

ANTHROPOLOGY OF TOURISM—FALL 2006

ANTH 187/RLS 187 (01) T/TH 10:30-11:45; Calaveras Hall 145

Instructor: Terri Castaneda (tac@csus.edu); **Webpage:** www.csus.edu/indiv/c/castaneda

Office: MND 4028; **Phone** 278-6067 **Office Hrs:** M 5-6 pm; T/TH 9:30-10:30 am.

“The strangest thing in a strange land, is the stranger who visits it.”

—*Cannibal Tours* (a film by Dennis O’Rourke)

“Tourists do not travel to see the new postcolonial subject, the emerging nation in the process of economic development; they yearn for the colonial past. From the perspective of the geographies of identity, the Western elite travel to the margins of the Third World, to the borderzone between their civilized selves and the exotic Other, in order to explore the fantasyland of the western imaginary. Curiously, the Other, the postcolonial subject, has already traveled in the opposite direction, for the Jamaican, the Pakistani, the Malay, the Algerian is already established in the center of Western power.”

—*Culture on Tour* (Edward Bruner 2005:193)

Required Texts:

Bruner, Edward M.

2005 *Culture on Tour: Ethnographies of Travel*. University of Chicago Press.

Chambers, Erve

2000 *Native Tours: The Anthropology of Travel and Toursim*. Prospect Heights, IL: Waveland Press.

Desmond, Jane C.

1999 *Staging Tourism: Bodies on Display from Waikiki to Sea World*. University of Chicago Press.

Igoe, Jim

2004 *Conservation and Globalization: A Study of National Parks and Indigenous Communities from East Africa to South Dakota*. Belmont, CA: Wadsworth/Thomson.

Smith, Valene L. (ed.)

1989 *Hosts and Guests*. University of Pennsylvania Press.

Reserve Readings (available electronically through LOCUS)*

Howe, Alyssa Cymene

2001 “Queer Pilgrimage: The San Francisco Homeland and Identity Tourism.” *Cultural Anthropology*, Vol. 16(1):35-61.

Juárez, Ana M.

2002 "Ongoing Struggles: Mayas and Immigrants in Tourist Era Tulum." *Journal of Latin American Anthropology* Vol. 7(1): 34-67.

Porter, Benjamin W. and Noel B. Salazer

2005 “Heritage Tourism, Conflict, and the Public Interest: An Introduction,” *International Journal of Heritage Studies*, Vol. 11(5):361-370.

LOCUS*— I will use LOCUS (<http://locus.csus.edu/locus2005/index.php>), an electronic resource created and maintained by the Sacramento State Library, to help manage this course. For instance, I will use it to deliver the details of various assignments (e.g. tourism research portfolio requirements), to post announcements, and to make reserve readings available as PDF files that may either be read online or downloaded and printed at your own convenience. **You will need to login using your saclink username and password. After this, you will need to enroll in the class** using (again) your saclink account and the password for our course: _____.

Catalog Description This course analyzes tourism as a cultural phenomenon with ritualized behaviors and complex meanings for both host and guest societies. It explores issues of cultural and artistic authenticity, identity production and marketing, and commodification of both the tourist and the toured. Particular emphasis is placed on the cultural politics of tourism on local, regional, national and transnational scales, with case studies ranging from Fourth to First World venues.

Course Objectives Students will learn to 1) Identify the historical precursors to cultural tourism. 2) Recognize cross-cultural patterns and variations in tourism and relate these to other cultural behaviors, values, and social patterns. 3) Evaluate the impact of tourism on sociopolitical relations within host societies and between host and guest societies. 4) Recognize the tendency of tourism to market to and foster stereotypifications. 5) Evaluate the impact of tourist markets on the production of “tradition” with regard to artistic goods and sociopolitical representations. 6) Practice cultural sensitivity in the tourism workplace (museums, theme parks, interpretive sites and parks, travel industries) when developing formal representations of other peoples and societies (brochures, exhibits, tours, and cultural performances). 7) Make critical judgments about benefits and costs of tourism for various cultural communities/clients.

Course Requirements and Evaluation:

Attendance—there is a clear correlation between your attendance and your ability to do well on quizzes and class assignments. I will record attendance, but you are responsible for your own success. **Readings**—please complete the reading assignments before the day they are scheduled for discussion. This will also assure that you score well on quizzes (see below). **Assignments**—must be completed according to instructions and handed in on time. **Evaluation**—your course grade is based upon the average of 4 scores, each worth 25% of the overall grade:

- 25% = average 6 quizzes (100 pts. each; **NO** make ups). You will need to purchase a package of scantron 815-E “quiz-strips”—and bring them to class each week. Quizzes will typically be given at the start of the class period.
- 25% = sum of 5 assignments (5 pts. each; **late penalty 2 pts./course day**).
- 25% = 1 page type-written abstract & 10 minute oral presentation of one class reading.
- 25% = tourism research portfolio (based on field observation and textual analysis; portfolio contents and instructions will be posted to LOCUS by the 3rd week of class). **

**Due Dec. 5 at 10:30 am; late portfolios will be penalized 10 points if turned in after 10:45 on Dec. 5, 20 points if turned in after Noon on Dec. 5; and 30 points if turned in on Dec. 7). No portfolios accepted after Noon on December 7. No exceptions. Portfolios may NOT be turned in to the Anthropology Office; they must be delivered to me in person either in class or during regularly scheduled office hours.

Grading Scale—A=90-100%; B=80-89%; C=70-79%; D=60-69%; F=59% or below.

Cell Phones & Pagers—please turn these off (*unless* you have an emergency—kids at home alone, or an ill relative, etc. and you bring this to my attention before class begins).

Academic Dishonesty—cheating on examinations and/or plagiarism will result in permanent dismissal from class. The university’s official policy on this subject is available at <http://www.csus.edu/admbus/umanual/UMA00150.htm>. Provision of this URL serves as formal notice that you will be fully sanctioned for engaging in plagiarism of any form.

ANTH 187 COURSE SCHEDULE*

Week	Date	Topic	Reading/Assignment
1	Sept. 5 7	Course Introduction Anthropology	
2	12 14	<i>Taking Note</i> Travel & Tourism	Chambers: Chpt. 1
3	19 21	Anthropology of Tourism Theory in Historical Perspective	HG (<i>Hosts & Guests</i>): Nunez & Lett (14), Intro., & Nash (2) Quiz #1
4	26 28	Political Economy of Tourism	Chambers: 2 HG 3, 4, and 7
5	Oct. 3 5	<i>Cannibal Tours</i> Tourism and Cultural Representation	Chambers: 4; Bruner: 1 & 2
6	10 12	Diaspora Tourism: The Poetics & Politics of Identity Reflections on Tourism & Fieldwork	Howe (on LOCUS) first, then Bruner: Chpt. 3; then Chpt. 2 presentation by Jesus F. Bruner: Chpts. 7 & 9
7	17 19	Material Culture: Indigenous Crafts, Snoglobes, Airport Art	Quiz #2 (start of class) HG 11 & 12 (presented on 10/17)
8	24 26	<i>Incidents of Travel in Chichen Itza</i>	Quiz #3 (end of period)
9	Oct.31 Nov.2	Heritage Tourism: Contestations of Memory and Meaning	Porter & Salazar; Ana Juárez, (on LOCUS); HG 8
10	Nov. 7 9	Displaying and Domesticating Cultural Difference: World Fairs, Theme Parks & the Nation State	Bruner: Chpt. 8, HG 13 Quiz #4
11	14 16	<i>Staging Tourism</i> Part 1 105 th Am. Anth. Assoc. Annual Mtg.	Desmond: Pp. xiii-78 San Jose (consider going!)
12	21 (T.)	Part I (Staging the Cultural) cont'd.	Desmond: pp. 79-141
13	28 30	<i>Staging Tourism</i> Part II Staging the Natural	Desmond: pp. 144-216 Desmond: pp. 217-266 Quiz #5
14	Dec. 5 7	<u>Portfolio Day</u> <i>In Light of Reverence</i> <i>Conservation & Globalization</i>	Portfolio Due (no exceptions & no reading assignment) Igoe: Chpt. 1
15	12 14	People, Parks & Policy Applying an Anthropological Perspective	Igoe: Chpts. 2-3 Igoe: Chpts. 4-5 Quiz#6
16	Dec 21 (Th.)	Final Exam Week	No final in this class

*Subject to Change at the Instructor's Discretion