Tentative Itinerary of Tripping:
The Experience of Travel in the 19th and 20th centuries

History 490/Honors 492                              Mary Klayder
Spring 2008                                         Tony Rosenthal

This course explores travel from a variety of perspectives including literary studies, visual culture, history, sociology and geography. We will read a wide range of materials from travel narratives and journalistic accounts to historical and contemporary analysis of border-crossing and tourism. We will define travel very broadly, examining it as adventure, tourism, exile, refugee migration, and the formation of cultural diasporas. The course will examine the genre of travel writing and the visual cultures surrounding travel: photography, postcards, and travel documentaries. We will consider such questions as: What do travel accounts written in the 19th and 20th centuries have in common? How has the experience of travel become more "constructed" as it has become more accessible to greater numbers of people? What does it mean to talk of "authentic travel"? In what ways is travel related to consumption and how did that connection develop over time? What is the relationship between memory and travel?

Course texts for purchase:
Tim Cahill, Best American Travel Writing 2006
Taras Grescoe, The End of Elsewhere: Travels Among the Tourists
Dennis Judd and Susan Fainstein, eds, The Tourist City
Catherine A. Lutz and Jane Collins, Reading National Geographic
Lucy Lippard, On the Beaten Track
Chris Rojek and John Urry, Touring Cultures: Transformations of Travel and Theory

Reserve Readings in Watson and on Blackboard
Orhan Pamuk, Istanbul: Memories and the City
Stephen Hanna and Vincent Del Casino, eds, Mapping Tourism
Erica Rand, The Ellis Island Snow Globe
Mimi Sheller, Consuming the Caribbean
Polly Pattullo, Last Resorts
  Pico Iyer, The Global Soul

Readings Available on the Internet Through the KU Library Website

**Assignments and Grading**

Each student will complete four three-page reflection papers that are connected to the unit topics and readings (there are six to choose from). Everyone will write on the first topic (due February 7), then students may select two of the next three topics and then one of the last two topics. The schedule will assure that students receive responses to their work throughout the semester and that the instructors are not inundated with papers from procrastinators at the end of the term. All assignments are due in class on the day specified below. While the essays may come from a personal perspective, they should each explicitly incorporate ideas from the readings and films.

Students will also complete a collaborative research project which they will present to the class in the last two weeks of the semester. The written portion of this project will be a 10-12 page paper. Topics and research teams will be arranged with the instructors as the course progresses. It is due on the last day of class, May 8.

Attendance at all sessions and active class participation is a requirement of this course. It is the responsibility of each student to complete the assigned readings on time and to be able to contribute meaningfully to class discussions. **Special note: Excessive absences** (five or more) will be grounds for a course grade of “F” no matter what written work has been submitted.

Class Participation and Short Assignment 25 percent
Four Reflections Papers (10 percent each) 40 percent
Collaborative Research Project (due May 8) 35 percent

**Course Units and Reading**

Introduction—Themes for the Course; The Typology of Travel;
Exploring Travel Scenarios
January 17-24


- Assignment, due January 24: Bring a guidebook and be prepared to share three observations about it.
Films: “Lewis Black: Black on Broadway,” “The Accidental Tourist”

I. Travel as History, Travel in History: Ruins, Cities, Spectacle, and The Grand Tour
January 29-February 7

Readings: Grescoe, 1-89 and 141-165; Rojek and Urry, 155-175;
Lucy Lippard “Tragic Tourism” in On the Beaten Track, 118-134; Judd and Fainstein, 155-178; D. Medina Lasansky,
“Blurred Boundaries Between Tourism and History: The Case of Tuscany” in Joan Ockman, Architourism, 50-55.
- Reflection Paper #1, Due February 7: Select a historical site that you have been drawn to and use it as the basis for an essay that explores the relationship between history and the quest of travelers/tourists to appropriate or “consume” that history. Is such tourism more “authentic” than other forms of travel? Why are tourists drawn to some sites and not others?
Films: “Under the Tuscan Sun,” “Between Dreams and History” (Shimon Attie), “Tupamaros”

II. The Idea of Place, Maps and Varieties of Travel
February 12-21

- Reflections Paper #2: Due February 21. Write an essay on where you find a sense of place and what meaning it has for you. Discuss how a particular place seduces or repels you and where you get the images of that place from.
Films: “Something Wild,” “The Port of Last Resort,” and “Fear and Loathing in Las Vegas,” “The Station Agent,” “Our House in Havana”
III. The Visual Representation of Travel: Postcards and Photography  
February 26-March 6

Readings: Catherine A. Lutz and Jane Collins, Reading National Geographic, 1-117 and 155-216 and Rojek and Urry, 176-195.
- Reflections Paper #3, **Due March 6.** Find a visual representation of travel (such as appears in a travel magazine, either current or historical) and discuss the photographic conventions and ideological assumptions that it employs.  
Film: “Central Station”

IV. Travel Sites and Collecting: Museums, Amusement Parks, Zoos  
March 11-27  
(No class on March 18 or 20--Spring Break)

Reading: Lucy Lippard, On the Beaten Track, 88-117.  
Reserve Readings: Erica Rand, The Ellis Island Snow Globe 1-40; John Urry, “Sensing the City” 71-86 in Fainstein and Judd, The Tourist City; Rojek and Urry, 75-95.
- Reflections Paper #4, **Due March 27.** Find a travel souvenir such as one that could be acquired in a gift shop from a tourist site. Discuss how this souvenir evokes the site, what provoked you to select it, how it might be connected to an impulse to collect objects.

V. Travel as Consumption—The Construction of Travel: Theming, Hotels, Cruises, Study Abroad Programs, “tourist apartheid”  
April 1-10

Reading: Judd and Fainstein, 35-70, 107-123, 143-154; Rojek and Urry, 52-74.
- Reflections Paper #5, **Due April 10.** The city has ecame a particular and popular type of tourist destination. Select one urban tourist site or facility and sicuss how it has become a constructed space and who are the architects of that construction. What do you think are the social effects of this design?
Films: “L’auberge espagnole”, “Dirty Pretty Things,” “Off the Map,” “Mystery Train” “Queen Mary”
VI. Conquest and Possession in the Tropics: The Other, The Exotic, Orientalism, Sex, Race and Desire
April 15-17

Reading: Cahill, 105-121
Reserve Readings: Mimi Sheller, Consuming the Caribbean, 107-142; Polly Pattullo, Last Resorts, 135-153; Judd and Fainstein, 124-139
Films: “The Real Cancun”,”“Monty Python at the Hollywood Bowl,” “Havana”

VII. Travel Narratives
April 22-24
• Reflections Paper #6, due April 24: Cahill claims that a good narrative is essential to travel writing. The narrative can range from adventure exploits to tracing events behind a simple epiphany but there must be a story line. Using your own travel experience, construct a travel narrative. For class, be prepared to discuss why and how you decided to start the narrative at a certain point, what formed the culmination of your narrative, and how you selected the events leading to that culmination.
Films: “Thelma and Louise,” “Heat and Dust”

Research Presentations by Students (and course evaluations)
April 29-May 8

Expectations and Special Notices
• Students should commit an average of at least six hours per week outside of class to studying for this course. This expectation follows the Faculty Senate Rules and Regulations, Article 5, Section 1.1 which states that “One semester hour means course work normally represented by an hour of class instruction and two hours of study a week for one semester, or an equivalent amount of work. The concept may vary according to the level at which instruction is offered.” Depending on their abilities, some students may need to put in more time to keep up with the assigned work.
• All work is to be handed in during class meetings. Late work should be placed under our office doors and will likely incur penalties to insure fairness for those who did hand the work in on time. Do not submit any work electronically.
• Students must avoid plagiarism and submit only original work. If you are unsure of the definition and possible penalties regarding plagiarized work, please read the relevant sections of the KU Student Handbook or consult with us before turning in an assignment. A digital plagiarism detection program may be used to check your work.

• Students are responsible for all changes made to the syllabus that are announced in class.

• Course materials prepared by the instructor, together with the content of all lectures and review sessions presented by the instructor are the property of the instructor. Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. In the rare event that consent is given to record a lecture, such recordings may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course.

• The scope and content of the material included in this course are defined by the instructor in consultation with the responsible academic unit. While the orderly exchange of ideas, including questions and discussions prompted by lectures and discussion sessions, is viewed as a normal part of the educational environment, the instructor has the right to limit the scope and duration of these interactions. Students who engage in disruptive behavior, including persistent refusal to observe boundaries defined by the instructor regarding inappropriate talking, discussions, and questions in the classroom may be subject to discipline for non-academic misconduct for disruption of teaching or academic misconduct, as defined in the Code of Student Rights and Responsibilities (CSRR), Article 22, Section C, and the University Senate Rules and Regulations, Section 2.4.6. Article 22 of CSRR also defines potential sanctions for these types of infractions.
Writing Assistance:
If you would like help in preparing your written assignments, you may visit the KU Writing Center or one of the Writers' Roosts. The KU Writing Center, located in 4017 Wescoe, is a free, university-wide service for all students. Trained writing consultants, undergraduate and graduate students from a variety of disciplines, are available to work with writers on their writing projects. When you visit, bring your work in progress and an idea of what you would like to work on—organization, support, documentation, editing, etc. The Roosts are open in several different locations across campus; please check the website at www.writing.ku.edu for current locations and hours. The Roosts welcome both drop-ins and appointments. While consultants will not proofread and edit papers, they will provide feedback on drafts in progress and share strategies for proofreading and editing. For more information, please call 864-2399 or send an e-mail to writing@ku.edu.

Disabilities:
The staff of Services for Students with Disabilities (SSD), 135 Strong, 785-864-2620 (v/tty), coordinates accommodations and services for KU courses. If you have a disability for which you may request accommodation in KU classes and have not contacted them, please do so as soon as possible. Please also see one of us privately.

Course Withdrawal:
The last day to withdraw from courses with the professor's approval in the spring semester is April 17th. Please do not wait until this date to try to find one of us for the necessary signature. If you are running into problems completing the coursework, come and talk to one of us during our office hours.

Office Hours:
Mary Klayder: M and F 1-5; Tu and Th 8-12
3019 Wescoe (the old part that has formaldehyde, but really she has done a terrific decorating job)
864-2582
mklayder@ku.edu

Tony Rosenthal: Thursdays, 10 to 1 and by appointment
2612 Wescoe (the new part that looks like a motel but lacks room service)
864-9475
surreal@ku.edu