Students can also engage with the resources offered by the Academic Strategies Program (https://poorvucenter.yale.edu/academic-strategies-program).

7. **Seeking Help Outside of Class.** You are encouraged to talk to me for any reason outside of class. I also encourage you to make use of Yale’s writing tutors. The Writing Center, located in the Center for Teaching and Learning at Sterling Library, offers drop-in sessions with Writing Partners and scheduled sessions with
Residential College Writing Tutors. More information can be found at [https://poorvucenter.yale.edu/undergraduates/writing-tutoring-and-programs](https://poorvucenter.yale.edu/undergraduates/writing-tutoring-and-programs) (Links to an external site.). Note that at the moment, Writing Partners and Residential College Writing Tutors will be doing most of their meetings over Zoom.

8. Communication. If you are having trouble attending class or fulfilling assignments for any reason, please talk to me about it as soon as you can. You can always email me with any questions or concerns, or we can talk during office hours. Please aim for clear and honest communication, consideration for others, and a strong sense of personal responsibility.

**Class Schedule (subject to change):**

**Week 1**

M 6/7  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” together in class

W 6/9  In-class work with close readings of passages in 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:** Close Reading Exercise
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 preliminary claim and detailed outline with quotes

Week 2
M 6/14 Start Unit 2: Critiques of Tourism – Essay 2 assigned
Read together 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 Final Draft

W 6/16 In-class work on claims for Essay 2
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
Due: Bring in a page copied or printed from a travel guide

F 6/18 Writing workshop on Essay 2
In-class work on counter-argument and concession
Watch excerpt Parts Unknown Episode 1 – Tourism in Myanmar
Read: Craft of Research Chapter 10 – Acknowledgments and Responses
Due: Essay 2 preliminary claim and detailed outline with quotes

Week 3
M 6/21 In-class peer review on Essay 2 Draft 1
Start Unit 3: Aspects of Global Tourism – Essay 3 Assigned
Read: Duncan, “The Art Museum as Ritual” from Civilizing Rituals
Due: Essay 2 Draft 1 – hand in AND post on Canvas

W 6/23 In-class work on developing and researching topics for Essay 3
CLASS VISIT FROM A LIBRARIAN (TBA)
Read: Furlough, “Packaging Pleasures: Club Méditerranée and French Consumer Culture” from French Historical Studies, Vol. 18
Due: Preliminary Research Question for Essay 3

F 6/25 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 6/28 Essay 3 writing workshop – moving from partial to complete drafts
Due: Essay 3 Partial Draft: Introduction (with claim), at least three body paragraphs, and detailed outline with quotes

W 6/30 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 7/2 In-class peer review of Essay 3 Draft 1

Due: Essay 3 complete 1st draft — posted to Canvas

Week 5

M 7/5 Presentations assigned

In-class work on preparing for and delivering a presentation

In-class work on revising and proofreading Essay 3

Look at excerpt Strunk and White, The Elements of Style

Read: Craft of Research Chapter 17—Revising Style

Due: Continue work on Essay 3 – bring the most up-to-date version to class

W 7/7 Presentations on Research Topics – Group 1

Due: Essay 3 Final Draft

Presentation script (group 1)

F 7/9 Presentations on Research Topics – Group 2
Watch TED Talk: Pico Iyer, “Where is Home?”

Class conclusion

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

Due: Presentation script (group 2)