

English 114: Travelers and Tourists

English S114
Summer Session B 2022, Yale University
MWF 1-3:15
Class location: TBA

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“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, and history, 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 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 three course units and three 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.

Course Texts:

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

Course Packet—available for purchase at Tyco.

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

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).

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). 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. Deadlines. First and final drafts of papers should be handed in on Canvas ("Assignments"), except for drafts being submitted for peer review on Canvas ("Collaborations"). Please upload a Word doc or other text file (not a PDF). 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). 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.

4. Technology. Please make sure that you have access to Canvas and Google Drive, the two main technologies we'll be using. We may also need to meet remotely, depending on public health circumstances, so please also make sure you have access to Zoom. In case we do need to meet remotely, please do your best to have a working camera and microphone, so that we can all see and hear each other during Zoom sessions. If you have questions or concerns about your access to working technology, please talk to me.

5. 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>).

6. 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>.

7. 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 7/4 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 7/6 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
- F 7/8 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 7/11

Start Unit 2: Critiques of Tourism: Race, Class, and Power – 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 7/13

In-class work on developing 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 7/15

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 7/18

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—upload to “Collaborations” by class time and hand in revised version to “Assignments” by end of day

W 7/20

In-class work on developing and researching topics for Essay 3

CLASS VISIT FROM A LIBRARIAN (TBA)

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

Craft of Research Chapters 4, 5, and 6 – From Questions to a Problem, From Problems to Sources, and Engaging Sources

Due: Preliminary Research Question for Essay 3

F 7/22

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

Due: Essay 2 Final Draft

Essay 3 Research Proposal and Preliminary Bibliography

Week 4

M 7/25

Essay 3 writing workshop—moving from partial to complete drafts

Discuss working with sources and incorporating quotations

Read: *Craft of Research* Chapter 14—Incorporating Quotations

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

W 7/27

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 Canvas (“Discussions”)

F 7/29

In-class peer review of Essay 3 Draft 1

Due: Essay 3 complete 1st draft — posted to Canvas (“Collaborations”)

Week 5

M 8/1

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 8/3

Presentations on Research Topics – Group 1

Due: Essay 3 Final Draft

Presentation script (group 1)

F 8/5

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)