Each society has its regime of truth, its “general politics” of truth: that is, the types of discourse which it accepts and makes function as true; the mechanisms and instances which enables one to distinguish true and false statements, the means by which each is sanctioned; the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true. Michel Foucault

It seems to me that the real political task in a society such as ours is to criticize the working of institutions which appear to be both neutral and independent; to criticize them in such a manner that the political violence which has always exercised itself obscurely through them will be unmasked, so that one can fight them. Michel Foucault

**Course Description**

In this interdisciplinary seminar, we will explore the human gaze as manifest in tourism and photographic representation. The gaze in this context does not merely mean gaping or staring at environment, people, cultures, rituals, etc, but, rather, a political and social act that reifies and impresses order, expectation, value, and hierarchy onto that which is gazed upon. The resulting myth is essential to the relationship of knowledge and power in determining our perception of Other. The many complexities and nuances of this phenomenon will be revealed as we examine how our views of others are constructed using a variety of readings, films, mass media and class discussions that place the traditional authority of the gaze in an intricate global web.

What I want to emphasize here is not just the voyeurism, the tourist gaze, but also that all parties - the painter Togog, the ethnographer Geertz, the tour guide Bruner, and the tourists - were not just passive beings, looking or being looked at, but also were active selves interpreting their worlds. Edward M. Bruner

To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world that feels like knowledge – and therefore, like power. Susan Sontag

All typologies of tourists - mass to explorer - and photographers - snapshooter to art and documentary - want to experience and relate some level of authenticity. However, authenticity, like reality and truth are messy affairs in a postmodern context where they are defined by such constantly moving targets as time, context, history, power, desire and expectations. It follows, then, that the relationship between the photographer, the photographed, the photograph and the viewer and all of their accumulative layers must be a volatile one that is never simple or purely innocent. That which is seen, photographed and reviewed is filtered through the gazes of all participants in a way that both reflects and effects our perception of the world.
In semiotic terms, for the tourist the picture becomes not only the visual sign of “having been there” but also of having captured the “reality” of the signified. Jon G. Abbink

Travel and photography are obvious allies in the modern endeavor of tourism. One cannot visit sites without bringing back visual evidence that they were actually there. Failing to do so raises serious doubts as to the veracity of our pilgrimage, our authority and our ability to appropriate the place. Thus, it is through critical examination of the seemingly innocuous and common activities of tourism and photography that we gain insight into how we continuously construct and reconstruct realities.

We see here a typical contemporary representation of a “tribal group” for the public eye of modern-industrial society, the genre of the exoticist, postcolonial photography of “natives.” Needless to say, apart from granting that they may contain useful information and evoke fascination, what the pictures convey to us is incomplete. They are not meant to be informative and analytic, but primarily evocative and aesthetic. We see the image created by them – as always with visual representations – in large part a reflection of the preoccupation or selective interests of the observers. Jon G. Abbink

I have begun with the assumption that the Orient is not an inert fact of nature. It is not merely there, just as the Occident itself is not just there either. We must take seriously Vico’s great observation that men make their own history, that what they can know is what they have made, and extend it to geography: as both geographical and cultural entities – to say nothing of historical entities – such locales, regions, geographical sectors as “Orient” and “Occident” are man-made. Therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West. The two geographical entities thus support and to an extent reflect each other. Edward Said

Required Texts
- Various articles and book excerpts each week
- A Small Place, Jamaica Kincaid
- Photography’s Other Histories, Christopher Pinney and Nicolas Peterson

Online Library Resources: Databases
- Library Press Display
- Artstore
- AP Multimedia Photo Archive
- Vanderbilt Television News Archive (CNN free download)
- Newsbank: America’s Newspapers and Magazines
- Lexis Nexis
- Europa World
- CIAO

Online Resources
- Youtube - www.youtube.com/
- BBC – www.bbc.co.uk/
- NPR – www.npr.org
- PBS - www.pbs.org
Global Experience Themes

- The importance of individual responsibility;
- The relationship of humans to the natural world;
- Globalization and tribalization as powerful world forces;
- The impact of imperialism and colonialism;
- The nature of culture;
- The plights of disempowered groups.

Course Goals

- Use of divergent and critical thinking as everyday tools in the interpretation of and expansion on information and ideas.
- Understanding that critical analysis and deconstruction of information are essential tools to making humane and ethical decisions.
- Comprehension and application of elements of contemporary critical theory (post-structuralism, postcolonialism, postmodernism and Orientalism) and visual language/literacy.
- Heightened awareness of embedded cultural assumptions.
- Awareness of consequences of imposing one's cultural values on others (including the Western preoccupation with universality).
- Checking the judgmental mind.
- Insight the relationship of power and knowledge disfranchisement.
- Increased insight into the complexities of representation of self as well as others.
- Heightened awareness of the pervasiveness of discourse in mass media.
- Insight into how photography and tourism (the gaze) are instruments of power and knowledge, can be as much about imperialism and colonialism as political policy and industry.

Concepts to define:
- post-structuralism, hegemony
- postcolonialism, neocolonialism
- postmodernism, post-tourism
- liminality, agent and targets
- Orient and Occident, Orientalism
- The gaze, exotic/exoticism
- hyperreality, power and knowledge
- simulation, imperialism
- situational and site specific, place and space
- feminism, hybridization
- Culture and nature, objectification

Assignments:

- Classroom Discussions: In order to learn and grow, you must be willing to give of yourself. This means bringing other texts, readings and associated materials to the table and articulate, substantive and iconoclastic contributions to the classes. 100 points

- Reflection Paper: Approximately one page typewritten response to readings and discussion for each week. The paper must be articulate, well written, thoughtfully engaged in the text and include analysis, questions, critical perspectives and divergent applications of the content of the articles. Include ideas from other closely related or seemingly dissimilar sources (cite these
sources). They will also include a short response to a concept or issue raised in class: 200 points

- Project Papers: Particulars will be detailed in class. 50 points

  Photography Project: Identity and Culture: Includes initiating relationships, applying critical analysis, visual language skills and research to making, discussing and writing about photographic representations of culture. Includes the organization and promotion of a final portfolio and presentation.

  - Individual image portfolio including Field Notes and Research: 100 points
  - Group presentation: 50 points

- Incorporate a Variety of Resources into Your Discussions and Reflection Papers: Each week, monitor local, national and international mass media (radio, television, videos, newspapers, periodicals, books and internet) for examples directly or indirectly related to course topics to incorporate into class discussions. Be willing to push the boundaries of what is relevant to our study of tourism and photography. The course encompasses imperialism/colonialism, visual language, cultural representation, hegemony, Orientalism, photography and art, anthropology/ethnography, power and knowledge, etc.

- Integrate ideas from scholarly texts such as those mentioned under Additional Library Texts into discussions and daily writings.

**Grades Also Depend on the Following:** Although specific instructions for each of the above categories will be made available to students as the course develops, students should be aware that the following criteria are highly valued when determining grades.

- **ATTENDANCE**
  Students are allowed two unauthorized absences. Each additional unauthorized absence results in one lower final grade. Tardiness is considered the same as an absence.

- **WORK ETHIC:** the amount of time, effort, thought and enthusiasm you put into your work and in helping others.

- **CHANCE TAKING:** to go beyond just what is required and conceive and implement different possibilities. Expand the possibilities of assignments through disparate research and thinking.

- **HONEST AND CONSIDERED CONTRIBUTIONS ON A CONSISTENT BASIS**
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>T Feb 2nd</td>
<td>Orientation to the Course</td>
</tr>
<tr>
<td>TH Feb 4th</td>
<td>Our Relationship with the World: Tourism</td>
</tr>
<tr>
<td>T Feb 9th</td>
<td>Discussion: A Small Place</td>
</tr>
<tr>
<td>TH Feb 11th</td>
<td>Assignment: Orientalism, Edward Said</td>
</tr>
<tr>
<td>T Feb 16th</td>
<td>Discussion: Postcolonialism and Orientalism</td>
</tr>
<tr>
<td>TH Feb 18th</td>
<td>Assignment: Reading on tourism</td>
</tr>
<tr>
<td>TH Feb 21st</td>
<td>Film: Holi-Days</td>
</tr>
<tr>
<td>T Feb 23rd</td>
<td>Discussion: Postcolonialism and Orientalism</td>
</tr>
<tr>
<td>TH Feb 25th</td>
<td>Assignment: Reading on tourism</td>
</tr>
<tr>
<td>T Mar 2nd</td>
<td>Discussion: Keep the River on Your Right</td>
</tr>
<tr>
<td>TH Mar 4th</td>
<td>Film: Keep The River on Your Right</td>
</tr>
<tr>
<td>T Mar 9th</td>
<td>Discussion on Reading</td>
</tr>
<tr>
<td>TH Mar 11th</td>
<td>Assignment: Reading on Photography</td>
</tr>
<tr>
<td>T Mar 16th</td>
<td>Film: The True Meaning of Pictures</td>
</tr>
<tr>
<td>TH Mar 18th</td>
<td>Assignment: Reading on Photography</td>
</tr>
<tr>
<td>T Mar 20th</td>
<td>Discussion on Photography</td>
</tr>
<tr>
<td>TH Mar 22nd</td>
<td>Assignment: Reading on Photography</td>
</tr>
<tr>
<td>T Mar 27th</td>
<td>Discussion on Photography</td>
</tr>
<tr>
<td>TH Apr 1st</td>
<td>Assignment: Photography’s Other Histories</td>
</tr>
<tr>
<td>T Apr 6th</td>
<td>Discussion on Reading</td>
</tr>
<tr>
<td>TH Apr 8th</td>
<td>Assignment: Photography’s Other Histories</td>
</tr>
<tr>
<td>T Apr 13th</td>
<td>Discussion on Reading</td>
</tr>
<tr>
<td>TH Apr 15th</td>
<td>Assignment: Photography’s Other Histories</td>
</tr>
<tr>
<td>T Apr 20th</td>
<td>Discussion of Photography Projects</td>
</tr>
<tr>
<td>TH Apr 22nd</td>
<td>Assignment: Photography’s Other Histories</td>
</tr>
<tr>
<td>T Apr 27th</td>
<td>Discussion of Photography Projects</td>
</tr>
<tr>
<td>TH Apr 29th</td>
<td>Assignment: Photography’s Other Histories</td>
</tr>
</tbody>
</table>
T May 4th  Photography Project
TH May 6th  Photography Project
T May 11th  Photography Project

Final Exam:  Monday, May 17th  8:00 – 11:00 am

Required Pods (held during class time):

Thursday, April 6th   KOBC 101   Colonialism and Imperialism Panel   12:25pm