

Traveling Cultures: Tourism in Global Perspective

CES 325.1 [DIVR]
Instructor: Rory Ong
Fall 2017
Place: CUE 319
Time: 11:10-12:00

Office Rm #: Wilson-Short 119
Office Phone#: 5-7089
Office Hours: MW, 3:30-5 pm
or by appointment

Course Description:

Traveling Cultures examines the social and historical relations, practices, and economic realities animating cultural practice, tourism, and the global migration of cultures. The course tries to encompass two lines of analysis: 1) examine migrating cultures due to social, historical, economic, political upheaval; and 2) examine cultures that reinvent themselves to capitalize on modern tourist industries. The aim of the course material is to familiarize students with the interrelated historic, social, economic, and political foundations of tourism and migrating cultures by engaging with recent scholarship in anthropology, history, sociology, cultural studies, and tourism studies. Specifically, this course will examine issues such as: historical sites and nationalism, memorials, race and national identity, imperialism and colonialism, cultural genocide, sex tourism, indigenous tourism, cultural sustainability, ecotourism, and complex tourist economies. We will explore these themes globally to see how they affect the range of practitioners from the tourists themselves, local tourist operators, the natural environment, to those socially and culturally oppressed.

Course Objectives:

Traveling Cultures seeks to provide students with the critical framework to understand the ways in which cultural migrations and the tourist industry is historically, socially, and economically constructed in relation to imperial and colonial forces and subsequently as a form of leisure for the dominant classes in power. This course will thus consider the extent to which cultures travel or migrate globally due to other social and historical contexts (such as war, migration, immigration). As a result, Traveling Cultures will give students the opportunity to examine the ways that migrating cultures and tourism are linked to various social and historical national identities and their practices of power and authority. The course will also present students with the critical and everyday life tools necessary to interrogate “travel as leisure” to expose and understand the social and cultural complexities and/or inequalities that tourism “as an economy” creates. Some key questions for inquiry will include: What constitutes culture?; Where does culture reside? How and why do cultures travel? Do cultures remain the same or do they change or alter with travel? What are the social and historical conditions of tourism? Is tourism a form of benign leisure, or is it linked to a legacy of colonization and empire?

Learning Outcomes:

- 1) Familiarize students with historical accounts of global tourism, including its links to nationalism, racial politics, systems of oppression and the construction of a leisure class.
- 2) Give students a foundation to understand the cultural, social, and political situations in which tourism operates and flourishes (and for whom).
- 3) Move beyond seeing tourism as mere leisure and look critically at the role it plays in the global economy, social injustices, and perpetuating cultural divides.
- 4) Engage with current affairs in relation to tourism drawing comparisons globally around specific shared themes.

Information Literacy:

Throughout the course students will be introduced to historical, social, and political research, various search engines, and popular sites of information that will assist them in accessing the necessary academic, as well as popular media, accounts, reports, and critical understanding of tourism and travel in relation to leisure, national identity, and globalization.

Required Texts:

Staging Tourism: Bodies on Display from Waikiki to Sea World. Jane C. Desmond (1999).
Culture on Tour. Edward M. Bruner (2005).

Understanding Tourism: A Critical Reader. Kevin Hannam and Dan Knox (2010).

Course Requirements:

–Critical Engagement (Participation)

Critical engagement comprises four forms of class participation: 1) Class Discussion and Facilitation; 2) Final Project Proposals; 3) Final Project; 4) Critical engagement in the class by having read and understood the readings for any given class period, participate in class discussion, engage critical questions, inquire about peers' class facilitation, or engage with a specific point that their peers brought up during class discussion and facilitation. Critical Engagement will count toward 15% of the total grade.

–Quizzes

I will be providing quizzes over the assigned daily readings. These will be online quizzes assigned on Blackboard. Quizzes will cover the daily readings. Quizzes will count toward 15% of the total grade.

–Class Discussion and Facilitation

Each student will be responsible for facilitating 1 class period of discussion. Students must present a substantive summary of 1 or 2 key issues or concepts of the course material covered for a particular day. Students should also come prepared with one or two questions/specific points of import for the class to consider about the reading. The facilitation should only take 10 minutes of class time Class Discussion/Facilitation will count toward 15% of the total grade.

–Midterm Tourism Analysis

Students will turn in a **midterm tourist analysis**. The midterm can be an analysis of a travel website, brochure, flyer, commercial, or magazine ad. Your analysis should produce a critical discussion about the website, brochure, etc. concerning the ways in which tourism, the tourist, and the site itself is being directed at a particular **class** of clients, whether the ad is **gendered** in any way, or if **race** plays a role in its advertisement. This is to be written as a short 3 page analysis, typed and double-spaced. The midterm tourism analysis will count as 25% of the total grade.

–Final Group Project/Presentation

Tourist destination analysis: students will discuss/analyze a “destination analysis” for one tourist site of their choosing (after clearing the choice with the Professor). This “tourist destination analysis” must include 1) history of the site 2) concerning interests involved in producing the site as an attraction 3) any contestation over the site 4) alternative uses of the site 5) any economic, cultural, and/or political significance of the site. The final group project/presentation will count toward 30% of the total grade.

Policies:

–Grading:

Grades will be averaged in the following proportions:

Critical Engagement(participation)	15%
Quizzes	15%
Class Discussion and Facilitation	15%
Midterm Tourism Analysis	25%
Final Presentation	30%

–Grading Scale:

100-93=A; 92-90=A- Suggests that a student’s work is outstanding to excellent; The student’s work reflects a highly engaged comprehension of the content and focus of the material and shows thoughtful insight into the complexities of the course. Students also show an attentive engagement with the course. Always well written and articulated.

89-87=B+; 86-83=B; 82-80=B- Suggests the student's work is very good to good; it reflects a very strong, engaged, and solid understanding of the material. Occasionally doesn't go the extra step in critical analysis. Mostly well written and articulated.

79-77=C+; 76-73=C; 72-70=C- Suggests the student's work is adequate; it reflects a fair, but essentially disengaged, grasp of the material and doesn't go very far in comprehension; or reflects a lack of understanding of the issues represented in the material. Unclearly written or articulated. There may be some attendance problems.

69-67=D+; 66-63=D; 62-60=D- Suggests the student's work shows some, but little effort; or does not comprehend the material, is disengaged, or reveals a lack of reading, attention, and/or attendance.

–Attendance

In accordance with the Student Handbook, attendance in this class is mandatory. If you know in advance that you will have to miss class for a legitimate reason, contact me to see whether arrangements can be made to make up any work that will be missed. If you have not finished an assignment for a given class period, attend class anyway to avoid missing further assignments and in-class work/discussions. **Only institutional excuses will be accepted. If you have more than three (3) unexcused absences, your grade will be lowered one point for every absence thereafter.**

–Extra Credit

There may be opportunities for extra credit throughout the semester. I will announce those opportunities as they come up. Unless the instructor advertises an extra credit, students must get approval from the instructor. Extra Credit assignments must relate to the course content of CES 300. Extra Credit should be in the form of a short 1-2 page review of the event, lecture, or film attended--typed and double-spaced. To receive the possible full credit, students must also make a connection in the review with the event, film, or lecture and the content of this course. **Students are allowed only 2 Extra Credit assignments.** Each Extra Credit will count 2.5 pts toward the student's overall final grade (for a total of 5 extra credit points).

–Blackboard

I use Blackboard to assign and collect assignments and to provide scores for individual assignments. However, I do not use Blackboard to tally the final grade percentage. So although Blackboard will provide a total number of points, it does not reflect the percentages I assign, nor does it include other factors like attendance.

–Disability Accommodations

“Students with Disabilities: Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please either visit or call the Access Center [Pullman] or Disability Services at [name of campus] address on your campus] to schedule an appointment with an Access Advisor. All accommodations **MUST** be approved through the Access Center or Disability Services. For more information contact a Disability Specialist on your home campus.” **Pullman or WSU Online:** 509-335-3417, Washington Building 217; <http://accesscenter.wsu.edu>, Access.Center@wsu.edu

–Academic Integrity

“Academic integrity is the cornerstone of higher education. As such, all members of the university community share responsibility for maintaining and promoting the principles of integrity in all activities, including academic integrity and honest scholarship. Academic integrity will be strongly enforced in this course. Students who violate WSU's Academic Integrity Policy (identified in Washington Administrative Code (WAC) 504-26-010(3) and -404) will receive a *fail the assignment*, or a *fail for the course* and will not have the option to withdraw from the course pending an appeal, and will be reported to the Office of Student Conduct.

Cheating includes, but is not limited to, plagiarism and unauthorized collaboration as defined in the Standards of Conduct for Students, WAC 504-26-010(3). You need to read and understand all of the definitions of cheating: <http://app.leg.wa.gov/WAC/default.aspx?cite=504-26->

[010](#). If you have any questions about what is and is not allowed in this course, you should ask course instructors before proceeding. If you wish to appeal a faculty member's decision relating to academic integrity, please use the form available at conduct.wsu.edu." Should there be any suspicion of academic dishonesty, I will discuss the situation with you before penalties are enforced.

–Classroom Etiquette

Out of respect for your classmates and the instructor, **all cell phones must be turned off**. iPods and any other devices for listening to music, podcasts, radio, or text messaging are also prohibited in class. Unless you have a documented disability, no earphones are allowed in class. Use of computers, pads, or e-notebooks of any kind are permitted only by approval of the instructor. Any use of these items during class will automatically result in a loss of 5 points from the student's final grade.

–Campus Safety Plan Emergency Information

"Classroom and campus safety are of paramount importance at Washington State University, and are the shared responsibility of the entire campus population. WSU urges students to follow the "Alert, Assess, Act," protocol for all types of emergencies and the "[Run, Hide, Fight](#)" response for an active shooter incident. Remain **ALERT** (through direct observation or emergency notification), **ASSESS** your specific situation, and **ACT** in the most appropriate way to assure your own safety (and the safety of others if you are able). Please sign up for emergency alerts on your account at MyWSU. For more information on this subject, campus safety, and related topics, please view the [FBI's Run, Hide, Fight video](#) and visit the [WSU safety portal](#).

Syllabus: (reading schedule subject to change)

Monday, August 21: Introduction to the Course. Review Syllabus, Course Objectives, Requirements, Policies.

Wednesday, August 23: **Video: *Impact of Tourism: Kenya* (2011).**

Friday, August 25: **Video: *Impact of Tourism: Thailand*. (2003).**

What Is Tourism?

Monday, August 28: Read/Discuss Chpt 1: "Understanding Tourism: An Introduction" and in *Understanding Tourism*. Discussion Topics: The Authors' Approach; Critical Theory in Tourism Studies; The Power of Tourism; Materiality and Media in Tourism.

Wednesday, August 30: Read/Discuss Chapt 2: "Regulating Tourism" in *Understanding Tourism*. Discussion Topics: Tourism and the State; Tourism and the Disciplinary Society; Tourism and the Control Society—Suicide Tourism, Medical Tourism.

Friday, September 1: Read/Discuss Chapt 3 "Commodifying Tourism" in *Understanding Tourism*. Discussion Topics: Commodification, Consumption, Privatization; Shopping and Tourism; Commodifying Cultures; Mass Tourism (Package Deals); Hyper-Real Commodified Spaces (Las Vegas).

Monday, September 4: **Labor Day. All University Holiday.**

Staging the Cultural

Wednesday, September 6: Read/Discuss Chapt 4 "Embodying Tourism" in *Understanding Tourism*. Discussion Topics: "the body" as a site of critique; Tourist bodies on

the beach; gender, sexuality, tourism, and the body; health, wellness, sport, and tourism; tourist sensations.

- Friday, September 8: Read/Discuss Part One—Introduction: “Cultural Bodies: Hawaiian Tourism and Performance” in *Staging Tourism*. Discussion Topics: the cultural commodification of Hawai’i.
- Monday, September 11: “Chpt. One: Let’s Lu’au” in *Staging Tourism*. Discussion Topics: producing the destination image; mapping hula performances; alternative tourist shows.
- Wednesday, September 13: Read/Discuss Chpt. Two: “Picturing Hawai’i: The Ideal Native and the Origins of Tourism, 1880-1915” in *Staging Tourism*. Discussion Topics: organized tourism; tourism, Social Darwinism, and the ethnographic gaze; postcards and photographs; hierarchies of natives in scientific discourse; scientific racism; the ideal type of native.
- Friday, September 15: Read/Discuss Chpt Three: “Pictures Come to Life: Rendering Hawai’i in Early Mainland Hula Performances” in *Staging Tourism*. Discussion Topics: mainland performances of the hula; sexualization and racialization of the performers; types of songs and dances performed.
- Monday, September 18: Read/Discuss Chpt. Four: “Advertising, Racializing, and Performing Hawai’i on Site: The Emergence of Cultural Tourism in the 1920’s in *Staging Tourism*. Discussion Topics: advertising Hawai’i as “feminine” for the white male client; Hawai’i as racial fantasy; Hawai’i as a performance for mainlanders.
- Wednesday, September 20: **Video: *Hawaii the Stolen Paradise* (2014).**<https://www.youtube.com/watch?v=d-mxYGmdXoM>
- Friday, September 22: Read/Discuss Chpt. Five: “Tourism and the Commodification of Culture, 1930-1940” in *Staging Tourism*. Discussion Topics: Hawaiian entertainment as an industry; staging the natural Hawaiian; Hawai’i on film in 1930; the significance of hula lessons; racializing Hawai’i.
- Monday, September 25: Read/Discuss Chpt. Six: “Surfers and Beach boys” in *Staging Tourism*. Discussion Topics: the social/cultural context of surfing in Hawai’i; beach boys; white women and taboo encounters with beach boys.

Staging the Natural

- Wednesday, September 27: Read/Discuss Conclusion: “Up to the Present: Profiling Visitors” in *Staging Tourism*. Discussion Topics: WWII and Waikiki; Hollywood Hawai’i; the hapa haoli look; tourist demographics in Hawaii.
- Friday, September 29: Read/Discuss Part Two—Introduction: “Looking at Animals” in *Staging Tourism*. Discussion Topics: animal tourism; displays of humans and animals; consuming difference; looking at animals-the humanistic gaze; animals as exotic Others; conservation vs. exploitation; zoos.
- Monday, October 2: Read/Discuss Chpt. Seven: “The Industries of Species Tourism” in *Staging Tourism*. Discussion Topics: the industry of zoos; a brief history of zoos; zoos as the reformation of public space; a history of exhibition; bodies and venues; theories of gradation; living cultures;

subjectivity and realism; structures of vision-how we see what we see; condensation-where we see what we see; bodies, action, identity.

- Wednesday, October 4: Read/Discuss Chpt. Eight: “In/Out-of/In-Fake-Situ: Three Case Studies” in *Staging Tourism*. Discussion Topics: the “fake-real” at The Monterey Bay Aquarium; a “real copy” of nature; the prime directive of Ecotourism at Año Nuevo; a minimalist experience of nature; animal education at Marine World Africa USA; staging animal/human relations; souvenirs as fake memory; extending nature to humans; birds, lions and tigers; magic show; killer whale and dolphin show; animals as performers.
- Friday, October 6: Read/Discuss Chpt. Nine: “Performing Nature: Shamu at Sea World” in *Staging Tourism*. Discussion Topics: Sea World and the family; defining Sea World; Shamu—constructing Shamu; baby Shamu; Whale Ballet; instrumental movement into expressive behavior; crossing the species border; training, naturalism, and performance; a short history of killer whale shows; the future of killer whale show; Shamu and the discourse of the family and America.
- Monday, October 9: Read/Discuss Conclusion: “Bodies and Tourism” in *Staging Tourism*. Discussion Topics: towards a new Eden; the tourist gaze; alternative tourisms?

Tourism and Representations of the Past

- Wednesday, October 11: **Video: *Lolita: Slave to Entertainment* (2002).**
- Friday, October 13: Read/Discuss Chpt. 7 “Tourism and the Other” in *Understanding Tourism*. Discussion Topics: stereotyping the exotic; exploration and discourses of Orientalism; the ambivalences of the Other in tourism; reconfiguring the exotic in the contemporary world; finding the Other close to home.
- Monday, October 16: Read/Discuss Chpt. 1: “Maasai on the Lawn: Tourist Realism in East Africa?” in *Culture on Tour*. Discussion Topics: tourism and colonialism; Pastoralism and the Moran; the landscape and the lawn; gorilla safari; Mayers Ranch; the Mayers; the economics of the ranch; the age-set system; experience theater; tourist movement through the borderzone; tribal resistance; tourist realism; Who is in control?; the picture; exploitation.
- Wednesday, October 18: Read/Discuss Chpt. 2: “The Maasai and the Lion King: Authenticity, Nationalism, and Globalization in African Tourism” in *Culture on Tour*. Discussion Topics: categorizing the Other; Mayers Ranch; Bomas of Kenya; Out of Africa Sundowner; writing tourism and writing ethnography; the questioning gaze.
- Friday, October 20: Read/Discuss Chpt 3: “Slavery and the Return of the Black Diaspora: Tourism in Ghana” in *Culture on Tour*. Discussion Topics: the influence of diaspora on culture and tourism in Ghana; the struggle over the meaning of tourism in Ghana; conflicting interpretations over Ghanaian sites; the representation of slavery; who owns the castles?; tourism as commerce; cultural revival.
- Monday, October 23: **Video: *Reassemblage* by Trinh T. Min-ha (1982). <https://www.youtube.com/watch?v=J7atQb7Z5YM>**

- Wednesday, October 25: *Tourism.* Read/Discuss Chpt. 9 “Tourism and the Past” in *Understanding Tourism*. Discussion Topics: heritage tourism; dark tourism; the nostalgic function of museums, monument, memorials; heritage tourism and the concept of authenticity; heritage interpretation; archeology and the contestation of heritage tourisms; India and the re-interpretation of a colonial era site; viking heritage festivals.
- Friday, October 27: over Read/Discuss Chpt. 4: “Lincoln’s New Salem as a Contested Site” in *Culture on Tour*. Discussion Topics: New Salem as a site of struggle meaning; some interpretative themes; the scholarly and the popular; New Salem as a Performance; discussion over the contradictory interpretations of New Salem.
- Monday, October 30: Read/Discuss Chpt. 5: “Abraham Lincoln as Authentic Reproduction: A Critique of Postmodernism” in *Culture on Tour*. Discussion Topics: New Salem as an ‘authentic’ reproduction; authenticity, copies, and originals; the site as ‘managed’ authenticity; two stores (1830/1990); discussion on authenticity vs. reproduction; What is New Salem about?
- Tourism as Simulacra**
- Wednesday, November 1: **Video: *A Tour of Abraham Lincoln’s New Salem (2005)*. https://www.youtube.com/watch?v=PNM9mcD_Ku4**
- Friday, November 3: Discuss Chpt. 7: “The Balinese Borderzone” in *Culture on Tour*. Discussion Topics: Bali as a touristic borderzone; approaches to understanding Bali as a tourist site; the author’s personal experience in Bali; Balinese culture is influence by tourism (frog dance); the tourist response—passive or active subjects of their own gaze?; between tourism and ethnography; authenticity and versimilitude (reproduction).
- Monday, November 6: Read/Discuss Chpt 6 and 10 “Tourism and mobility” in *Understanding Tourism*. Discussion Topics: What might be considered tourist ‘mobilities?’; tourism and human mobilities; tourism and advances in mobile communication technologies; mobil tourism and material goods; tourism, transport, and kinds of mobility.
- Wednesday, November 8: **Video: *Paraiso for Sale: The growing migration to Panama (2011)*.**
- Friday, November 10: **Video: *Paraiso for Sale: The growing migration to Panama, cont’d*.**
- Monday, November 13: Final Projects.
- Wednesday, November 15: Final Projects.
- Friday, November 17: Final Projects.
- Mon-Fri, November 20-24: Thanksgiving Break.**
- Monday, November 27: Final Projects.
- Wednesday, November 29: Final Projects.
- Friday, December 1: Final Projects.

Monday, December 4: Final Projects.

Wednesday, December 6: Final Projects.

Friday, December 8: Final Projects.

Mon-Fri, December 11-15: Finals Week.