



MODERN TOURISM: Selling Heritage

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Spring 2012 (3 Cr.)

Marcil 202 / Thu., 6-8:50PM

Most Historians *acknowledge that people have traveled for a long time, yet there is widespread agreement that tourism itself is quite modern, with roots only in the eighteenth century. This course will explore the origins, development, and evolution of modern tourism. At the same time, the class will focus attention on a specific type of tourism: heritage. We will enquire about the nature of "heritage," look at how it is presented to holiday-makers, and inquire about the merits*

of this particular branch of the industry.

Just as tourism puts people from different social and ethnic backgrounds into contact with one another, so the study of tourism forces scholars to utilize a variety of approaches and methodologies. As a result, this class is highly interdisciplinary and will make use of literary, sociological, anthropological, and historical approaches in order to trace the history of mass tourism.

Students will be expected to complete a major research project. THIS CLASS INCLUDES SEVERAL REQUIRED FIELD TRIPS. BE PREPARED TO SCHEDULE ACCORDINGLY.

REQUIRED TEXTS

Dona Brown, *Inventing New England: Regional Tourism in the Nineteenth Century* (Washington, D.C. and London: Smithsonian, 1995). ISBN: 1-560-98799-5.

Eric G.E. Zuelow, *Making Ireland Irish: Tourism and National Identity since the Irish Civil War* (Syracuse: Syracuse University Press, 2009). ISBN: 978-0-8156-3225-2

Orvar Löfgren, *On Holiday: A History of Vacationing* (Berkeley: University of California Press, 1999). ISBN: 0-520-23464-2.

Additional readings are available for download, either directly from websites listed in the course schedule or on Blackboard.

RECOMMENDED TEXTS

The following text offers extensive advice about how to succeed in history courses—including information about how to write papers, how to take notes, how best to study, and how to properly cite sources. Although there will be no formal reading assignments drawn from this book, I will likely refer to it from time to time. I strongly advise you to purchase a copy and to keep it on hand throughout your tenure in history courses here at UNE.

Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, Sixth Edition (New York and London: Bedford/St. Martin's). ISBN-13: 978-0-312-53503-2

COURSE GOALS

This course is classified as an Advanced Studies (ADV) course and meets the ADV requirement in the Core Curriculum. As such, this class builds on the skills and knowledge gained in your Explorations and Human Traditions courses. Advanced Studies classes offer you an opportunity to explore a topic in depth at an advanced level, further developing your skills in critical thinking, effective oral and written communication, and problem solving.

Having said all of this, it is worth identifying a series of specific goals and learning objectives. These include:

1. Develop an understanding of the history of global tourism and of the specific challenges associated with “heritage” tourism;
2. Improve critical thinking skills;

3. Improve ability to successfully communicate ideas orally and in writing;
4. Learn to successfully use the *Chicago Manual of Style* citation format;
5. Further expand your ability to locate and use sources (whether primary or secondary) to better understand the past.

With these goals in mind, you will be asked to complete all assigned readings, successfully negotiate a series of short in-class quizzes, make two oral presentations to the class, and complete a major research project that is related to a tourism topic of your choice. All of these requirements are spelled out in much greater detail below.

BRIEF NOTE ON WORKLOAD: This class will involve more reading and writing than many of you are used to. The reason is not far to see: historians read, they listen, and they write. As a general rule, you should expect to do 2-3 hours of work outside of class for every hour that you spend in class. (This rule applies to all college courses, not just this one—and it isn't my rule. You'll find it widely repeated.) *Schedule your time accordingly.*

On this same note, while a recent study of higher education arrived at the disturbing finding that most undergraduates in the United States make few intellectual or other gains during their four years of college, students in writing/reading intensive programs (history, English, political science, philosophy, etc.) showed quite the opposite. They learned vital skills, thought more deeply, and showed improvement in both written and oral communication. The study proved that the more reading and writing students do, the more they will improve during their college years. This class certainly embodies the format proven by this study to generate the most positive learning outcomes possible. If you engage the material, you can expect to learn a tremendous amount!

RESEARCH PROJECT

The history of tourism is a comparatively recent area of scholarly inquiry. As such, there is *considerable* room for further historical study. In this class, you will engage in a project to generate original knowledge about the history of leisure travel.

Most scholars start with a broad question/area of interest and gradually narrow it down to formulate a workable topic. Having said this, you will spend a lot of time working on this project over the course of the term, so choose something that interests you. You should also think carefully about the feasibility of your project relative to the sources available to you

through the UNE library, MaineCat, and Interlibrary Loan. Remember that we have a number of superb newspapers available (including the *Guardian* and *Observer* from Britain). These papers will undoubtedly offer a wealth of brilliant historical information as will travel guidebooks and travel writing.

Here are some sample topics to get you started:

- The development of tourism in any Maine tourist center
- The development of beach tourism in Southern Maine
- Civil War battlefield tourism
- History of the Freedom Trail in Boston
- Cemeteries and nineteenth-century travel
- Tourism and the British Empire
- Tourism and the British press
- Reporting on tourism: development of the *New York Times* travel section
- “What Ought to be Seen?”: guidebook suggestions over time
- Insanity as a tourist site: madness and nineteenth-century British and American travel
- Emily Dickinson’s use of travel metaphor (you might also explore 18th/19th century travel painting or any other author’s use of travel/tourism)
- Frederick Law Olmstead and the origin of modern parks
- The impact of tourism on local communities
- “Dark tourism”

You should utilize Professor Zuelow as an important resource throughout this project. Communicate with him regularly about what you are finding, about how you think your paper is coming together, and about any questions/concerns/anxieties you may have.

As discussed in class, scholarly articles *usually* follow a predictable format. Your paper should do the same. As such, you will need to do secondary source reading to “place” your research into a larger literature. While there are no hard and fast rules, most scholars usually start with secondary reading, identify gaps in existing knowledge, and then pursue answers to unanswered questions. The “literature survey” (or “historiographical” section) part of your final paper need not be exhaustive, but it should address the central texts/historiographical questions that relate to your topic.

After your historiography section, you will proceed to deal with your primary source research. This is *your* contribution to our knowledge of tourism history. As such, you should be as comprehensive as you can be given available materials. Expect to do considerable work gathering, reading, and interpreting sources. Work closely with your professor to identify likely sources, to discuss issues as they come up, and generally to make sure that you remain on track throughout the process.

Your semester-length research project will be divided into several smaller parts. These

include:

Paper Proposal: In order to assure that you are off to a good start, write a paragraph that explains what you plan to research and how you plan to proceed. What sources do you intend to explore. Be sure to list several secondary sources that relate to your topic. Papers should be thoughtful and indicate that you have given serious thought to your project idea. This short piece of writing is worth the equivalent of four in-class assignments (20 points; see below). **This paper will be DUE on February 16th.**

Outline: Please note that I will require an outline of your final paper and that this outline should include a *complete* bibliographic list of the sources that you are using. This outline is worth the equivalent of four in-class assignments (20 points; see below). **This paper will be DUE on March 15th.**

Rough Draft: You will also be required to complete a full rough draft of your paper (again worth 20 points). *You will circulate this draft to an assigned group of your peers in order to complete a “workshop” exercise whereby you will provide one another with detailed feedback regarding how to improve the draft.* **You must provide copies of your draft for your writing group and for your professor. BRING THESE TO CLASS FOR DISTRIBUTION.** Please note that you will have more than two weeks from our writing group session to the due date. You will be expected to undertake significant revisions during this period based on your group’s feedback. **This paper will be DUE on April 5th.**

GRADING NOTE: *Failure to complete the proposal, outline, and/or rough draft will result in a 10-point grade reduction on your final paper for each missed assignment. Thus, if you failed to turn in all three, you would lose 30-points on your final project (three letter grades).*

Writing Workshop: As noted above, you will participate in a small writing workshop. This activity has several goals. *First*, you will receive invaluable feedback on your own rough drafts that you will subsequently use to revise your papers. (Your professor will provide most of his feedback on your outlines and proposals; your writing group will provide feedback on your rough draft.) *Second*, you will improve your own editorial skills by helping your peers to work on their writing in terms of both content and presentation. *Finally*, you will develop a better sense of what makes successful writing—a lesson that you will subsequently be able to apply to your own written work. Editing takes practice, whether you are working on your own prose or that of another writer. Your professor will provide a form that will help you to successfully negotiate this activity. ***Please provide a copy of your completed forms to both the person whose paper you are reviewing and to the professor for a grade (5 points).***

Final Paper: Your final paper should be between 12 and 16 pages (excluding cover sheet and bibliography). Follow these formatting guidelines closely as—unless otherwise

noted—failure to comply will result in a loss of 5-points for each failure to follow directions (see “Criteria” below):

- 1) Use 12-point Times-New Roman font and utilize 1-inch margins. Footnotes should be produced in 10-point Times-New Roman.
- 2) Use either footnotes or endnotes. These should follow *Chicago Manual of Style* guidelines. Parenthetical citations are NOT acceptable. *Failure to correctly use Chicago Manual of Style will result in a 10-point grade penalty. Failure to cite sources at all will result in an immediate failing grade for the paper.*
- 3) Include a bibliography. *Note that the citation format for bibliographies is slightly different from that used in footnotes; in essence, author’s last name should be first in your bibliography so that it can be alphabetized.*
- 4) Include a coversheet with article title, course title, your name, professor, and date. DO NOT reproduce this information on the first or subsequent pages of your essay. It is desirable to include a header that includes your name, justified right.
- 5) Include page numbers. They should be centered (in a footer) at the bottom of each page. Do not number the cover sheet, so that the first page of text is numbered “1.”
- 6) Body text should be double-spaced. Footnotes should be singled-spaced.
- 7) Include a copy of your rough draft with your final essay on the last day of class. Make sure that it is obvious which paper is which!

It is not possible to define the precise number of primary sources required as you will read far more sources than you ultimately cite. In essence, you should read *all* potential primary sources available to you and base your paper on the information that you feel is most important.

Your research paper is worth 30% of your overall course grade. IT IS DUE ON THE FINAL DAY OF CLASS. Be sure to hand in your rough draft alongside the final version.

Criteria: Grades are based on four basic criteria:

- 1) Follow directions: Do you carefully follow the directions/formatting guidelines listed above? The first rule for success in life is to follow instructions CAREFULLY and COMPLETELY! If you are confused or unclear about them, ask. **Do not senselessly lose points for failing to adhere to simple formatting guidelines (which exist to help assure fair and standardized grading).**
- 2) Quality of writing: Does the essay “flow?” Is the paper well copy-edited?
- 3) Argument: Is your thesis clear? Do you make a strong and logical argument? Is it supported by solid evidence?
- 4) Quality of research: How do you handle sources? Do you have evidence that fully supports your various points? How thoroughly did you explore your topic?

QUIZZES AND OTHER WRITTEN ASSIGNMENTS

Research Notes: It is not possible to write a major research paper overnight. You *must* work on this project consistently throughout the semester. In order to help you do this, you will be required to hand in photocopies of your research notes every-other week starting on February 2nd.

Each time that you hand in notes, I would like you to include a short paragraph that briefly summarizes how you think the various sources fit together. Also include a short yet detailed account of all progress that you have made since turning in your previous notes.

Your bi-weekly notes/status updates will be graded on a 1-5 point scale. I will keep a record of your scores, dropping the two lowest grades (**for any assignment other than paper proposal, research notes, outline, writing workshop worksheet, or rough draft**) before calculating your final grade. You should not expect extensive comments on your notes, however I will alert you if I believe that you can be more effective in your record keeping.

Quizzes and In-Class Writing: We will also do a handful of in-class assignments as well as weekly quizzes that cover the assigned reading and lecture material. These will be handed in and marked on a 1-5 point scale (as above).

Your in-class assignments, various drafts (see above), and research notes are worth 30% of your overall course grade.

ORAL PRESENTATIONS

Research Presentation: At the end of the semester, you will be required to give a short oral presentation summarizing your findings. I will determine the length of your oral presentation based on the number of students enrolled in the class; details will be announced after the add/drop deadline. Having said this, your talk will not exceed ten minutes in length (regardless of class size). Talks will be followed by a short question/answer period. **Your oral presentation is worth 10% of your overall course grade.**

Your research presentation will be graded based on:

- 1) Content: Is your presentation well researched and clearly argued?
- 2) Presentation: When public speaking, your job is not only to transmit information but also to attract your audience's attention and curiosity. To this end, you should use as much eye contact as possible, utilize your voice to interest the audience, and even make use of body language and movement to create engagement.

- 3) Q&A: Part of presenting scholarly information involves being able to answer audience questions about your research. Sometimes you may not know the precise answer to a question but you should be able to use what you do know to formulate a hypothesis. There is no shame in saying that you “don’t know, but based on my research, such and such seems logical...”
- 4) Time: Your presentation should be 10-minutes in length. There will be a penalty for going significantly over or under that time (more than one minute in either direction).

Seminar Presentation: Each week, 2-3 students will provide the class with a short introductory explanation of the assigned reading and they will co-lead discussion with Professor Zuelow. The informal talk should be 5-7 minutes in length and should survey a number of the most important points made by our authors (longer readings should be divided between presenters). Presenters will also be responsible for raising 3-4 significant questions about the readings that should be taken-up by the group; you will utilize these questions as you co-lead the discussion. We will assign presenters on the first day of class. **Your presentation is worth 10% of your overall course grade.**

PARTICIPATION

We will have group discussions or small group activities each week. Discussion is required and you should come prepared to participate—this means that you must complete the assigned reading and/or coursework before each class.

Discussions are fun but they are also of major importance to your success in the course. These sessions are vital because they give you an opportunity to gain a deeper understanding of the subject material, to try out your ideas by discussing them with the group in a non-stressful setting, and to develop your critical thinking skills. In short, you will not get everything you can out of this class unless you are ready to take a few intellectual risks. **DO NOT BE SHY!**

Your attendance and participation are vital for success in this course. You cannot learn, nor can you contribute to the group’s progress, if you are absent. I will keep track of both who attends regularly and of who participates in discussion. **Participation is worth 20% of your overall grade.**

OVERALL COURSE GRADE

It is very important to understand how your grade will be assessed in this class, as well as what the various grades actually mean. In essence, letter grades are used as shorthand for the level of proficiency achieved in the classroom. The following criteria are in effect:

- A:** Student demonstrated a level of knowledge (writing, content, etc.) relevant to the course that *goes considerably beyond* what is expected.
- B:** Student demonstrated a level of knowledge of material relevant to the course that is *beyond basic expectations*.
- C:** Student demonstrated an acceptable level of knowledge that is *in line with course expectations*.
- D:** Student knowledge *barely meets expectations* and the student will likely face significant difficulty in more advanced history courses.
- F:** Student has not learned or demonstrated enough mastery of material to receive a passing grade.

These criteria are not intended to be off-putting, but merely to make clear that simply showing up for class, doing assignments, and talking occasionally generally earns a “C” or a “D”—not an “A” or “B,” both of which denote a student who exceeded the basic expectations outlined in this syllabus.

The basic grade breakdown is as follows:

Participation:	20%
Research Project:	30%
Research Presentation:	10%
Miscellaneous:	30%
(This category includes: research notes, weekly quizzes, proposal, outline, and rough draft.)	
Seminar Presentation:	10%

The following grading scale is in effect:

A+	=	97-100
A	=	93-96
A-	=	90-92
B+	=	87-89
B	=	83-86
B-	=	80-82
C+	=	77-79
C	=	73-76
C-	=	70-72
D	=	60-69
F	=	59 and below

OTHER POLICIES

LATE ASSIGNMENTS

- **All papers must be handed in on the day that they are due. This must be done IN CLASS. No late papers will be accepted.**
- **Papers will not be accepted electronically unless otherwise specified.**

Having said this, if an unforeseen and serious problem arises, please contact me and we will work something out. Please be prepared to provide a doctor's note, obituary, or other paperwork as needed.

CELL PHONES AND OTHER ELECTRONICS

Cellular phones, MP3 players, and other electronic devices (excluding laptops) are distracting to others and are therefore not acceptable in the classroom. *TURN OFF YOUR PHONES WHEN YOU ENTER THE CLASSROOM.* If it becomes a problem, I will confiscate offending devices until the end of the class period.

If you would like to take notes on a laptop, please feel free to do so. *This said, any student seen using their computer for tasks unrelated to this course will be asked to leave and will not be permitted to use a computer during subsequent class meetings.*

DISABILITY ACCOMMODATIONS

Students who require special accommodations for any disability should provide the professor with relevant documentation from the Disability Services Office (DSO) at the start of the semester. Every effort will be made to provide these students with additional time for exams, special testing facilities, or any other assistance prescribed by the DSO.

SNOW DAYS OR OTHER CANCELLATIONS

To paraphrase a saying/popular bumper sticker: "Snow Happens." Should we miss a day because of snow (or any other reason), we will adjust the schedule as we go. In some cases, it may be necessary to cancel or postpone scheduled activities. Should we miss class during the scheduled presentations at the end of the semester, an alternative time will be agreed upon to hold these (important) meetings.

WIKIPEDIA AND OTHER ONLINE RESOURCES

Wikipedia and a large number of other online sites are not acceptable scholarly secondary sources. Do not use them (unless expressly told to do so) in this or any other college-level course.

There are acceptable online sources such as those providing peer-reviewed journal articles: JSTOR, ProjectMUSE, ProQuest, etc. Depending on your project, you may also find useful primary sources on the web. **Consult with the professor to verify that ANY online source you are planning to use is acceptable.**

PLAGIARISM & OTHER DISHONESTY

Plagiarism represents serious academic misconduct. As per UNE guidelines, students who steal the words or ideas of another party will be referred to the History Department Chair for disciplinary action.

The University of New England defines plagiarism as:

- a. The use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement; or
- b. The unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

—*Student Handbook*, pp. 33-34

You can learn much more by consulting the following:

<http://www.une.edu/library/resguide/default.asp>

If you have any questions about how to properly cite sources, please contact me.

Anybody caught cheating on an in-class exam will receive an automatic failing grade for that exam and will be directed to the Dean for further disciplinary action.

C O U R S E S C H E D U L E

Note: Below you will find both “Required Readings” and “Suggested Readings.” The required listings will be discussed in class and you are responsible for reading ALL assigned pages. The suggested readings provide a non-inclusive bibliography of titles that may be of use to you while conducting your research projects.

THURSDAY, JANUARY 19, 2012: INTRODUCTIONS

Today we will get to know one another while going over the syllabus in detail. We will also begin our semester-long consideration of the history of tourism. This initial discussion will be two-fold. First, we will ask the question: “why does tourism history matter?” Second, we will explore a variety of potential research topics relative to the question of the importance of tourism history.

Lecture: *Introductions*

Discussion: *Why tourism? What questions?*

Required Reading: *No Assigned Reading*

THURSDAY, JANUARY 26, 2012: THE BEGINNINGS OF MODERN TOURISM

Most scholars agree that tourism is a modern development and that it emerged from the eighteenth century “Grand Tour.” Today’s lecture will explain why tourism is modern and will describe the origins and nature of the Grand Tour.

Lecture: *The Grand Tour and the Roots of Modern Leisure Travel*

Discussion: *Tourism in Theory and Practice*

Required Reading:

Hans Magnus Enzensberger, “A Theory of Tourism,” *New German Critique* 68, Special Issue on Literature (Spring/Summer, 1996): pp. 117-135.

Michel Peillon, “Tourism—The Quest for Otherness,” *Crane Bag*, 8 (1984): pp. 165–8.

Orvar Löfgren, *On Holiday: A History of Vacationing* (Berkeley: University of California Press, 1999), pp. 1-106.

Suggested Reading:

Maxine Feifer, *Tourism in History: From Imperial Rome to the Present* (New York: Stein and Day, 1985).

_____, *Going Places: The Ways of the Tourist from Imperial Rome to the Present Day* (London: Macmillan, 1985).

Jeremy Black, *The British Abroad: The Grand Tour in the Eighteenth Century* (New York: St. Martin’s Press, 1992).

_____, *Italy and the Grand Tour* (New Haven: Yale University Press, 2003).

_____, *France and the Grand Tour* (New York: Palgrave, 2003).

Elizabeth Bohls, *Women Travel Writers and the Language of Aesthetics, 1716-1818* (Cambridge: Cambridge University Press, 1995).

Brian Dolan, *Ladies of the Grand Tour* (New York: Harper Collins, 2001).

Robert W. Jones, *Gender and the Formation of Taste in Eighteenth Century Britain: The Analysis of Beauty* (Cambridge: Cambridge University Press, 1998).

THURSDAY, FEBRUARY 2, 2012: A GREAT TRANSFORMATION

Mountains and beaches are beautiful. If this statement were not true, tourism in Maine and New Hampshire would face serious difficulties—yet it was *not* always true. Prior to about 1750, mountains and beaches were anything but attractive; they were repulsive. Today we explore the reasons behind the late-eighteenth century aesthetic revolution.

Lecture: *Aesthetics and the Leisure Revolution*

Discussion: *Varieties of Popular Travel*

Required Reading:

Löfgren, *On Holiday*, pp. 109-209.

Suggested Reading:

Joe Bensen, *Souvenirs from High Places: A Visual Record of Mountaineering* (London: Mitchell Beazley, 1998).

Peter Davidson, *The Idea of the North* (London: Reaktion Books, 2005).

Jochen Hemmleb, Larry A. Johnson, and Eric R. Simonson, *Ghosts of Everest: The Search for Mallory and Irvine* (Seattle: Mountaineers Books, 1999).

Robert Macfarlane, *Mountains of the Mind: How Desolate and Forbidding Heights Were Transformed Into Experiences of Indomitable Spirit* (New York: Pantheon Books, 2003).

Peter H. Hansen, "Tenzing's Two Wrist-Watches: The Conquest of Everest and Late Imperial Culture in Britain, 1921-1953," *Past and Present* 157 (November, 1997): pp. 159-177.

_____, "Albert Smith, the Alpine Club, and the Invention of Mountaineering in Mid-Victorian Britain," *Journal of British Studies* 34(3), *Victorian Subjects*, (July, 1995): pp. 300-324.

Gordon T. Stewart, "Tenzing's Two Wrist-Watches: The Conquest of Everest and Late Imperial Culture in Britain, 1921-1953: Reply," *Past and Present* 157 (November, 1997): pp. 178-190.

Ian Ousby, *The Englishman's England: Taste, Travel and the Rise of Tourism* (Cambridge: Cambridge University Press, 1990).

Research Notes Due

THURSDAY, FEBRUARY 9, 2012: RAILWAYS AND THE BIRTH OF PACKAGE TOURS

The first viable railways emerged in Britain during the 1820s and early 1830s. This new technology ultimately made travel affordable to more people and it gave birth to the package holiday. Today we will explore the birth of railways and the story of Thomas Cook and Son travel agency.

Lecture: *From Rainhill to Thomas Cook*

Discussion: *Between the Local and the Global*

Required Reading:

Löfgren, *On Holiday*, pp. 213-282.

G.J. Ashworth, "Is Heritage, a Globalisation of the Local or a Localisation of the Global?" Paper presented at *Ireland's Heritages: Critical Perspectives on Consumption, Method and Memory*, Galway-Mayo Institute of Technology, Castlebar, Co. Mayo, Ireland, 19 October 2002.

Suggested Reading:

Piers Brendon, *Thomas Cook: 150 Years of Popular Tourism* (London: Sacker and Warburg, 1991).

Jack Simmons, *The Victorian Railway* (London: Thames and Hudson, 1991).

_____, "Railways, Hotels, and Tourism in Great Britain, 1839-1914," *Journal of Contemporary History*, 19 (1984): pp. 201–222.

Richard White, *Railroaded: The Transcontinentals and the Making of Modern America* (New York and London: W.W. Norton and Company, 2011).

THURSDAY, FEBRUARY 16, 2012: SUN, SEX, AND SAND

Once the seaside was transformed into a healthful space, it soon began to attract people interested in "taking the waters" for health reasons, and then those more excited by the amusements found at proliferating pleasure centers such as at Brighton and Blackpool. Today we examine the changing face as seaside resorts, bathing rituals, seaside amusements and social class, and the impact of seaside resorts on the face of modern travel.

Lecture: *Sun, Sex, and Sand: Birth of the Seaside Holiday*

Discussion: *Who Builds Tourism?*

Required Reading:

Eric G.E. Zuelow, *Making Ireland Irish: Tourism and National Identity since the Irish Civil War* (Syracuse: Syracuse University Press, 2009), pp. xv-71.

Anya Chapman and Duncan Light, "The 'Heritagisation' of the British Seaside Resort: The Rise and Fall of the 'Old Penny Arcade,'" *Heritage Tourism* 6/3 (August 2011): pp. 209-226.

Suggested Reading:

John K. Walton, *The English Seaside Resort: A Social History, 1750-1914* (New York: St. Martin's Press, 1983).

_____, *The Blackpool Landlady: A Social History* (Manchester: Manchester University Press, 1978).

_____, *Blackpool* (Edinburgh: Edinburgh University Press, 1998).

_____, "The Demand for the Working-Class Seaside Holidays in Victorian England," *Economic History Review* 34 (1981): pp. 249–265.

Peter J. Hugill, "Social Conduct on the Golden Mile," *Annals of the Association of American Geographers*, 65 (1975): pp. 214–228.

Alain Corbain, *The Lure of the Sea: Discovery of the Seaside in the Western World, 1750-1840* (Berkeley and Los Angeles: University of California Press, 1994).

Research Notes Due
Paper Proposal Due

THURSDAY, FEBRUARY 23, 2012: SAILING THE OCEAN BLUE

Before the age of steam, ocean crossings were long, boring, and nauseating. Improved technology changed this. All at once, it was possible to sail from Cobh, Ireland to New York City in less than a week while enjoying astonishing luxury. Steamers did not democratize travel, but they continued the process whereby more and more people could contemplate going abroad. Today's lecture will explore the story of transatlantic travel.

Lecture: *The Crossing: Evolution of Seaborne Mobility*

Discussion: *Creating Tourist Ireland, Part I*

Required Reading:

Zuelow, *Making Ireland Irish*, pp. 72-135.

Phil Hubbard and Keith Lilley, "Selling the Past: Heritage Tourism and Place Identity in Stratford-upon-Avon," *Geography* 85/3 (July 2000): pp. 221-232.

Suggested Reading:

Tarry Coleman, *The Liners: A History of the North Atlantic Crossing* (Middlesex, England: Penguin, 1976).

Lorraine Coons and Alexander Varias, *Tourist Third Cabin* (New York: Palgrave, 2003).

Basil W. Bathe, *Seven Centuries of Sea Travel* (New York: Portland House, 1990).

Frank O. Braynard, *Classic Ocean Liners* (Northamptonshire: Patrick Stephens, 1990).

Alexis Gregory, *The Golden Age of Travel—1880-1939* (London: Casell, 1998).

Howard Johnson, *The Cunard Story* (London: Whitlet, 1987).

Neil McCart, *Atlantic Liners of the Cunard Line from 1884 to the Present* (Northamptonshire: Patrick Stephens, 1990).

Rupert Prior, *Ocean Liners: The Golden Years* (London: Tiger Books International, 1993).

THURSDAY, MARCH 1, 2012: TRAVELING THE FRIENDLY SKY

Although steamships made trans-Atlantic travel possible on a large scale, such trips were expensive and time consuming. Air travel helped to democratize trans-Atlantic travel, but it took time. Today we explore the evolution of long-haul airliners.

Lecture: *Airborne: Leisure Takes to the Sky*

Discussion: *Creating Tourist Ireland, Part II*

Required Reading:

Zuelow, *Making Ireland Irish*, pp. 136-244.

Suggested Reading:

Joseph J. Corn, "Making Flying 'Thinkable': Women Pilots and the Selling of Aviation, 1927-40," *American Quarterly*, 31 (1979): pp. 556–571.

Marc Dierikx, *Clipping the Clouds: How Air Travel Changed the World* (Westport: Greenwood Publishing, 2008).

Kenneth Hudson and Julian Pettifer, *Diamonds in the Sky: A Social History of Air Travel* (London: British Broadcasting Corp., 1979).

Kenneth Hudson, *Air Travel: A Social History* (Totowa, N.J: Rowman and Littlefield, 1972).

A.S. Jackson, *Imperial Airways and the First British Airlines, 1919-40* (Lavenham, Suffolk: T. Dalton, 1995).

Anthony J. Lambert, *Travel in the Twenties and Thirties* (London: I. Allan, 1983).

Research Notes Due**THURSDAY, MARCH 8, 2012: TOURISM IN THE 19TH CENTURY UNITED STATES**

American tourism began to come of age during the nineteenth-century, especially in New England and up-state New York. Indeed, Americans so took to tourism that the tourist experience and the American landscape soon became important cornerstones of American national identity. Today we will discuss how American tourism developed from a kind of secular pilgrimage into a mass phenomenon.

Lecture: *Birth of American Tourism*

Discussion: *From Northeast to New England*

Required Reading:

Dona Brown, *Inventing New England: Regional Tourism in the Nineteenth Century* (Washington DC and London: Smithsonian Institution Press, 1995), pp. 1-104.

Suggested Reading:

Cindy S. Aron, *Working at Play: A History of Vacations in the United States* (Oxford and New York: Oxford University Press, 1999).

Susan Sessions Rugh, *Are We There Yet? The Golden Age of American Family Vacations* (Lawrence: University of Kansas, 2010).

Lizabeth Cohen, *Making a New Deal: Industrial Workers in Chicago, 1919-1939* (Cambridge: Cambridge University Press, 1990), chapter 3.

Scott C. Martin, *Killing Time: Leisure and Culture in Southwestern Pennsylvania, 1800-1850* (Pittsburgh: Pittsburgh University Press, 1995).

Kathy Peiss, *Cheap Amusements: Working Women and Leisure in Turn-of-the-Century New York* (Philadelphia: Temple University Press, 1986).

Woody Register, *The Kid of Coney Island: Fred Thompson and the Rise of American Amusements* (Oxford: Oxford University Press, 2001).

Roy Rosenzweig, *Eight Hours For What We Will: Workers & Leisure in An Industrial City, 1870-1920* (Cambridge: Cambridge University Press, 1983).

THURSDAY, MARCH 15, 2012: PARKS AND CARS

The landscapes preserved in America's National Parks stand as symbolic representations of American identity—but where did they come from? How did they develop? What role did automobiles play in their evolution? Today we will examine the origin of America's parks while also following the profound impact of the automobile on American travel.

Lecture: *America's Greatest Ideas*

Discussion: *Inventing New England*

Required Reading:

Brown, *Inventing New England*, pp. 105-218.

Suggested Reading:

Alfred Runte, *National Parks: The American Experience* (New York: Taylor Trade Publishing, 2010).

John F. Sears, *Sacred Places: American Tourist Attractions in the Nineteenth Century* (Amherst: University of Massachusetts, 1989).

Marguerite S. Shaffer, *See America First: Tourism and National Identity, 1880-1940* (Washington D.C. and London: Smithsonian Institution Press, 2001).

Paul S. Sutter, *Driven Wild: How the Fight Against Automobiles Launched the Modern Wilderness Movement* (Seattle: University of Washington Press, 2004).

David Louter, *Windshield Wilderness: Cars, Roads, and Nature in Washington's National Parks* (Seattle: University of Washington Press, 2010).

John Heitmann, *The Automobile in American Life* (Jefferson, NC: McFarland, 2009).

Mark S. Foster, *A Nation on Wheels: The Automobile Culture in America Since 1945* (Florence KY: Wadsworth, 2002).

**Research Notes Due
Outline Due**

**Spring Break, March 17-25
No Class on March 22**

THURSDAY, MARCH 29, 2012: THE POLITICS OF TOURISM

Most of the time we think of tourism either as a way to make money or a way to escape the day-to-day grind of making money. Tourism might mean sitting on a beach or going to a museum, but we seldom think that there might be a political agenda behind our hedonism. For many governments during the twentieth century, tourism was about political indoctrination and cultural propaganda. Today we will discuss the politics of tourism, focusing on the nature and motivation of groups involved in making tourism political.

Lecture: *Kraft durch Freude and the Politics of Tourism*

Discussion: *The Politics of Heritage*

Required Reading:

Robert Hewison, *The Heritage Industry: Britain in a Climate of Decline* (London: Methuen, 1987), pp. 9-82.

Suggested Reading:

Shelley Baranowski, *Strength Through Joy: Consumerism and Mass Tourism in the Third Reich* (Cambridge: Cambridge University Press, 2004).

Ellen Furlough, "Making Mass Vacations: Tourism and Consumer Culture in France, 1930s to 1970s," *Comparative Studies in Society and History*, 40 (1998): pp. 247–286.

Susan Barton, *Working-class Organisations and Popular Tourism, 1840-1970* (Manchester: University of Manchester Press, 2005).

Kristen Semmens, *Seeing Hitler's Germany: Tourism in the Third Reich* (New York: Palgrave, 2005).

Sasha D. Pack, *Tourism and Dictatorship: Europe's Peaceful Invasion of Franco's Spain* (New York: Palgrave, 2006).

Rudy Koshar, " 'What Ought to Be Seen': Tourists' Guidebooks and National Identities in Modern Germany and Europe," *Journal of Contemporary History* 33(3) (1998): pp. 323-40.

Jack Kugelmass, "Rites of the Tribe: American Jewish Tourism in Poland," in Ivan Karp, Christine Mullen Kreamer, and Steven D. Lavine (eds), *Museums and Communities* (Washington D.C.: Smithsonian Institution Press, 1992), pp. 382-427.

Eric G.E. Zuelow (ed.), *Touring Beyond the Nation: A Transnational Approach to European Tourism History* (Farnham and London: Ashgate, 2011).

_____, " 'Ingredients for Cooperation': Irish Tourism in North-South Relations, 1924-1998," *New Hibernia Review*, 10 (2006): pp. 17-39.

_____, "The Tourism Nexus: The Meanings of Tourism and Identity since the Irish Civil War," in Mark McCarthy (ed.), *Ireland's Heritages: Critical Perspectives on Memory and Identity* (Hampshire: Ashgate, 2005), pp. 189-213.

Barbara O'Connor and Michael Cronin (eds.), *Tourism in Ireland: A Critical Analysis* (Cork: Cork University Press, 1997).

_____, *Irish Tourism: Image, Culture, and Identity* (Cleveland, Buffalo, Toronto, Sydney: Channel View Publications, 2003).

Irene Furlong, *A History of Irish Tourism, 1880-1980* (Dublin: Irish Academic Press, forthcoming September 2008).

Ullrich Kockel (ed.), *Culture, Tourism and Development: The Case of Ireland* (Liverpool: Liverpool University Press, 1994).

William H. A. Williams, *Tourism, Landscape, and the Irish Character: British Travel Writers in Pre-Famine Ireland* (Madison: University of Wisconsin Press, 2008).

THURSDAY, APRIL 5, 2012: THE "HERITAGE DEBATE"

During the 1980s, British intellectuals engaged in a fierce debate about the merits of heritage. Some, like Hewison, found heritage to be vulgar and dangerous. Others, like Samuel, felt it a valuable form of historical engagement that promised to get ordinary people involved in history. Today we will hold a formal debate about the value of heritage.

Discussion: *Debating Heritage***Required Reading:**

Short essay to be used to practice for writing workshop activity

Hewison, *Heritage Industry*, pp. 83-146.

Raphael Samuel, *Theatres of Memory, Vol. 1: Past and Present in Contemporary Culture* (London and New York: Verso, 1994), pp. 3-39.

Suggested Reading:

James Clifford, "Four Northwest Coast Museums: Travel Reflections," in *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge: Harvard University Press, 1997), pp. 107-147.

David Brett, *The Construction of Heritage* (Cork: Cork University Press, 1996).

Michael Hunter, *Preserving the Past: The Rise of Heritage in Modern Britain* (Gloucestershire: Sutton, 1996).

Listen To: "Noguchi, Concert Halls, Disco Rodeo," *Studio 360*, Show #545, 11/13/04. Available for download at: http://www.studio360.org/archive_04.html, (Real Audio).

Research Notes Due**Rough Draft Due**

(Bring Copies for Writing Group and Professor)

SATURDAY, APRIL 7, 2012: FIELD TRIP #1 (BOSTON, MA)

Today we will travel to Boston to walk the Freedom Trail, stopping at several significant sites along the way. I am currently working with the National Parks Service to arrange for a ranger to walk with us. Should that not work out, I will try to schedule one of the costumed guides for the first part of our trek. Bring good walking shoes and appropriate clothing for an extended urban hike. Details to follow.

Required Reading:

Nina Zannieri, "Report from the Field: Not the Same Old Freedom Trail: A View from the Paul Revere House," *Public Historian* 25/2 (Spring, 2003): pp. 43-54.

National Parks Service, "Explore the Sites Along the Freedom Trail," pp. 1-2.

THURSDAY, APRIL 12, 2012: DISPLAYING HERITAGE AND WRITING WORKSHOP

There are challenges associated with displaying heritage—whether in terms of preservation, narrative, or display technologies. Today we will hold a discussion that reflects on our fieldtrip and that engages with the reading. We will also hold a formal writing workshop during which you will assist one another by providing critical commentary on your rough drafts. Understand that substantial revision is expected so this activity is very important!

Discussion: *Displaying Heritage*

Required Reading:

Writing Group Papers

Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London & New York, Routledge, 1992), pp. 1–22.

Tim Cole, *Selling the Holocaust: From Auschwitz to Schindler, How History is Bought, Packaged, and Sold* (New York and London: Routledge, 1999), pp. 97-120.

Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction.”

Available online at:

<http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>.

(Accessed January 13, 2012).

Suggested Reading:

Raphael Samuel, *Theatres of Memory* (London and New York: Verso, 1994).

Patrick Wright, *On Living in an Old Country* (Oxford: Oxford University Press, 1985 and 2009).

Ivan Karp, and Steven D. Lavine (eds), *Exhibiting Cultures: The Poetics and Politics of Museum Displays* (Washington: Smithsonian Institution Press, 1991).

Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museums, and Heritage* (Berkeley: University of California Press, 1998).

SATURDAY, APRIL 14, 2012: FIELD TRIP #2 (PORTLAND, ME)

Today we will visit both the Victoria Mansion and the Maine Historical Society in Portland, meeting with key individuals involved in running each site. Details to follow.

THURSDAY, APRIL 19, 2012: NO CLASS

We will not hold class this evening, partly to give you time to work on your papers/presentations and partly because we have essentially held this class in the form of our fieldtrips. *NOTE: Should we miss an earlier class for any reason (snow, etc.), this class may be reinstated to make up for lost time.*

Required Reading: *No Assigned Reading*

THURSDAY, APRIL 26, 2012: STUDENT PRESENTATIONS

Throughout the semester you have become experts in your own particular area of tourism research. Today you will share what you've learned.

Lecture: *Various*

Required Reading: *No Assigned Reading*

THURSDAY, MAY 3, 2012: STUDENT PRESENTATIONS

Today we will continue with student presentations while also taking a few minutes to talk about the ground that we've covered this semester.

Lecture: *Various*

Discussion: *(W)rapping Up*

Required Reading: *No Assigned Reading*

Final Paper Due