

# U.S. Tourism, Memory, and Identity

HIS 319/519

Spring 2006

---

**J. Mark Souther, Ph.D., Department of History, Cleveland State University**

Class Meetings: MWF 11:00-12:05; MC 105

Office Hours: MW 12:30-1:30, or by appointment: RT 1904

Storybooth Location: Music & Communication, Rm. G27

Telephone: (216) 687-3970

Web: [http://academic.csuohio.edu/souther\\_m](http://academic.csuohio.edu/souther_m)

Email: [m.souther@csuohio.edu](mailto:m.souther@csuohio.edu)

WebCT: <http://academic.csuohio.edu/webct>

Tourism is one of the leading industries in the United States as well as an important leisure-time activity in which Americans engage the past and locate themselves in American society by viewing local and regional cultures that may differ from their own. The impulse to travel has built or reshaped cities and towns—Atlantic City, Las Vegas, Miami Beach, New Orleans, Niagara Falls, Santa Fe, and Williamsburg among them—and regions including the American Southwest, New England, and the South.

This course examines the role of tourism in American society and culture from the early nineteenth to the early twenty-first century. It emphasizes how historical memory shapes tourist attractions and how tourism shapes local, regional, national, racial, and ethnic identity. We will examine Americans' motives for choosing various destinations—retreat and spiritual uplift, health and recreation, historical understanding, celebration and commemoration, multicultural exoticism, and entertainment. We will also trace the development of numerous tourist destinations, including seaside and mountain resorts, national parks, natural springs, religious retreats, amusement parks and theme parks, battlefields, living history museums, preserved or reinvented historic sites, gambling and vice destinations, and urban entertainment districts.

A public history component of the course involves taking our understanding of how tours guide tourists on scripted paths in cities and then developing historical walking tours that interpret local history and the transformation of urban space along and across Cleveland's Euclid Corridor. Students will receive training and field experience in visualizing the past through the critical examination of historical images, as well as using oral histories. The course project—part of a larger collaboration between the Cleveland State University Department of History and Greater Cleveland Regional Transit Authority, Cleveland Public Art, Cleveland Artists' Consortium, and ideastream™ (WCPN public radio and WVIZ public television) to create a new sense of place along Euclid Avenue—will culminate in student-created miniature tourist guidebooks combining images and interpretive text to create a lively, engaging, historically grounded series of vignettes about chosen sites.

## **Required Readings**

Cocks, Catherine. *Doing the Town: The Rise of Urban Tourism in the United States, 1850-1915*. Berkeley: University of California Press, 2001.

Dubinsky, Karen. *The Second Greatest Disappointment: Honeymooners, Heterosexuality, and the Tourist Industry at Niagara Falls*. New Brunswick: Rutgers University Press, 1999.

Rothman, Hal K. *Devil's Bargains: Tourism in the Twentieth-Century American West*. Lawrence: University Press of Kansas, 1998.

Yuhl, Stephanie E. *A Golden Haze of Memory: The Making of Historic Charleston*. Chapel Hill: University of North Carolina Press, 2005.

Additional readings available on Electronic Course Reserve (ECR)

## **Assignments**

**Reading Journal.** This assignment is intended to encourage the completion of assigned reading, which in turn leads to more lively and productive classroom discussion. I will collect journal responses four times this semester. Each journal response must be 4-5 typed, double-spaced pages. I will provide a list of questions to guide your response for each book. You must type your responses (in Microsoft Word format). Journal responses will not be accepted late but may be submitted early.

**Euclid Corridor Project.** This assignment involves selecting and researching a site or sites along Cleveland's Euclid Corridor and preparing a miniature walking tour script for your site(s). Specific directions are outlined below. It is essential that you work on this project steadily throughout the semester, the individual assignments are designed to facilitate your effort.

**Site Selection and Site Description.** You must choose your sites and get my approval no later than Friday, January 27 in order to earn credit toward this stage of the course project. You may choose 1, 2, or 3 sites, depending on how notable they are. Some projects may develop a major site, such as Playhouse Square, that incorporates multiple sites; others may focus on more individualized sites. It is important that your sites are geographically and thematically close to each other. Once your sites have been approved, visit them. Note what and whom you see there. What might be the history of your sites? If possible, take pictures. Speculate on the past and present uses of your sites, as well as on the surroundings (including the larger neighborhood). Prepare a 3-4 page, typed, double-spaced essay in which you describe your sites and their surroundings.

**Image/Source Collection.** You will collect and analyze at least 20 historical images that you photocopy from the collections of Cleveland State University, Cleveland Public Library, Western Reserve Historical Society, and/or other libraries and archives. Analysis of each image should consider in concise form (1 typed paragraph) the "who,

what, where, and when.” In other words, use any printed information on the images as well as your own visual analysis to say as much as you can about each image. These images will comprise another of the primary sources for your exhibit. In addition, you will prepare a bibliography of relevant books, articles, Web sites, and other sources that you plan to consult in the completion of the project. I will work with you individually (in person or via email) to expand your bibliography, but it is your responsibility to make use of the sources in the bibliography toward completing your exhibit (see below). Due Friday, February 17.

**Research Paper.** You will do original research—drawing on books, articles, newspaper clippings, brochures, pamphlets, personal observation, postcards, photographs, and oral histories conducted as part of the Euclid Corridor project—to prepare a 12-15 page essay that focuses on a set of any three approved noteworthy sites (choosing from a list distributed in class). This essay will support your creation of a tour script (see below). This assignment is part of the Writing Across the Curriculum (WAC) credit for the course. As such, you will submit your essay on Friday, April 7, for feedback and a grade. You will then make suggested revisions and resubmit on Monday, April 17, for a revised grade that averages the first and second drafts.

**Illustrated Tour Script.** Drawing from your research paper and using your own creative flair, you will devise a lively, informative, and historically sound tour script that captures the essence of your site or sites in a manner that would appeal to a tourist taking a guided or scripted tour. You might imagine either a tour directed by a live guide; electronically via cell phone, iPod, or CD; or virtually via the Internet. For each specific site, you must write a 2-2½ page, typed, double-spaced script. This means that a larger site may need 6-7½ pages, while three individual sites would add up to the same length. In addition, you must cue your script to a Powerpoint presentation that includes images that illustrate your sites. You may use contemporary photos but must use historical images. You may also seek sound clips to accompany your script/presentation, drawing upon oral histories. The script fulfills the remainder of your WAC credit and will be submitted initially on Monday, May 1. Revised scripts are due during the time course’s allotted final exam meeting time, Friday, May 12.

**(Extra Credit) Oral History Interview.** For 5 points extra credit, to be awarded on top of your final course grade average, you may conduct your own one-hour interview. I will provide an in-class training session to prepare you and will be available to advise you individually as well. Conducting an oral history entails identifying and contacting an interviewee, scheduling an interview (using WebCT), preparing pertinent questions, conducting the interview in the Euclid Corridor Project oral history “storybooth” (located in the Music and Communication building), and transcribing the interview following a style sheet that I will make available to you upon request. Transcriptions are done by listening to a CD of your interview (which I will provide) and typing the exact questions and answers. Your transcript will provide quotable material for your research paper and tour script and may be useful if you wish to incorporate sound into your presentation. Due Friday, May 12.

**HIS 511 Only.** Graduate students will meet with me separately five times during the semester to discuss selected five additional readings. For each book you will write a 4-5 page analytical essay that surveys the most important points in the book, identifies the larger themes and issues, and attempts to place the book into its historiographical context. These readings will be selected based on your interest and in consultation with me. In addition, you will prepare a more extensive research paper (15-20 pages) and thematic tour script that situates your chosen sites within a broader geographic or thematic tour. For example, you might focus on a particular neighborhood such as Wade Park, Little Italy, Hough, or the Theater District. Or you might focus on a theme such as early skyscrapers, public art, ethnic restaurants, or factories.

### **Grading**

Reading Journal	30 pts.
Euclid Corridor Project	70 pts.
Site Selection	5 pts.
Site Descriptions	5 pts.
Image/Source Collection	10 pts.
12-15 page Research Paper	25 pts.
Illustrated Tour Scripts	25 pts.
Optional Oral History Interview	5 pts. extra

### **Policies**

**Attendance.** Perhaps the key component to academic success is just showing up. Why? If you are here you will know what is going on at all times, and you will be able to participate in classroom discussion. If you anticipate not being able to be in class consistently at the appointed time, you should withdraw from the course. I will monitor attendance beginning in week three when the class roster has solidified, and I will deduct one point per unexcused absence from your final course grade for all absences beyond the second unexcused absence.

**Assignment Submissions.** All assignments must be submitted in complete form in hard copy (unless otherwise specified) on or before the due date. Any extenuating circumstances that prevent submission of an assignment must be brought to my attention prior to the due date. Any work submitted after the due date will incur a penalty of 10 percent per day. This means that if you turn in an assignment that is due on Friday on the following Monday, you will automatically lose 30 percent of your grade for that assignment. Again, journal entries will not be accepted late.

**Extensions.** Occasionally circumstances make it difficult or impossible to submit an assignment on the due date. You may request an extension in advance. If granted, a new due date will be identified in consultation with me.

**Student Conduct.** Unacceptable conduct will not be tolerated because it undermines the learning environment necessary to students' success. Unacceptable conduct includes but is not limited to: excessive or disruptive talking or noisemaking, arriving late to class or leaving early,

intimidating or threatening anyone in the classroom, sleeping, bringing any activated electronic equipment in the classroom such as cell phones and pagers.

**Academic Integrity.** Using someone else's ideas or phrasing and representing those ideas or phrasing as our own, either on purpose or through carelessness, is a serious offense known as plagiarism. "Ideas or phrasing" includes written or spoken material ranging from whole papers and paragraphs to sentences and phrases. "Someone else" can mean a professional source, such as a published writer or critic in a book, magazine, encyclopedia, or journal; an electronic resource such as material we discover on the World Wide Web; another student at our school or anywhere else; and a paper-writing "service" (online or otherwise) which offers to sell written papers for a fee. I will assign a grade of "0" to any plagiarized work and reserve the right to notify the University according to University procedures.

Source: Capitol Community College's guide to plagiarism (based on the MLA style):  
<http://webster.commnet.edu/mla/plagiarism.shtml>

**Writing Assistance.** Writing is an art that is cultivated through practice and reaches its fullest potential when done with the support of an academic community. That community may include fellow students, friends, family, and professors, all of whom can read and comment on your writing. In addition, the Department of History offers a History Tutoring Center where you may seek assistance in preparing written work. The Center is located at Rhodes Tower 1913 and may be reached at (216) 687-3921.

**Student Disabilities.** If you have or develop a disability, it is your responsibility to contact the Office of Student Disabilities, which will work with you to develop a reasonable course of action that will enable you to complete the course successfully. You must then provide the proper documentation to your instructor if you are requesting any special consideration of your disability. I cannot make special arrangements for you without proper documentation.

**Writing Across the Curriculum (Applies only to HIS 311).** This course meets the following criteria for the Writing Across the Curriculum General Education requirement:

1. Students must be required to write a minimum of 2,000 words in writing assignments.
2. The required writing must be in at least two separate assignments or drafts. The instructor should give feedback to assist the student in preparing subsequent papers or drafts of papers. This must include feedback on the writing. It should not consist entirely of mechanical correction of punctuation and grammar.
3. In order to receive a C or better in this course, the student must write at a satisfactory skill level (C or better). If the student's writing is weak but shows understanding of the course material, the student may be assigned a D, in which case WAC credit will not be received for the course.
4. Maximum enrollment for this course is 35.

In order to receive *Writing Across the Curriculum* credit for this course, you must complete the course with at least a C average. You must also turn in all written work on time in order to avoid substantial penalties to your grade.

## **Daily Schedule**

### **Week 1**

- W 1/18 Course Introduction
- F 1/20 Peering Inside the Tourist Mind  
Löfgren, "Telling Stories," pp. 72-106, ECR

### **Week 2**

- M 1/23 Cleveland Memory & Identity: The Euclid Corridor
- W 1/25 Discovering the American Landscape  
Sears, "'Doing' Niagara Falls," pp. 3-30, ECR  
Sears, "Mammoth Cave: Theater of the Cosmic," pp. 31-48, ECR
- F 1/27 **Research Workshop at CSU Special Collections**  
**Site Selection Due in Class**

### **Week 3**

- M 1/30 Discovering the American Landscape (Continued)
- W 2/1 Tourism & Elite Identity at 19<sup>th</sup>-Century Spas and Springs  
Sterngass, "The Creation of Saratoga Springs," pp. 7-39, ECR
- F 2/3 **Oral History Workshop**  
(Meet in Waetjen Auditorium lobby, Music and Communication Building)  
**Site Description Due in Class**

### **Week 4**

- M 2/6 The Emergence of the American Seaside Resort  
Sterngass, "The Rise of Newport," pp. 40-74, ECR
- W 2/8 Tourism and the Civil War  
Weeks, "A Stream of Pilgrims," pp. 36-53, ECR
- F 2/10 Tourism as Sectional Reconciliation  
Chambers, "War, Nostalgia, and Anomie, 1861-1896," pp. 184-225, ECR

### **Week 5**

- M 2/13 The Railroad Revolution and the Rise of Mass Tourism

W 2/15      Tourism and the Transformation of the West  
Rothman, *Devil's Bargains*, pp. 29-112

F 2/17      Tourism and Native American Culture  
Dilworth, "Tourists and Indians in Fred Harvey's Southwest," pp. 142-164, ECR  
**Image/Source Collection Due in Class**  
**Reading Journal Response (Rothman & Dilworth) Due in Class**

### **Week 6**

M 2/20      No Class

W 2/22      Seeing the City: Guidebooks, Maps, and Tourist Paths  
Cocks, *Doing the Town*, pp. 106-209

F 2/24      Chinatown: "Slumming" and Race and Class Identity  
Rast, "Cultural Politics of Tourism in San Francisco's Chinatown," pp. 1-31, ECR  
**Reading Journal Response (Cocks & Rast) Due in Class**

### **Week 7**

M 2/27      Sybaritic Pilgrimages: Tourists and Red-light Districts  
Long, "Sex and Tourism in New Orleans, 1897-1917," pp. 15-41, ECR

W 3/1      Branding the City: Parades, Celebrations, and Public Memory  
Glassberg, "Celebrating the City," pp. 59-85, ECR

F 3/3      World's Expositions, Great White Ways, and Cities Beautiful

### **Week 8**

M 3/6      Staging Race at World's Expositions  
Nasaw, "The City as Playground" 62-79, ECR

W 3/8      Film: *Coney Island*

F 3/10      **Research Workshop at CSU Special Collections**

**3/13-17**      Spring Break – No Classes

### **Week 9**

M 3/20      Nickel Empires: The Allure of Coney Island

Nasaw, "The Summer Show," 80-95, ECR

W 3/22 Middle-Class Identity and Respectability at Luna Park Register, "Life Is a Merry-Go-Round," pp. 85-143, ECR

F 3/24 Tourism, Gender, and Sociability at Niagara Falls  
Dubinsky, *The Second Greatest Disappointment* (All)  
**Reading Journal Response (Dubinsky) Due in Class**

### **Week 10**

M 3/27 From Railroad to Motorcar, 1910-1940  
Belasco, "Itinerary," "Gypsying," and "Cars versus Trains," pp. 3-39, ECR

W 3/29 From Hotel to Autocamp to Motel  
Belasco, "Autocamping versus Hotels," pp. 41-70, ECR

F 3/31 Roadside Attractions as Americana  
Rothman, *Devil's Bargains*, pp. 143-167

### **Week 11**

M 4/3 Tourism and National Identity in World War I  
Shaffer, "Seeing America First," pp. 165-193, ECR

W 4/5 Visiting the Past: The Creation of Heritage Towns

F 4/7 Patriotic Shrines: Learning Civic Lessons at Gettysburg  
Weeks, "Mass Culture Transforms Gettysburg," pp. 115-144, ECR  
**Research Paper Due in Class**

### **Week 12**

M 4/10 Creating a Colonial Cityscape in Charleston  
Yuhl, *A Golden Haze of Memory*, 1-52, 157-193 (All), + choose 1 of the following: 53-87, 89-126, or 127-156  
**Reading Journal Response (Yuhl) Due in Class**

W 4/12 The Balm of Nostalgia in Natchez  
Davis, "Pilgrimage to the Past," pp. 51-82, ECR

F 4/14 A "New" New Orleans?

### **Week 13**

M 4/17 Race, Tourism, and Public Space in the Interwar Period

Simon, "Staging Utopia on the Boardwalk" and "The Midway," pp. 19-62, ECR  
**Revised Research Paper Due in Class (+Emailed Electronic Copy)**

W 4/19 Race, Tourism, and Public Space in the Postwar Years  
Simon, "Narrating Decline and Erasing Race," pp. 103-131, ECR

F 4/21 Tourism, Urban Image, and Civil Rights  
Souther, "Into the Big League," pp. 694-725, ECR

#### **Week 14**

M 4/24 The New Mass Resort: Las Vegas  
Rothman, *Devil's Bargains*, pp. 287-312

W 4/26 Walt Disney and the Transformation of Tourism

F 4/28 The Fate of Urban America: Las Vegas or Atlantic City?  
Rothman, *Devil's Bargains*, pp. 313-337  
Simon, "Casino Publics," pp. 194-216, ECR

#### **Week 15**

M 5/1 The Rise of the Entertainment City, 1970s to Present  
Souther, "Creole Disneyland"  
**Tour Scripts Due in Class (+ Emailed Electronic Copy)**

W 5/3 The Heritage Seekers: Living the Past Through Tourism  
Weeks, "It's 1863 All Over Again," pp. 195-217, ECR

F 5/5 Tourist Paths on the Euclid Corridor?

F 5/12 **Revised Tour Scripts (and Optional Oral History Transcript)  
Due 8:30-10:30 AM (+ Emailed Electronic Copy)**