

**DEPARTMENT OF MODERN LANGUAGES  
AND CULTURAL STUDIES**

<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>

**2017-2018 MLCS 299 A1 (Special Topics):  
ON THE ROAD: TOURISM & TRAVEL CULTURE  
(Spring Term, May 7-June 13, 2018)**

Instructor: Stephen Cruikshank  
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Office Hours: Monday 11:00 am - 12:00 pm (or by appointment).  
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Personal Website: See Class Moodle.

**Time: M/W/F 9:00 am - 10:50 am  
Place: HC 2- 21**

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**Course Prerequisite:** None

**Course-based Ethics Approval** in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes       No, not needed, no such projects approved.

**Community Service Learning** component

Required     Optional     None

**Past or Representative Evaluative Course Material Available**

- Exam registry – Students' Union  
<http://www.su.ualberta.ca/services/infolink/exam/>
- See explanations below
- Document distributed in class
- Other (please specify)
- NA

**Additional mandatory Instructional fees (approved by Board of Governors)**

Yes       No

**Course Description and Objectives:**

In both culture and literary studies the road has become a metaphor for the fears, adventures, mobilities, and transnational engagements occurring during the process of travel and exploration. In particular, the industry of tourism has brought the cultural anxieties of the road into a global setting. The aim of this course is to analyse how the tourism industry has played a role in the global engagement of cultures, both national and transnational, and specifically how cultural identities have been affected by an engagement with tourists. Critical questions will be

addressed: What exactly is the purpose of tourism in society? What distinguishes a "traveller" from a "tourist?" How has tourism impacted the developments of national and cultural identities? What are the social and cultural consequences of tourist-local disparities? And how has tourism, if at all, impacted both artistic and cultural expressions over time? This course will look at both theoretical and artistic research into the implications of tourism and travel in culture. Students will engage with multiple texts including cultural theory, poetry, film, and online sources. Students will also have various opportunities to explore Edmonton as a "tourist" themselves during visits throughout the University campus, city museums, and heritage landmark sites. This class will be of particular interest to students who are, have previously, or in the future plan to travel as tourists and visit new cultures, places, and roads.

### **Learning Outcomes:**

- Students will familiarize themselves with the theoretical aspects of tourism and its relevance in cultural studies.
- Students will be able to identify various sociocultural impacts of tourism, both positive and negative, on the developments of cultural and national identities.
- Students will be able to compare and contrast the impact of tourism on different nations and cultures.
- Through discussions of culture and tourism students will creatively engage with a variety of texts (theory, poetry, internet, art, articles, etc.).
- Students will demonstrate knowledge of tourism, travel, and culture through both oral and written tasks. Oral presentations will challenge their public speaking and presentation strategies while written tasks will challenge their written communication and research skills.
- Students will engage in meaningful discussions on texts dealing with the issues, meanings, and impacts of tourism in society.
- Students will gain critical insight into their own roles and responsibilities as tourists, travellers, and global citizens.

### **Texts:**

Other than MacCannell's work, all texts used in this class are available either as "E-books" on the University of Alberta Library database or as available as pdf. documents found online or on Moodle.

### **Required Texts:**

- MacCannell, Dean. *The Tourist: A New Theory of the Leisure Class*. Berkeley: University of California Press, 2013.  
- ISBN: 978-0-520-28000-7 (pbk).

### **Recommended Texts:**

- *The Modern Language Association. MLA Handbook for Writers of Research Papers*. 8th ed. Modern Language Assn. of America. ISBN: 978-1-60329-262-7 (pbk).

**Grade Distribution (see “Explanatory Notes”):**

*Spring / Summer Exam Planner for the 2017-2018 academic year can be found at the following site: <https://www.ualberta.ca/registrar/examinations/exam-schedules/spring-summer-exam-planner>*

- Participation/Attendance: 10% (Cumulative)
- Personal Travel Reflection: 10% (May 11)
- Term Paper Proposal: 5% (May 18)
- Group Presentation: 15% (May 25)
- Creative Project: 10% (June 1)
- Term Paper: 20% (June 8)
- Final Exam: 30% (June 14 at 11:30am)

**Date of Deferred Final Exam (if applicable):**

*Recommended; please consult the following site:*

<http://calendar.ualberta.ca/content.php?catoid=6&navoid=806#Examinations> (Exams)

**Explanatory Notes on Assignments:****Class Participation and Attendance (10%)**

Students are expected to attend all lectures and engage in class discussions as they will be graded for their attendance as well as participation in class. An attendance sheet at the beginning of each class will be circulated for students to sign-in. An absence without a valid reason will result in a complete loss of the grade for the day missed. Discussion questions for class readings and films will be posted in advance on eClass. As a student you are responsible for coming to class prepared to participate in group and class discussions revolving around the day's topic and texts.

Half of all attendance marks (5%) will be given towards the completion of questions/worksheets provided during the 5 class "tours" that will be conducted throughout the semester:

- Tour 1: May 11, Edmonton Federal Building
- Tour 2: May 16, Sightseeing Photo Scavenger Hunt
- Tour 3: May 18, U of A Campus Tour
- Tour 4: May 30, Online Slum Tour Research (Rutherford Library South)
- Tour 5: June 8, Art Gallery of Alberta Tour

**Personal Travel Writing Reflection (10%)**

The first creative project will be a personal written reflection of a travel or tourist experience. The objective is to write a 3-4 page (750-1000 words, times new roman, double spaced, 12. ft) description of your experience giving details of the adventure and relating your experience to the theme of "the road". The assignment should cover three areas: (1) A description of your travel/tourist experience. Where did you go? Why did

you go? What did you do? Who did you go with? (2) You are to refer to a minimum of one theory—either the theory of tourism by Cohen, Enzenberger, or MacCannell— and discuss how your travels "on the road" allowed you to rethink the meaning of cultural identity. (3) As you reflect on your journey, explain what the "road" signified for you.

### **Creative Project: Film Analysis or Photography Portfolio (10%)**

For the creative project, you may choose between two options:

Option 1: You will analyse the "tourist gaze" in the film *Una Noche* directed by Lucy Mulloy. A short written analysis of 2-3 pages (500-750 words, times new roman, double spaced, 12. ft).

Option 2: You will create a short portfolio of photography (5 images) detailing a trip, a travel, an adventure, or a tour that you have done. Each image should have a creative title and a short description (100-150 words) explaining how the photograph relates to one of our class discussions on visual tourism and images (i.e. Affect, Spurious, Flâneur, Habit, Desire, Authenticity, sightseeing, the tourist gaze, theories by Berger; theories by Barthes, etc...).

### **Group Presentation. (15%)**

Group presentations will be completed in groups of 2-3 students. As a group students are to present on a travel or tourism "style." The presentation should define the chosen style, provide examples of where it occurs, and provide theoretical insight into how the tourism reflects (1) authenticity; (2) the tourist gaze; (3) The "Spurious;" and (4) the "tourist habit."

Note that this presentation does not need to be in the form of an oral presentation! Based on your educational objectives (i.e. business, psychology, education, arts, sciences, etc...) you will be placed in a group and provided an "medium" for presentation of your choice. Mediums may include, for example, an oral presentation using a slideshow, a poster presentation, a lesson plan, a business design/marketing proposal, an advertising campaign, a creative writing portfolio, a short video, a podcast, a visual art project, etc... No matter the format, all projects must be briefly described and presented in class.

- Possible tourism styles to choose from include: slum tourism, sex-tourism, cultural tourism, "poorism," drug tourism, slow tourism, fast tourism, food tourism, nostalgia tourism, heritage tourism, war tourism, ecotourism/sustainable tourism, digital tourism, medical tourism, geotourism, religious tourism, virtual tourism, industrial tourism, bicycle tourism, atomic tourism, adventure tourism, nature tourism, sports tourism, genocide tourism, language tourism, fitness tourism, humanitarian/"voluntourism" etc...

### **Term Paper and Proposal. (25%)**

Reflecting on one of the weekly themes of tourism and travel culture discussed in class, write an essay of 7-8 pages double spaced (~1750-2000 words, times new roman, double spaced, 12. ft). Based on class topics, a list of essay topics and questions are provided below to choose from. If the student desires to write on an alternative topic, this must be

discussed first with the instructor and given approval. The paper is to be written according the MLA citation style (8th edition) and include a proper bibliography. A **paper proposal** will be submitted in the weeks prior. The proposal will be a one page (~250 words) explanation of the chosen topic including the thesis statement and a bibliography of sources. The bibliography must include a minimum of five research sources with at least three different texts being represented (novel, online article, news report, film, poem, website etc.). The proposal will count for 5% of the overall paper grade.

Possible essay topics include:

- **Authenticity:** Choose a leisure or tourist site (i.e. Disneyland) and reflect on the authentic or inauthentic views of the culture it represents? Explain your reasoning using theories of authenticity and tourism.
- **Photography/Video and Tourism:** How does the act of photography or video connect with tourism? What does the photograph or film reveal about tourism and tours? How may photos or videos of tourism contribute or work against authentic images of tourism?
- **The Road Movie:** Choosing a road movie approved by the instructor, how does the film engage with the cultural complexities of travel and tourism in today's globalized society? How, in other words, does the film contribute to discussions of globalization and culture?
- **Music and Travel:** Focusing on the music of a musician/group approved by the instructor, describe how does their music and/or writings reflect cultural values of travel "on the road".
- **Slow tourism:** How do slow travel methods such as hitchhiking provide a different cultural perspective than air travel? Provide and engage with at least one example of a text (poem, film, novel) dealing with notions of slow tourism.
- **Nostalgia Tourism:** In what ways does tourism promote nostalgia? Provide specific examples of tourism dealing with nostalgic experiences of history and culture.
- **Tourism & Visual Culture:** How has tourism been promoted through visual art and advertising? Choose a specific location of tourism and explore visual advertisements. How and in what way do these advertisements represent the culture?
- **Slum Tourism:** Choose a common area of slum tourism. Some areas include the Jewish WWII Ghetto's in Europe, slumdog tours in Mumbai, *barrio* and *narco* tours of Medellin, the *favela* tours in Brazil, or Crenshaw tours in Los Angeles. What is the selling point of these tours? In what ways do these tours contribute to cultural differentiation and prejudice? What arguments, if any, are there in support of such tours?
- **Sex Tourism:** Choose a popular location known for sex-tourism and discuss the cultural impact. How is gender, racial, and sexual identity challenged? What are the consequences and aftermath of this form of tourism? Why does it still exist today?
- **Aboriginal Tourism:** How is tourism and reconciliation connected? How does tourism help shape and promote values for aboriginal people and culture in Canada? What are some possible challenges tourism brings to reconciliation?
- **E-Tourism:** How is tourism being changed due to progressing information and communication technologies? Provide examples of current technological trends in the tourism business. What are the cultural benefits or consequences of these technologies?
- Any other form/style of tourism or another topic approved by the instructor.

### **Final Exam 30%**

The final exam for this class will cover the cumulative readings from the course. The final exam will consist of multiple choice questions, short answers, passage identification and analysis and/or definitions of terms.

**Required Notes:**

A student who has missed a final exam because of incapacitating mental and/or physical illness, severe domestic affliction or for circumstances as described in the University's Discrimination, Harassment and Duty to Accommodate Policy (including religious belief) may apply for a deferred exam. Please consult the website for more information: [http://www.registrar.ualberta.ca/calendar/Regulations-and-Information/Academic-Regulation/23.5.html#23.5.6\(3\)](http://www.registrar.ualberta.ca/calendar/Regulations-and-Information/Academic-Regulation/23.5.html#23.5.6(3))

“Policy about course outlines can be found in the [Evaluation Procedures and Grading System](#) of the University Calendar.”

***Academic Integrity:***

“The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at [www.governance.ualberta.ca](http://www.governance.ualberta.ca)) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.”

***Learning and Working Environment:***

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the [Office of the Student Ombuds](#). Information about the [University of Alberta Discrimination and Harassment Policy and Procedures](#) is described in [UAPPOL](#).

***Academic Honesty:***

**All students** should consult the information provided by the [Student Conduct & Accountability Office](#) regarding avoiding cheating and plagiarism in particular and academic dishonesty in general (see the [Academic Integrity Undergraduate Handbook](#) and [Information for Students](#)). If in doubt about what is permitted in this class, ask the instructor.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

***Recording of Lectures:***

Audio or video recording, digital or otherwise, of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Student or instructor content, digital or otherwise, created and/or used within the context of the course is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).

***Attendance, Absences, and Missed Grade Components:***

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections [Attendance](#) and [Examinations](#) of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

**In this course:** Students are expected to attend all lectures and engage in class discussions as they will be graded for their attendance as well as participation in class. An attendance sheet at the beginning of each class will be circulated for students to sign-in. An absence without a valid reason will result in a complete loss of the grade for the day missed. Discussion questions for class readings and films will be posted in advance on eClass. As a student you are responsible for coming to class prepared to participate in group and class discussions revolving around the day's topic and texts.

***Policy for Late Assignments:***

Students who consult **in advance** with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension just one time throughout the course with no penalty. However, if a second excuse will be granted for late assignments, half of the mark assigned for this particular work will be deducted. Otherwise, all assignments should be handed in on the stated deadline. Any assignment not handed-in in time or unexcused late assignments will not be given any marks. Late excuses will **not** be accepted for any reason.”

***Student Accessibility Services:***

If you have special needs that could affect your performance in this class, please let me know during the first week of the term so that appropriate arrangements can be made. If you are not already registered with [Student Accessibility Services](#), contact their office immediately (1-80 SUB; Email [sasrec@ualberta.ca](mailto:sasrec@ualberta.ca); Email; phone 780-492-3381).

***Grading:***

Assessment of the individual course components may be in the form of numerical marks or letter grades. The final letter grade will be based on "a combination of absolute achievement and relative performance in a class"

(University Calendar, [Evaluation Procedures and Grading System](#)). The University Grading Procedure mandates that "a student's level of achievement of the goals/outcomes of a course, their grade, and the descriptor of that grade must be aligned" (<https://policiesonline.ualberta.ca/>). The following guidelines have been adopted by the Department of Modern Languages and Cultural Studies:

### “MLCS Undergraduate Grading Scale”

Descriptor	Letter Grade	Grade Point Value	%
<b>Excellent.</b> A+, A or A- is earned by work which is superior in content and form and demonstrates an exceptional grasp of the subject matter. The grade of A+ designates work that far exceeds course expectations. Grades in the A range are normally achieved by a small number of students.	<b>A+</b>	4.0	<b>97-100</b>
	<b>A</b>	4.0	<b>93-96</b>
	<b>A-</b>	3.7	<b>90-92</b>
<b>Good.</b> B+, B or B- is earned by work that demonstrates a thorough comprehension of the course material and a good command of relevant skills. Grades in the B range are normally achieved by the largest number of students.	<b>B+</b>	3.3	<b>87-89</b>
	<b>B</b>	3.0	<b>83-86</b>
	<b>B-</b>	2.7	<b>80-82</b>
<b>Satisfactory.</b> C+, C or C- is earned by work that demonstrates an adequate grasp of the course material and relevant skills. Grades in the C range designate work that has met the basic requirements of the course.	<b>C+</b>	2.3	<b>77-79</b>
	<b>C</b>	2.0	<b>73-76</b>
	<b>C-</b>	1.7	<b>70-72</b>
<b>Poor/Minimal Pass.</b> D+ or D is earned by work that demonstrates minimal familiarity with the course material. Grades in the D range generally indicate insufficient preparation for subsequent courses in the subject matter.	<b>D+</b>	1.3	<b>65-69</b>
	<b>D</b>	1.0	<b>60-64</b>
<b>Failure.</b>	<b>F</b>	0.0	<b>0-59</b>



**MLCS 299**  
**On The Road: Tourism and Travel Culture**

**READING SCHEDULE (MAY 7 - JUNE 13)**

**Week 1: Introduction to Tourism Studies**

**LESSON 1, MAY 7 (M): Introduction to Tourism Studies I: "The Tourist"**

Dean MacCannell, "Forward" (ix-xiii); "The Tourist in 2013" (xv-xxv) in *The Tourist: A New Theory of the Leisure Class*.

Erik Cohen, "Who is a Tourist?: A Conceptual Clarification"  
 \*(Article available online through U of A Libraries)

**LESSON 2, MAY 9 (W): Introduction II: "The Tourist Experience"**

MacCannell "Introduction" (p.1-16) & Chapter 1 "Modernity and the Production of Touristic Experience" (p. 17-37) in *The Tourist*.

**LESSON 3, MAY 11 (F): Introduction III: "Tourism"**

**\* Travel Writing Reflection Due**

Hans Magnus Enzenberger "A Theory of Tourism".

\*(Article available online through U of A Libraries)

[Tour 1: Edmonton Federal Building, 10:00 am]

**Week 2: The Tourist Gaze**

**LESSON 4, MAY 14 (M): Photography & the Gaze**

Urry and Larson, Chapter 1 "Theories" (p.1-7; 18-23) in *The Tourist Gaze 3.0*.

Urry and Larson, Chapter 7 "Vision & Photography) in *The Tourist Gaze 3.0*.

\*(Texts available on Ebook through U of A Libraries.)

Roland Barthes, Chp 4 & Chp 5 (p. 9-15); Chp 7 & Chp 9 (p.18-21) in *Camera Lúcida*

\*(Pdf. Copy of *Camera Lúcida* available online)

## LESSON 5, MAY 16 (W): **Sightseeing**

### **Part 1: The Structure of Sight**

MacCannell, Chapter 2 "Sightseeing & Social Structure;" Chapter 3 "The Paris Case: Origins of Alienated Leisure;" and Chapter 4 "The Other Attractions" in *The Tourist*.

John Berger, Chp 1 (p. 7 -11) in *Ways of Seeing*.

\*(Pdf. Copy of *Ways of Seeing* available online)

### **Part 2: Being a Tourist...**

[Tour 2: Sightseeing Photo Scavenger Hunt]

## LESSON 6, MAY 18 (F): **Desire & Attraction**

### **\* Term Paper Proposal Due**

MacCannell, Chapter 6 "A Semiotic of Attraction;" Chapter 7 "The Ethnomethodology of Sightseers" in *The Tourist*.

[Tour 3: U of A Campus Tour, 10 am-10:50 am.]

## **Week 3: Tourism and Visual Culture**

MAY 21 (M): **\*\* Victoria Day (NO CLASS)**

## LESSON 7 MAY 23 (W): **Tourism: The "Real" Deal**

### **Part 1: The "Authentic" and "Spurious" Tourist**

MacCannell, Chapter 5, "Staged Authenticity," & Chapter 8 "Structure, Genuine and Spurious" in *The Tourist*.

### **Part 2: "La Flâneur:" Guest Lecture with Dr. Elena Siemens**

Michel de Certeau. Chp 6 "Walking in the City" (p. 91-110) in *The Practice of Everyday Life*.

\*(Pdf. copy of text available online)

LESSON 8 MAY 25 (F): **Group Presentations**

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**Week 4: Tourism and Disparity I**

LESSON 9 May 28 (M): **Film Study & Viewing**

*Una Noche* by Lucy Malloy.

LESSON 10, MAY 30 (W): **Slum Tourism**

**Part I: "Poorism"**

Erika Mary Robb Larkins. Chp 3 "The Tourists" in *The Spectacular Favela: Violence in Modern Brazil*.

(\*Text available on Ebook through U of A Libraries.)

**Part II: Searching for Slums**

[Tour 4: Online Slum Tour Research] Computer lab: TBA

LESSON 11, JUNE 1 (F): **Sex-Tourism**

**\*Creative Project (Option 1 or 2) Due.**

Kamala Kempadoo. Chp 5: "For Love or Money: Fantasies and Realities in Sex Tourism" in *Sexing the Caribbean: Gender, Race, and Sexual Labour*.

(\*Text available on Ebook through U of A Libraries.)

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**Week 5: Tourism & Disparity II**

LESSON 12, JUNE 4 (M): **The Tourist "Habit" and "Soft Exoticism"**

Gustavo Pérez Firmat. Introduction "So Near and Yet so Foreign"; chapter one "America's Smartest City" in *The Havana Habit*.

\* (Text available as an ebook through U of A Libraries)

Gustavo Pérez Firmat, "Pirates of the Caribbean: Soft Exoticism and the Aesthetics of Diversity" in *Essays: Exploring the Global Caribbean*.

\*(Text available as an ebook through U of A Libraries)

**LESSON 13, JUNE 6 (W): Tourism: A Social Problem?**

MacCannell, Chapter 9 "On Theory, Methods, and Applications" in *The Tourist*.

**LESSON 14, JUNE 8 (F): Mediating Tourism**

**\*Term Paper Due**

Readings: TBA

[*Tour 5: Touring Images: Art Gallery of Alberta Tour*]

**Week 5: Reflections on Tourism**

**LESSON 15, JUNE 11 (M): Tourism Poems**

- Leonard Cohen, "The Only Tourist in Havana Turns His Thoughts Homeward"
- Yehuda Amichai, "Tourists"
- Sam Willets, "Tourist"
- Kapka Kassabova, "I want to be a tourist"
- Lynn Emanuel, "Tourists"

\*(All poems can be found online)

**LESSON 16, JUNE 13 (W): Exam Review & Course Summary**

**LESSON 17, JUNE 14 (THURSDAY): \*\*FINAL EXAM at 11:30 am**

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