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From the ideal to the real: a pedagogical approach to managing tourist expectations with the ‘myplace4u’ tool

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Formes brèves et modernité

sous la direction de
Walter Zidarič

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Table des matières



• AVANT-PROPOS – WALTER ZIDARIČ	4
• PATRICIA EICHEL-LOJKINE	6
<i>Ce que les nouveaux dispositifs d'abréviation font aux textes patrimoniaux</i>	
• EDWIGE COMOY FUSARO	15
<i>How long is now. Street Art and Vanity</i>	
• PAULINE BOIVINEAU	33
<i>La confrontation de la performance artistique au monde contemporain : enjeux politiques de l'immédiateté et de la brièveté dans les performances de La Ribot</i>	
• BÉNÉDICTE TERRISSE	44
<i>Le bref ou l'écriture du juste dans Ein Ganzes Leben (2014) de Robert Seethaler</i>	
• LESLIE DE BONT	56
<i>"Freud, or Jung, or one of those johnnies, had a case exactly like my uncle's": Case Narratives, Pretheorisation and Formal Hybridity in May Sinclair's short fiction</i>	
• CHIARA LICATA	69
<i>Geography, memory and identity in Alice Munro's The View From Castle Rock</i>	
• SIGOLÈNE VIVIER	79
<i>La nouvelle américaine contemporaine face au bref. À propos de David Foster Wallace et William Gass</i>	
• EDWIGE CALLIOS	93
<i>La modernité des Proverbes Moraux de Sem Tob. Approche diachronique</i>	
• IRENA PROSENC	103
<i>La contemporanéité de la forme brève dans les récits de Valeria Parrella</i>	
• VESNA DEŽELJIN	114
<i>Language contacts and greetings: some Croatian examples</i>	

- CLAUDIO NOBILI 127
Exploring the gestural meta-brevity by means of the Italian Gestibolario entries analysis

- CHRISTINE EVAIN & CHRIS DE MARCO 137
From the ideal to the real: a pedagogical approach to managing tourist expectations with the 'myplace4u' tool

- NINON MAILLARD 152
Enjeu de la forme, effet de la brièveté : le droit dans ses nouvelles expressions (live-tweet, fiction cinématographique et websérie judiciaire)

**FROM THE IDEAL TO THE REAL:
A PEDAGOGICAL APPROACH TO MANAGING TOURIST EXPECTATIONS
WITH THE ‘MYPLACE4U’**

Christine Evain & Chris De Marco

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Résumé : Les syndromes de Paris, de Jérusalem, et de Stendhal ont attiré l'attention sur la nécessité d'une « gestion des attentes des touristes ». En effet, il y a parfois des différences considérables entre l'attente du touriste et la réalité qui s'impose, ce qui peut entraîner un choc culturel sévère et des niveaux variables d'inconfort physique et mental. Myplace4u, une extension de la plate-forme eZoomBook (eZB), permet de minimiser la différence entre l'idéal et le réel. Le projet 'myplace4u' a été conçu pour la promotion de la littérature en reliant les textes aux lieux physiques ou imaginaire – lieux géographiques, historiques et touristiques. Le projet permet la construction d'une bibliothèque d'e-books multimédia comprenant plusieurs versions abrégées des œuvres adossées aux versions originales. Une fonction de zoom permet aux lecteurs d'eZoomBooks sur la plate-forme de naviguer librement entre les versions abrégées et la version originale. Le but de cet article est de formuler l'hypothèse que l'outil eZB / myplace4u peut contribuer à atténuer le syndrome de désenchantement touristique grâce la manipulation de versions abrégées et enrichies d'œuvres reliés à des lieux touristiques. La fonctionnalité distinctive de l'outil permet de « zoomer » sur des extraits littéraires et de les juxtaposer à des enrichissements multimédias. L'objectif n'est pas de réduire les attentes ni de décourager les touristes potentiels, mais plutôt de répondre aux difficultés provenant d'une perception biaisée du tourisme littéraire.

Mots-clés : Syndrome de Paris, « gestion des attentes du tourisme », myplace4u, tourisme littéraire, eZoomBook.

Abstract: *The Paris, Jerusalem, and Stendhal syndromes have drawn attention to the need for “tourism expectation management”. When visiting places one has fantasized about, there may be significant differences between high expectations and everyday reality, a gap which may lead to severe culture shock and varying levels of physical and mental discomfort. myplace4u, an expansion of the eZoomBook (eZB) platform, provides a means to address this issue and minimize the difference between the ideal and the real. The ‘myplace4u’ project was designed for place branding and the promotion of literature by linking texts to places – geographical, historical, and touristic places visited physically or imaginatively. The project allows for the construction of a library of multimedia e-books in multiple abridged versions alongside the original version. A zooming function enables readers of the eZoomBooks on the platform to navigate freely between the abridged versions*

and the original version. The purpose of this article is to formulate the hypothesis that the eZB/myplace4u tool can help mitigate the syndrome of tourist disenchantment through its abridgement and enrichment features. The tool's capacity to 'zoom in' on extracts from literary works and to juxtapose these with multi-media enhancements fits well with the objective of expectation management in that the enhancement gives different but parallel perspectives. The goal is not to lower expectations nor to discourage future tourists, but rather to address the selective perception of literary tourism.

Keywords: Paris syndrome, "tourism expectation management", myplace4u, eZoomBook literary tourism.

MAKING SENSE OF A SITUATION

The purpose of this paper is to present the "myplace4u" collection of eZoomBooks for place branding and the promotion of literature. Myplace4u is a digital tool for literary tourism in that it makes it possible to link literary texts to places described within the texts. Besides adding value to both places and the literature in which they are described, the tool can be used as a means to structure the travel experience. This article in particular proposes a pedagogical approach to travel preparation. While the approach can be applied to any travel experience, the context used here is to apply the tool and literary content as a means to lessen the effects of negative travel experiences.

The eZoomBook methodology, of which the myplace4u is an application, is a user-friendly digital tool that allows contributors to customize the length of documents and provide the end-user (i.e., potential readers on the platform) the means to "zoom in" or "zoom out" of the original document. This gives users the option to read either the full version of a document (always present on the platform) or modified shorter versions that contributors create using the eZoomBook tool. The value added of the methodology lies in its capacity to adapt documents to readers' needs. Like a "zoom lens", the eZB methodology makes it possible to focus on or select the amount and type of content that is pertinent to a user all the while keeping the original unmodified document for reference and contextual perspective. In addition, the abridged versions (called "layers") can also be accompanied by enriched multi-media content. This makes pedagogical applications possible given that the choice, sequencing, and enhancement of content can be incorporated into the methodology.

THE MARKETING OF NOSTALGIA AND THE DESTINATION IMAGE OF PARIS

Tourism is a major income source for Paris as the city ranks among the world's most visited cities. According to the Paris tourist office, hotels in Greater Paris recorded 22.2 million arrivals in 2015. The office notes that despite a difficult context marked by the January and November 2015 terrorist attacks, the drop in visitors remained moderate at 1.1% compared to 2014 (press.parisinfo.com Nov 4, 2016). Paris has a unique

destination image (DI) that is connected to the romantic and nostalgic, to haute cuisine and fashion, to monuments and museums. The pull of nostalgia is a definite marketing advantage for the Paris brand. For many international tourists, Paris is an experience rather than a place. Moreover, internationally successful films tend to imprint on viewers this stereotyped and romantic version of Paris. Literature as well is a vehicle for transmitting a certain image of Paris. The ‘lost generation’ of American writers and expatriates who emigrated to Europe after World War I (Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, T. S. Eliot) as well as the philosophers of the 60’s (Sartre; Simone de Beauvoir, Camus, etc.) have left their impact and imprint on the American collective consciousness, especially among intellectuals. Even Parisian cemeteries have an attraction for tourists who make pilgrimages to pay their respects to Jim Morrison, Oscar Wilde, or Jean-Paul Sartre. Brown (2016), for example, sees a parallel between religious and literary pilgrims in that both feel the need to be close to those who have influenced their lives.

Nonetheless, while the widespread nostalgic destination image of Paris is a definite marketing advantage for the Paris brand, this image may come into conflict with the day-to-day contemporary reality of a very large modern cosmopolitan city of 2.24 million residents. For international tourists, the mismatch between the idealized and nostalgic Paris of the past and the Paris of the 21st century can be quite an anti-climax. In recent years, the generalist press (Kitching, *Mail Online* 2 May 2016; Sanchez, *The Telegraph* 28 March 2016; Lemaître, *Le Monde* March 30, 2010) has been highlighting a phenomenon called “the Paris syndrome” afflicting a number of visitors to Paris, and in particular, the Japanese. The syndrome is experienced by visitors whose expectations of the picture postcard Paris come up against some of the problems of everyday life: unwelcoming atmosphere, traffic, insecurity, noise, strikes, pollution, language difficulties, etc. As a result, a number of Japanese visitors have suffered physical symptoms of dizziness, confusion, and panic requiring repatriation, symptoms resembling in many ways those of culture shock. Researchers in intercultural management have long been familiar with the physical and psychological consequences of culture shock, the disorientation that arises when moving out of one’s comfort zone into a foreign and unfamiliar environment, a condition that particularly afflicts expatriate managers and exchange students (for example, Sims and Schraeder, 2004; Friedman Dyke, Murphy, 2009). Culture shock usually consists of different phases. Perhaps, the most concise and easy to remember description of these phases has been made by Dodd (1998): eager expectation; everything is beautiful; everything is awful; everything is ok. Unfortunately, for the Japanese tourist the time frame of a visit is too short to enter the “everything is ok” stage. Seeing a parallel between culture shock and the travel experience, Smith equates culture shock to anxiety: “culture shock is defined as a special kind of context specific anxiety, which typically accompanies intercultural communication encounters” (Dodd, 2008, p. 42).

POSSIBLE CAUSES OF THE PROBLEM AND SOLUTIONS

Given that the Paris syndrome seems to target Japanese tourists in particular, one explanation may be that the condition is culture-specific. The cultural model of G. Hofstede (1991) may explain why. He conducted an important empirical study

(questionnaires given to 100,000 individuals in 40 countries) the statistical analysis of which uncovered four variables to explain cultural differences. These four dimensions, rated along a continuum of low to high, are as follows: power distance; masculinity/femininity; individualism/collectivism; uncertainty avoidance (1980). Hofstede statistically determined a coefficient for these dimensions for each country he studied to indicate the relative importance of the dimension at the national level. The model has been widely applied and tourism research has used the variables of Hofstede's model to define categories of tourist behavior (L. Manrai and A. Manrai, 2011). Of the four dimensions, uncertainty avoidance is a likely contributor to travel anxiety given that Hofstede correlates high UA and high anxiety levels and concludes that ".../... anxiety levels differ from one country to another. Some cultures are more anxious than others" (Hofstede, 1994, p. 115). According to Hofstede, UA is characterized by a need for predictability and planning. UA is experienced when members of a culture feel that they have little or no control of a present or future situation; they feel threatened by ambiguity and thus will often avoid unstructured situations. Using a scale ranging from 8 to 112 (low UA to high UA), Hofstede concluded that the Japanese culture is extremely averse to uncertain and ambiguous situations.

At 92, Japan is one of the most uncertainty avoiding countries on earth. [...] You could say that in Japan anything you do is prescribed for maximum predictability. From cradle to grave, life is highly ritualized and you have a lot of ceremonies. For example, there is opening and closing ceremonies of every school year which are conducted almost exactly the same way everywhere in Japan. At weddings, funerals and other important social events, what people wear and how people should behave are prescribed in great detail in etiquette books. School teachers and public servants are reluctant to do things without precedence. In corporate Japan, a lot of time and effort is put into feasibility studies and all the risk factors must be worked out before any project can start. Managers ask for all the detailed facts and figures before taking any decision. This high need for Uncertainty Avoidance is one of the reasons why changes are so difficult to realize in Japan. (Hofstede, 2016)

Frias *et al.* (2012), for example, conclude that UA cultures tend to seek highly structured situations when travelling and thus opt more frequently for the all-inclusive package tour. This is one effective way to employ an "avoidance strategy" and exclude from travel all that may be unplanned or spontaneous. If Hofstede is right in saying that anxiety can be culture-specific, then high UA cultures may need to have at their disposal coping strategies to overcome potential travel anxiety. Bitner *et al.* (1992) speak of strategies of "approach and avoidance" when faced with situations where coping skills are called upon. They introduce an interesting concept that should be further investigated in tourism research: the notion of "travel competence". In their qualitative study, they look at how a consumer copes and co-creates an experience and how the tourist also deals with on-the spot incidents which trigger approach or avoidance strategies. Similarly, for Smith (2008, p. 41) "travel anxiety" and the consequent "fight or flight response" can be dealt with by treating it as any anxiety. His solution to the problem is a seven-point plan of systematic desensitization in line with research done on reducing the effects of anxiety in general. Steps one and two include positive visualization and relaxation techniques to reduce any unconscious fears about travel. Steps six and seven include development of

support groups at home and feeling confident about one's abilities. Interestingly enough, steps three, four and five are all based on increasing pre-departure knowledge of the host destination as a means to reduce the distortion of the information gap between the perceived destination image and reality. These knowledge-based steps include practical tips on learning aspects of the language, culture, geography, infrastructure, etc. In other words, the more you know before you go (i.e., pre-departure preparation), the less travel anxiety there will be and the better you will cope with the unexpected. Being prepared with a reality check would seem to solve the problem and corresponds closely with the dictionary definition of expectation management: to seek to prevent disappointment by establishing in advance what can realistically be achieved or delivered by a project, undertaking, course of action, etc.

A PEDAGOGICAL APPROACH

There is a problem, however, in focusing only on pre-departure preparation. For some cultures the information gap between the native and target cultures may be very wide, as, say for the Japanese tourist in Europe. In addition, the pre-departure information needs to be reliable since skewed information will do more harm than good. Skewed information is certainly present in the popular romanticized DI of Paris. Moreover, the time phase for the processing of the experience should encompass not only 'before' but also 'during' and 'after'. What is needed then is a program spanning the pre-departure, the departure, and the post-departure stages allowing the visitor to modify as needed the perception of DI. An appropriate analogy comes from pedagogy and is that of "learning experience" in which learning objectives are defined at each stage of the process. While the term "learning objectives" may seem academic and scholarly for something as commonplace as tourism, it must be noted that a pedagogical approach to resolving the issue of culture shock may be an important insight into finding a solution for the Paris syndrome. Structuring the travel experiences as a learning experience would enable the future traveler to become aware of the stages of culture shock and the best way to cope. A structured pedagogical approach would allow tourists to "learn how to learn" from experiences and increase in this way their travel competence.

A pedagogical model to develop travel competence

One of the most widely-used models for structuring pedagogical activities is that of Benjamin Bloom *et al.* (1956) later revised and expanded by Lorin Anderson, David Krathwohl, et al (2001). This taxonomy or classification of cognitive objectives has the form of a pyramid-like framework consisting of five levels of increasing difficulty. The premise of the taxonomy is that the lower more concrete levels (1, 2, 3) are stages in progression towards the top levels of higher complexity (4, 5, 6) of the pyramid. The 1956 taxonomy proposed six levels of increasing difficulty (the higher levels implying mastery of the lower levels):

1. Knowledge: memory or recall of information (names, places, dates, etc.)
2. Comprehension: understanding of information; explaining and summarizing; determining implications and consequences

3. Application: solving problems using knowledge and understanding
4. Analysis: pattern recognition; seeing hidden meaning and structure; ordering and classifying; breaking an entity down and seeing how the parts relate to the whole
5. Synthesis: using known information to create new ideas; generalizing; drawing conclusions or deductions
6. Evaluation: judging the pertinence of evidence; judging pertinence of a method.

With this model in mind, the myplace4u tool can structure the learning objectives for each phase of any travel experience: Pre-departure (knowledge + comprehension); Departure (application + analysis); Post-departure (synthesis + evaluation).

This pedagogical solution incorporates the original literary vocation of the myplace4u tool with that of expectation management. In other words, literature provides the context to explore discrepancies that may exist between a skewed idealistic destination image and what can be reasonably expected from a travel experience. The specific development of enriched eZB layers (photos; video; sound) on the myplace4u platform place aspects of a stereotypical DI and those of the real-life city in perspective. In addition, when placing actual physical surroundings in the context of works of literature, travelers have an added opportunity to rediscover a literary heritage.

The goal of eZBs is to offer the reader enriched short texts, material that can be read in an edited and abridged format. To understand how the zooming and abridgement functions work and how these are of value to the tourist, let us clarify the connection between eZB and myplace4u.

MYPLACE4U

The original purpose in creating the “myplace4u” collection of eZoomBooks was both for place branding and the promotion of literature by linking texts to places – geographical, historical and touristic sites that can be visited physically or imaginatively. Indeed, these sites can be appreciated in relation to great works of literature – and vice versa. Besides adding value to both places and the literature in which they are described, the tool can be used as a means to structure the travel experience providing framework to better understand and cope with the unknowns of travel. At the heart of the eZB project is a blended-learning pedagogy for the promotion of reading through the structuring and development of “multi-scale” documentation: the eZB platform makes it possible to create interactive documents leading to the creation of multiple abridged versions of a given document through a Wiki-like system of construction. The eZB platform includes the following features:

- a range of functionalities enabling users to create enriched documents, select quotes, write up summary lines to connect the quotes, and produce a multiple-scale documents;
- an “elegant” Facebook-like organization for the forming of working groups;
- a user-friendly publishing and distribution system;
- a range of collaborative tools (for the sharing of documents);
- multiple connections to given databases (private and public resources).

Currently under development, myplace4u is an added-on application to the eZoomBook tool. Since the template has been developed and is now available in open-source format, our team has been working on building a myplace4u library of eZBs opening up perspectives for the development of “place branding”, “literary tourism” or “cultural tourism”.

This collection, presently placed on our research blog (ezbresearch.hypotheses.org), can be uploaded to any website or platform that our potential partners wish to enrich. Readers on these sites and platforms will then have access to a corpus of enriched texts offering them a playful exploration of places to travel to and visit. The enrichments of the myplace4u eZoomBooks are accessible through a thematic tabulation system and include multimedia enrichments such as images, sound effects, and videos of places and include both fictional and non-fictional representations.

To understand how the myplace4u application adds value to the travel experience, we will now focus on one example in relation to Paris. Given the inherent pedagogical orientation of the eZB methodology, we will show how myplace4u uses the approach of Benjamin Bloom *et al.* (1956) to structure and manage tourist expectations.

MYPLACE4U EZOOMBOOKS AND TEXTS ON PARIS

It is difficult to know where to start when creating a myplace4u eZoomBook for Paris, a city that has been the subject of numerous novels, short stories, travel memoirs. While our main emphasis will be on texts, other forms of art may play an equally important role. Paris is the city that has inspired not only writers, but other artists such as musicians, filmmakers, photographers and painters. Paris boasts an impressive literary and artistic heritage, having been home to great artists both past and present. This rich cultural heritage is indeed one of the attractions of the city.

Many websites from Lonely Planet to book review sites or travel blogs offer an artistic guide to Paris, mapping out places which will allow tourists to follow in the footsteps of famous artists. For example, one such site, girlsguidetoparis.com, lists the cafés and hotels that were home to the “literary and artistic elite”, and displays pictures followed by captions or short texts highlighting the link between the café or hotel and several famous writers. For example, the café “Les Deux Magots” is presented through the prism of the Paris of the 20’s and 50’s.

Perhaps the most infamous hangout of Paris’s literary and artistic elite, Les Deux Magots boasts the arty bohemia of Saint-Germain-des-Prés as its home. Opened in 1912, Les Deux Magots became a debauched rendezvous for the likes of Hemingway, Picasso and Breton in the 1920s, and Sartre, Camus and de Beauvoir in the 1950s. Envelop yourself in its charm and capture the magic of the great writers of the past by sitting in a window seat, nursing a coffee and letting those creative thoughts flow freely. (Sampson, 2016)

This excerpt is a good illustration of how tourists may come to see Paris through the nostalgia for a golden era in the past. The guide includes the famous cafés and hotels such as Les Deux Magots, La Closerie des Lilas, Le Café de Flore, l’Autre Café, l’Hôtel Pont Royal, Apostrophe Hotel, etc. As a possible starting point for the creation of a myplace4u eZoomBook, online resources that link places and texts are available freely.

Initiatives such as Feedbook’s “Paris Littéraire” or “Zola’s Paris” or the “ville et roman” (city and novel) page on hypothese.org map out places to be found in literary texts and offer an inspiring thematic unity. There are also many commercial guides and applications which offer routes that you can follow on your smartphone linked to various enrichments. There are, however, three main differences between these commercial projects and our application. First, the philosophy behind the myplace4u eZoomBook collection is that the eZBs are crowdsourced and available for free on the Internet. The second difference between the commercial projects and ours is that the myplace4u eZoomBook contains a zooming in and out function which allows for a wide range of complex enrichments and a greater freedom for the user/reader of the myplace4u eZoomBook to navigate between the different levels. The third difference lies in the pedagogical project of travel preparation as a means to manage expectations.

Because the eZB tool allows for sensory enhancements of a given document, visual and audio resources can be uploaded and connected to appropriate sections of the text. The contributor can create tabulations to focus on specific interests or needs:

- Itinerary or tracing the route (e.g., via Google)
- Photo album
- Then & now contrast
- Text with read out quotes: comments to the landscape, re-enactment of the dialogue
- Funny lines or comments
- Poetic dimension (lyricism, description)
- Opinions: observer perspective
- Historical facts
- Sound effects to give local color (for example, street noise, nature, etc.)
- Music and lyrics
- Movie excerpts (film adaptations).

The above list of tabulations is only an example. Each contributor can customize his/her tabulations according to the multi-layered reading objective he/she has in mind.

To illustrate the potential uses of the myplace4u tool and the pedagogies that can be developed, we have chosen the short story “Babylon Revisited” by F. Scott Fitzgerald, one of the most famous American expatriates of the lost generation. “Babylon Revisited” is not a travel book. It is, however, an appropriate choice to serve as an example of the methodology for the following reasons:

- Fitzgerald is widely regarded as one of the major writers of the 20th century and his literary legacy is part of a world cultural heritage.
- The notion of remembering, seeing with new eyes, or “revisiting” a place are important themes in tourism.
- The novel contains a number of iconic sites of Paris described through the eyes of an expatriate.
- The film adaptation helps to compare and contrast the Paris of Fitzgerald’s story and the Paris of today.
- The story places special emphasis on Paris, as revealed by the title of the cinematographic adaptation: “The last time I saw Paris”.

The tabulations we created not only provide links to the iconic sites in Paris, but they also offer readers a multi-layered version of the story, including an abridged form of the story that is linked to the original version.

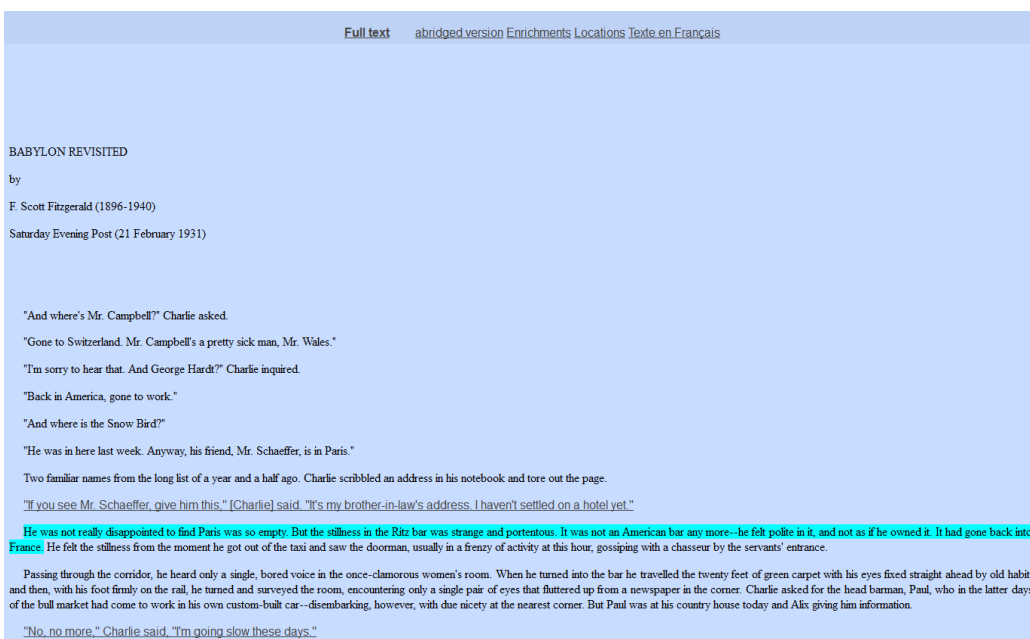
The screenshot of our eZB (figure 1), shows the following 5 tabulations: Full text, Abridged Version, Enrichments, Locations, Texte en Français.

Figure 1 - Color-coded abridged version of the story



Source: eZB, C. Evain

Figure 2 - Story linked to "locations" tabulation



Source: eZB, C. Evain

The full text version is always present and gives the reader the opportunity to navigate between the full and the abridged version.

The screenshot below shows how color-coding is used to highlight the quotes and the summary phrases in the abridged version of the story. If a reader chooses to go from the abridged version to the full text (or vice versa), he/she simply needs to click on the sentence he/she is interested in.

When compared to the full version of the story, the abridged version is indeed more colorful because it is made up of a succession of quotes and summary lines, and thus much shorter and easier to read. The abridged version will be helpful to a reader interested in place since it will be easier to locate in the text what happens in the places highlighted in the “locations” tabulation.

The enrichments tab offers many enrichments ranging from reading excerpts to YouTube links to movie excerpts. More examples of enrichments will be given in the last part of this article. The locations tab traces the main character’s itinerary through Paris mapping out the places Charlie Wales revisits: the Ritz, Montmartre, the Rue Pigalle, the Place Blanche, etc. and connecting these places to the protagonist’s comments and observations. This tabulation could be further enriched by a photo album of these places and possibly include a “then & now contrast” - pictures and descriptions of both the Paris of the 1920s and now. The “texte en français” tab includes a translation of the work, showing the possibility to juxtapose several language versions of a document. While our eZB includes a French version of “Babylon Revisited”, other versions are available in other languages, for example in Spanish: “Regreso a Babilonia”. These versions could also be included in an eZB targeted at Spanish-speaking readers. At this stage, our team of researchers has not included Japanese or Chinese translations but it is, of course, possible to include any text in the public domain, and the system is open to receiving the contributions of other researchers or myplace4u/eZoombook creators who are knowledgeable in these languages.

These five tabs only illustrate what can be done and other tabs can be added depending on the specificities of the work and/or place in question (for example, a vocabulary tab for either difficult vocabulary or jargon; the enrichment tab can be replaced by several different tabs: music enrichment, film enrichments, etc.).

Given that the original vocation of the eZB tool was pedagogical, these tabulations also offer the possibility to structure the content of the myplace4u application in terms of learning objectives. For example, reading “Babylon Revisited” in an eZB format gives the reader/tourist an opportunity to cover all six educational objectives of Bloom’s taxonomy in a time frame covering the entire experience - from preparing the trip to returning home.

The three steps are detailed below according to what the reader needs to do before, during, and after the visit. Each phase corresponds to a learning level as defined by Bloom.

Step 1: Pre-departure= “knowledge + comprehension”

The tourist needs to download the template from our website, understand the eZB structure and prepare to enrich the basic eZB he chooses from the collection. He may decide to create his eZB from scratch by using some of the textual recommendations in

the resources previously quoted in our article. Once the text and the format of the eZB have been chosen, the tourist needs to plan his route, prepare his observation sections, make checklists, etc. It is possible for the eZB/myplace4u creator to include diary writing: he can either replace the original text(s) by his personal diary or add an extra tab entitled “journal” or “diary” or “personal comments” which he will then enrich throughout the pre-during-post phases.

Diary writing has been shown to be an excellent means to monitor the temporal dynamics of “in-person” change. In their article outlining the state of the art in diary methods, Bolger, Davis, Rafeli (2003, p. 580) indicate that a benefit of diary writing is that of “minimizing the amount of time elapsed between an experience and the account of this experience”. They outline three important questions that diary writing can address:

- What is the typical person like, and how much do people differ from each other?
- How does a typical person change over time, and how do people differ in change over time?
- What is the within-person process for the typical person, and how do people differ in these processes?

If a traveler starts a diary before setting off, he can then later contrast impressions with the pre-conceived ideas of the place to determine personal change over time. In addition, travelers can compare each other’s experiences as a therapeutic process of learning about oneself in relation to others. It is important to know that one is not alone when undergoing the culture shock of travel or that others have had the same life-changing experiences that can arise from foreign travel.

As the myplace4u is an electronic diary, sharing diaries can eventually be an excellent means for a pre-departure overview of what to expect and what to look forward to. Of course, reading the diaries is only one part of the pre-departure phase since they may be biased and will have to be placed next to the objective information in the knowledge and comprehension phase.

This idea of sharing diaries can be extended to a project of a collaborative diary in the context of a group wishing to co-write about their experience, for example, groups of High School or university students travelling together. This implies the use of a collaborative document for the co-writing such as google drive. Once the co-writing has been achieved, the group coordinator can inject the co-written text into the eZB template. If the template is placed into a shared document system (such as dropbox), the contributors can take turns to write directly into the shared eZB.

Step 2: on site = “application + analysis”

When the tourist has reached his destination, he can collect the material that is relevant to his eZB. He will thus contrast and analyze differences between what he imagined and what is real and then he will correct the mismatch between the ideal and the real. He may decide to add elements that he had not foreseen before departure – such as local stories, recording conversations or short interviews. This may lead him to modify the tabulation articulation, which is easy enough to do when working with eZB templates. Indeed, the articulation is entirely left to the creator of the eZB. Because all eZBs are to be created under a Creative Commons license, future creators of eZB can build on existing

eZBs to further enrich them. The example given in the screenshots of this article (with its the five-tabulation articulation) can serve as a template for other eZBs or as a starting point to create more tabulations for the exploration of the places in the texts.

Step 3: Post-departure= synthesis and evaluation

This last step allows the tourist to work through any cognitive dissonance by synthesizing, polishing-up, proof-reading, and reflecting upon the experience, and then, finally, posting the finished eZB on a blog or platform. In the same way users of Instagram or YouTube like to post their pictures and videos, eZoombooks can be posted on any of the peer-sharing platforms which allow the users to upload an epub document. Sharing a finalized eZB brings something home to the tourist – something about the completeness of the experience, which is different to the one he first expected but which is perhaps all the more meaningful.

Figure 3 – Extra tabulations ('Enrichment' tabulations)

Full text abridged version Enrichments Locations Texte en Français

BABYLON REVISITED

by

F. Scott Fitzgerald (1896-1940)

Saturday Evening Post (21 February 1931)

"And where's Mr. Campbell?" Charlie asked.

"Gone to Switzerland. Mr. Campbell's a pretty sick man, Mr. Wales."

"I'm sorry to hear that. And George Hardt?" Charlie inquired.

"Back in America, gone to work."

"And where is the Snow Bird?"

"He was in here last week. Anyway, his friend, Mr. Schaeffer, is in Paris."

Two familiar names from the long list of a year and a half ago. Charlie scribbled an address in his notebook and tore out the page.

"If you see Mr. Schaeffer, give him this," [Charlie] said. "It's my brother-in-law's address. I haven't settled on a hotel yet."

He was not really disappointed to find Paris was so empty. But the stillness in the Ritz bar was strange and portentous. It was not an American bar any more--he felt polite in it, and not as if he owned it. It had gone back into France. He felt the stillness from the moment he got out of the taxi and saw the doorman, usually in a frenzy of activity at this hour, gossiping with a chasseur by the servants' entrance.

Passing through the corridor, he heard only a single, bored voice in the once-clamorous women's room. When he turned into the bar he travelled the twenty feet of green carpet with his eyes fixed straight ahead by old habit; and then, with his foot firmly on the rail, he turned and surveyed the room, encountering only a single pair of eyes that fluttered up from a newspaper in the corner. Charlie asked for the head barman, Paul, who in the latter days of the bull market had come to work in his own custom-built car--disembarking, however, with due nicety at the nearest corner. But Paul was at his country house today and Alix giving him information.

"No, no more." Charlie said, "I'm going slow these days."

Source: eZB, C. Evain

As previously mentioned, extra tabs with links and enrichments can be added to this eZB. For example, tabs can be added in relation to:

- the movie, with links from specific passages of the story to specific scenes in the movie, serving to highlight differences and similarities between the two version, but also showing the specific places which the text refers to;
- academic enrichments: for example, "Babylon Revisited, a Lecture by Professor Bryant Mangum Virginia Commonwealth University" (1994), as well as student enrichments;
- information on the author, including a Fitzgerald chronology;
- a historical facts tab.

Other video material can include documentary excerpts, read-out quotes, comments (on the text, places or landscape) and re-enactments of the main character's thoughts. Sound effects could be included giving local color to the places mentioned in Fitzgerald's short story. Music and songs can also serve to highlight the atmosphere of the time and place, such as the music played in Parisian clubs in the 1920s. These elements which all contribute to an ideal image of Paris can also be compared with the surrounding noises of Paris today and music played in these same places where the clubs once stood or perhaps still stand. The Parisian atmosphere of today can thus be experienced by the reader/tourist via eZB prior departure or on site. Finally, some of the places of the story could also be linked to the Feedbook map previously mentioned, thereby showing how these places in Paris have inspired many other authors apart from Fitzgerald and will continue to do so.

"Babylon Revisited" also gives us an opportunity to illustrate how the myplace4u tool may move from enhancing the experience and pleasure of a text to that of provoking a deeper understanding of the meaning. One such goal would be to highlight the contrast between places which have very different symbolic meanings such as the Ritz, the streets of Paris, and Honoria's home, for example. Indeed, many scenes in "Babylon Revisited" take place on the streets or in the bars of Paris. Comments to the contributor's interpretation can be added in this "Locations" tab, as well as links to scenes in the cinematographic adaptation of the short story or any other type of enriched material, as explained above. The textual quality of Fitzgerald's short story can also be given prominence by creating thematic comments in relation to the symbolic places of the story. For example, one could seek to highlight tragic lines or turning points in the text – key moments in the main protagonist's shift in perspective. This can be done by providing a layer with a selection of quotes or connections to multimedia material, such as readings or links to the LibriVox audiobook recordings. Looping back to places, these quotes can be linked to the list of locations.

CONCLUSION

This article was motivated by meta-research on the Paris Syndrome which highlighted the tourists' lack of preparation with the encounter of Paris and the resulting psychological trauma. Our premise was that the management of cultural expectation through eZB could offer a way to alleviate the negative experience. We have shown that tourism can be treated as a pedagogical activity in which the tourist is given a chance to explore and learn. The eZB myplace4u pedagogy has an incorporated 3-step approach whereby the tourist personalizes eZBs and includes material of his own.

While the example of the F. Scott Fitzgerald story shows how the creator of an eZB can work on textual material in relation to places in Paris, it is only one example of how the eZB tool can structure the travel experience. The tourist/reader who wishes to become the creator of an eZB myplace4u can choose his text from the previously mentioned selection of texts connected to Paris, or he can use his own library of digital texts, or possibly write his own text in the form of a travel memoir. The ultimate level of personalization is reached when the creator of the eZB moves beyond the reading of an existing eZB, and chooses to write an original enriched journal which includes comments

on the places he travels to, as opposed to commenting on given texts. Thus, when the tourist uses the eZB myplace4u template to create an eZB travel diary, he covers all six educational objectives of Bloom's taxonomy from knowledge and comprehension to synthesis and evaluation. By preparing, synthesizing, and reflecting upon, and, possibly sharing/posting his trip, he is given a chance to learn from this experience and work through the tension between an idealized destination image and the reality of his travel destination. A collection of such eZBs will serve as models for others who wish to add their own personalized versions of eZBs to the library.

Framing a tourist experience within a pedagogical model helps counter the information bias and/or overload that causes travel anxiety in that it breaks down the experience and allows the tourist to process incoming sensory data in steps. This article has taken the position that a pedagogical approach using Bloom's taxonomy is the best way to lessen the symptoms of travel anxiety and the resulting culture shock. The Paris syndrome has been used to illustrate the potential devastating effects of the disappointment that may arise from skewed expectations of a travel destination. Certain cultures may be more susceptible than others. While the Paris syndrome may be an extreme example, any disappointment following a travel experience is a problem for tourism management in that travelers who are disappointed will not repeat their experience and will also discourage others from going to the destination. The example of our study shows that myplace4U could add value both to the tourist experience and promotes the appreciation of literature. Future perspectives of this research would include testing the tool in real situations, with future travelers. Because myplace4U places such an important emphasis on texts, the project would be of benefit not only to those in the tourist industry but also to literature lovers wishing text to be (re)discovered in connection with the places they speak of and which inhabit our collective imagination.

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