

TOPICS FOR COMPOSITION: WRITING ABOUT TOURISM
LIT 1145, Section 1848
12:50-1:40 MWF

Instructor: Kedon Willis
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Class Location: MAT 116
Office: Turlington 4361
Office Hours: Thurs 2:30-4:30 pm

COURSE DESCRIPTION

Tourism exploded in economic and cultural importance during the last century, becoming the world's largest industry since the end of the Second World War and now responsible, according to the United Nations World Tourism Organization, for roughly one tenth of the global workforce. Corporate advertising and government propaganda successfully packaged, for example, the tropical getaway into an attainable commodity for the expanding middle class of booming postwar economies of North America and Europe. But what functions as a site of escape and leisure can at the same time function as one of deprivation and exploitation. "Writing about Tourism" will explore how forms of media since 1945 have captured, commoditized and politicized the concept of tourism, and how tourism itself has indelibly reshaped the landscape, economy and cultural understanding of islands marked as tourist destinations. You will examine the function of brochures, print ads and certain films in packaging and marketing tourism as a product. You'll explore how native writers confront and reframe the paradisaal myths of their respective nation or state. We will also investigate how the non-fiction works of contemporary American writers challenge notions of who is a tourist and where counts as a tourist site.

COURSE GOALS

The course focuses on developing critical thinking, reading, communication, research and writing skills through an investigation of the various forms of writing on the subject.

You will be expected to conduct close readings of the texts we will read, lead and participate in class discussions, complete reading quizzes, and compose four short papers, a prospectus, an annotated bibliography and a final research paper. Writing assignments and discussions will challenge you to probe, interpret, reflect on, analyze and synthesize textual material in order to support interpretive assertions. In-class quizzes, activities and take-home assignments will assess your understanding of the course materials and your ability to present evidence and construct ideas clearly and logically in manner appropriate to scholarly writing.

This course is designed to provide 6000 words toward the meeting of the Writing Requirement. This is a General Education course providing student-learning outcomes listed in the Undergraduate Catalog.

REQUIRED TEXTS

The following texts are **required**. I have included ISBN numbers for reference.

1. Gmelch, George. *Behind the Smile: The Working Lives of Caribbean Tourism* (ISBN 978-0253342720)
2. Kinkaid, Jamaica. *A Small Place* (ISBN 978-0374527075)
3. McMillan, Georgia K. *School For Hawaiian Girls* (ISBN 978-1579621933)
4. Selvadurai, Shyam, *Funny Boy* (ISBN 978-0156005005)

ARTICLES/BOOK CHAPTERS/SHORT STORIES

Articles are on Canvas OR accessible via UF databases

1. Carrigan, Anthony. "Gendered Islands, Tourism and Prostitution Discourse"
2. Díaz, Junot. "The Sun, The Moon, The Stars"
3. Foster-Wallace, David. "Consider the Lobster"
4. La Fountain-Stokes, Lawrence. "*De Un Pajaro las dos Alas: Travel Notes of a Queer Puerto Rican in Havana*"
5. Raboteau, Emily: "Points to Ponder When Considering Repatriating Home"
6. Sedaris, David. "I Pledge Allegiance to the Bag" and "Picka Pocketoni"
7. Strachan, Ian G. "Paradise and Imperialism"
8. Stout, Noelle. "Can't Be Bought or Sold? Love and Intimacy in the Aftermath of Crisis" and "'Get Off the Bus': Sex Tourism, Patronage and Queer Commodities"
9. Trask, Haunani K. "From a Native Daughter" and "Lovely Hula Hands"
10. Walcott, Derek. "[The Antilles: Fragments of Epic Memory](#)"

DOCUMENTARIES AND FILM

The following films and documentaries are available in different formats such as DVD, Netflix, Amazon Streaming, Hulu, and iTunes downloads. With the exception of *Life and Debt*, you are required to view them on your own time for the scheduled class period.

1. Black, Stephanie (dir). *Life and Debt* (2001)
2. Gorlick, Steven (dir). *The Economics of Happiness* (2011)
3. Taurog, Norman (dir). *Blue Hawaii* (1961)

POLICIES AND EXPECTATIONS

Assignment Summary

In Class Participation	10%
Reading Quizzes	10%
Four response papers (750 words each)	30%
Prospectus (500 words)	10%
Annotated Bibliography (1000 words)	15%
Final Paper (2500 words)	25%

Class Participation. Please note: class participation isn't a simple matter of coming to class regularly; it also entails actively taking part in the pedagogical process during each class session. This includes coming to class having read and analyzed the pertinent texts and having done any relevant assignments; contributing your observations to class discussions; raising questions and building on observations others have raised. We are all a part of a learning community in this classroom; I expect you to be a part of the teaching process as well.

Reading Quizzes. Be prepared to respond to short in-class quizzes given at random intervals throughout the semester. There will be 12 in all; your two lowest quiz grades will be dropped at the end of the semester. As you can imagine, the best way to prepare for these quizzes to ensure that come to class having done all the reading due by that date.

Short Papers. Throughout the course of the semester, you're expected to complete four thesis-driven response papers that have no fewer than 750 words. These should be considered as practice for longer papers, and will develop your close reading skills. They will be in response to a prompt question that will be applicable to all the reading you will have already done. Your response is expected to make a contestable claim supported by textual evidence and your own analyses which go beyond mere summary and observation.

Prospectus. In preparation for your final paper, you will write a prospectus outlining your topic idea and why it's worth investigating. You'll also outline the sources you propose to use and rough timeline for the project's completion.

Annotated Bibliography. This next step in the research paper process gives more details into the sources you intend to use. You'll be expected to research and annotate five outside, credible sources (articles in popular trade journals such as newspapers and magazines, blogs, and open-content web sources such as Wikipedia don't count as credible sources). A polished and concise prospectus will serve as the introduction to your annotations.

Research Paper. This is the culmination of your efforts in this class and the most significant part of your grade. This paper is focused on making a well-reasoned argument about a particular text or texts and cultural context with support from multiple outside sources.

Grading Scale

A	95-100	A-	90-94	B+	87-89
B	83-86	B-	80-83	C+	77-79
C	73-76	C-	70-73	D+	67-69
D	63-66	D-	60-63	F	0-59

Attendance

Active participation is crucial to learning in this course. You are expected to be in class and on time. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class.

Consequently, if you miss more than three classes during the semester, your grade will drop. Each absence beyond three will lower your overall course letter-grade by 5 points. If you miss more than six classes, you will fail the course. Exempt from this policy are only those absences involving university-sponsored events, such as athletics and band, and religious holidays, for which you must provide appropriate documentation in advance of the absence. Absences for illness or family emergencies will count toward your three allowed absences. I advise that you save your absences for when you are truly ill.

If you are absent, it is still your responsibility to make yourself aware of all class discussions and activities as well as any new developments, such as assignments and due dates. You are still responsible for turning assignments in on time. However, you will not be able to make up any in-class assignments or quizzes. I will not approach you regarding absences and missing or late assignments, nor will I inform you of what you miss during class. Please establish contact with a classmate in order to update yourself on the course happenings in the event that you miss class. If you anticipate having a prolonged absence for any reason, please speak with me in advance to make appropriate arrangements.

Late Arrival: Our class is discussion-based, and as such late arrival is both rude and disruptive. If you are not in the room when the class starts, you are late. If you are late twice, you will be penalized one absence.

Submissions

In order to receive credit for an assignment, you must follow all rules set out for paper submission, which generally means papers must have page numbers and be in 12-point Times New Roman font, double-spaced, comply with MLA standards and have a professional appearance (no stains, wrinkles, etc.). Any multi-page assignment turned in via hard copy that is not stapled together will lose one letter grade. Please include your last name in the document title for electronic submissions. Papers must be submitted in Microsoft Word format. Any file that cannot be opened due to corruption or improper extension will be considered late. Please check your files before submitting them.

All papers must be submitted via hard copy *and* electronically. Papers due via hard copy will be turned in at the start of the class period on the due date. Papers due electronically should be turned in via Canvas by the time that class begins on the due date. Any paper not submitted on time, both online and via hard copy, will be penalized one letter grade. An additional loss of one letter grade will result from each subsequent day the paper is late.

Failure of technology (hard drive crashes, printer out of ink, etc.) is not an excuse. If Canvas is not functioning properly when you attempt to submit a paper, you must immediately email me and apprise me of the situation.

Email Correspondence

This is an English class, so I expect your emails to me to be professional and follow rules of grammar and etiquette. Please include proper salutations and a signature that includes your name.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b.) Submitting a document or assignment that in completely or in part is identical or substantially identical to a document or assignment not authored by the student.

University of Florida, Student Honor Code, 15 Aug. 2007

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came, including the date cited.

Student Disability Services

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

COURSE SCHEDULE

Week One: The American Tourist Point of View

Jan. 6 – The tourist encounter.

Jan. 8 – What is the rhetorical analysis?; Foster-Wallace, “Consider the Lobster.”

Week Two: The American Tourist, cont’d

Jan. 11 – Sedaris, “I Pledge Allegiance to the Bag” and “Picka Pocketoni.”

Jan. 13 – Sedaris cont’d; Raboteau: “Points to Ponder When Considering Repatriating Home”; audience exercise.

Jan. 15 – Raboteau, cont’d.

Week Three: Venturing into the Anglophone Caribbean

Jan. 18 – Holiday, no class.

Jan. 20 – Discussion: *Blood and Fire: Jamaica’s Political History*; Walcott, “The Antilles.”

Jan. 22 – Screening: tourist ads; workshop: generating ideas and crafting argument theses; **response paper 1 introduced.**

Week Four: The Workers’ Perspective

Jan. 25 – *Behind the Smile*, “The Hotel Workers.”

Jan. 27 – *Smile*, cont’d, “The Beach.”

Jan. 29 – *Smile*, cont’d, “The Attractions”; deconstructing the rhetorical analysis.

Week Five: The Myth of Paradise

Feb. 1 – How to read stories: the literary analysis; begin Kinkaid, *A Small Place*

Feb. 3 – *A Small Place*, cont’d.

Feb. 5 – *A Small Place*, cont’d; **response paper 1 due.**

Week Six: Tourist Dollars as Imperialist Currency

Feb. 8 – *A Small Place*, cont'd; **paper 2 introduced.**

Feb. 10 – Strachan, "Paradise and Imperialism."

Feb. 12 – Screening: *Life and Debt*; workshop: arguments and logical fallacies.

Week Seven: The Pacific (Hawaii)

Feb. 15 – Discuss *Blue Hawaii*; workshop analysis: tourist ads from the 1950s.

Feb. 17 – Trask, "From A Native Daughter."

Feb. 19 – Trask, "Lovely Hula Hands."

Week Eight: Hawaii, cont'd

Feb. 22 – Begin McMillan's *School for Hawaiian Girls*; **paper 2 due; paper 3 introduced.**

Feb. 24 – *School for Hawaiian Girls*, cont'd.

Feb. 26 – *School for Hawaiian Girls*, cont'd; workshop: forming research questions, finding sources

Week Nine: Spring Break

Feb. 29 – Spring Break, no class

Mar. 2 – Spring Break, no class

Mar. 4 – Spring Break, no class

Week Ten: Sri Lanka and Tourist Ecology

Mar. 7 – Citations exercise; **paper 3 due; introduce paper 4.**

Mar. 9 – Carrigan, "Gendered Islands, Tourism and Prostitution Discourse."

Mar. 11 – Begin Salvadurai's *Funny Boy*; forming research questions pt. 2.

Week Eleven: Sri Lanka, cont'd

Mar. 14 – *Funny Boy*, cont'd.

Mar. 16 – *Funny Boy*, cont'd; workshop: elements of the prospectus.

Mar. 18 – *Funny Boy*, cont'd; **paper 4 due; introduce prospectus assignment.**

Week Twelve: The Spanish Caribbean

Mar. 21 – Discussion: *The Economics of Happiness*.

Mar. 23 – Díaz, “The Sun, The Moon, The Stars.”

Mar. 25 – La Fontaine-Stokes, “Travel Notes of a Queer Puerto Rican in Havana”; **prospectus due; introduce annotated bibliography assignment**

Week Thirteen: The Spanish Caribbean, cont'd

Mar. 28 – Library session

Mar. 30 – Stout, “Can’t Be Bought or Sold? Love and Intimacy in the Aftermath of Crisis.”

Apr. 1 – “Get Off the Bus’: Sex Tourism, Patronage and Queer Commodities.”

Week Fourteen: Conferencing

Apr. 4 – Conferences, final paper discussion; **annotated bibliography due.**

Apr. 6 – Conferences cont'd, final paper discussion.

Apr. 8 – Workshop: quoting, paraphrasing and incorporating sources.

Week Fifteen: Elements of the Research Paper

Apr. 11 – Thesis workshop

Apr. 13 – Coherence and unity: structuring a thesis-driven paper.

Apr. 15 – Peer review; **draft of research paper due**

Week Sixteen

Apr. 18 – Final Review

Apr. 20 – Last Day of Class