This program examines representations of Paris in the 19th and 20th centuries and its role as the capital of modern culture. We will discuss a number of major texts from Jefferson to Baldwin, listen to key musicians (e.g. Sidney Béchet, Josephine Baker), view some films (e.g. *Midnight in Paris*) inspired by Parisian culture and, most important, learn to read the city and report on it from the vantage point of young 21st-century Americans by walking its streets, visiting its museums, sitting at cafes and people watching, exploring jazz clubs, reading works and viewing films.

Journal Work [you should jot down your answers to the following questions before your arrival in Paris]: What do you expect of Paris? What are your initial observations—include any problems, experiences, etc. you had on landing and your first day(s) here. What did you see, do? [You can write this down on paper and paste it to a French notebook journal that you buy in Paris]

Day 1 Orientation, 4pm at Foyer International des étudiantes, where classes will be held.

Field Work: Walk around the neighborhood of the Foyer and observe on your way grocery stores, pharmacies, post offices, bakeries, and any other places that you might use. If you are tired locate a nice local café where you might sit. Locate the Pantheon, the Sorbonne, St. Etienne-du-Mont (go into this church whose land was set aside by the Pope for a church in the 12th century). All of these are on Montagne St. Genevieve. Head towards Blvd. St. Michelle and St. Germaine to see Lutèce, the Roman ruins. Return to the Foyer along a different route.

Journal: Jot down your detailed impressions and thoughts of what you saw on your walk, consider the Pantheon, St. Etienne-du-Mont, the architecture you see, the cafes, the people, the experience of being in Paris.

Week 1: The Tourist in Paris—Theories of Tourism. Exploring why Paris has been the world’s #1 tourist destination and important to American history and culture.

Day 2
Introduction: Discussion of your own observations as a tourist/newcomer.

Read: *Lonely Planet* — skim the tour guide and stop on a section that most interests you and read it carefully. Then turn to the section on “Neighborhoods” skim through the subsections. When you have finished this, you should read the sections on the Latin Quarter and St. Germain & Invalides, which cover the general area where you live; read, as well, “American Tourists in Paris from Jefferson to the Jazz Age.” [Reader]

Journal: Jot down in your journal what the *Lonely Planet* directs you to see. What did you find most useful? Why? Least useful? Why? Compare your impressions of Paris, as you walked your immediate
neighborhood, with what the tour book asks you to see. Consider what you might tell a friend not to miss.

After reading “American Tourists in Paris...” what overarching conclusion do you come to about why Americans have come to Paris? How might you compare the reasons these Americans journey to Paris to your own?

Day 3
Read: Jefferson’s Letters, Jefferson’s Paris
Field Work: Walk to 56 Rue Jacob to see where in 1783 Benjamin Franklin, John Adams and John Hayes signed the treaty with a representative of King George III recognizing formally the United States’ independence from Britain. Make sure you look at the plaque [there are plaques identifying figures in history throughout Paris]. Note as well that Hemingway, the quintessential North American writer stayed at the Hotel Anglterre (44 Rue Jacob) the first time he visited Paris.
Journal work: Describe in detail your walk to Rue Jacob. Who did you walk with? Count the bookstores and newsstands that you saw on your way to Rue Jacob. Describe, as well, what caught your interest on your walk—e.g. architecture, door handles, plaques on the street, people, stores etc.

On your way to, or from, Rue Jacob stop by the Procope, the world’s oldest café, and the place that the Philosophes and others met (including French notables such as Voltaire, Rousseau, Marat, Danton, George Sand, and American notables such as Benjamin Franklin and Thomas Jefferson). It is located on 13 Rue de L’Ancien Comedie, right down the street from the Odeon station (you should walk). Go through the back entrance, which is on a cobblestone street (Cours de Commerce St.Andre), and get a look at the pictures of the original philosophes; order a cup of coffee or tea (it was the first place coffee was served in Paris). The Comedie Francaise originally stood across the street from the Procope.

Fête de la Musique. This evening music fills the streets of Paris in celebration of the Summer Solstice. If you walk to Rue Jacob and continue to walk to and through Jefferson’s Paris, you will observe different musical events in the different areas. If you are on Rue Jacob in the St. Germain area cross over to Île de la Cité (Pont des Art is a walking bridge; Pont Neuf is the oldest bridge in Paris), walk to Île St. Louis (look at the tourists looking at Notre Dame) and then cross over to the Marais (You will visit the Louvre and you will be visiting Faubourg St. Honore when you look at Twain’s Paris.). From there walk over to the Place des Vosges and the Bastille, where Jefferson witnessed the beginnings of the French revolution and where currently the young hang out—if you are not too tired, you may want to go to Canal St. Martin to see the music scene there—or return to the Foyer where there will also be plenty of music.

Look at the architecture and imagine the buildings that Jefferson might have seen (Read the section on Architecture in the Lonely Planet and identify the styles that were prevalent during Jefferson’s time).

(See journal entry for 7/6)

Day 4
Read: Note—I am not requiring any readings so that you can freely enjoy your 6/21 daytime and evening rambles and the fête de la musique.

Field Work: Observe the gardens/parks and other public spaces you pass by on your journey today and the little streets off the main streets. Visit the Jardin des Plantes, established in 1626 by Louis XIII as a
medicinal herb garden (closes at 6pm on weekdays). Go see the menagerie established in 1794 (during the Prussian siege of Paris in 1870, starving Parisians ate all the animals there). When you’re finished exploring the Jardin des Plantes, go to the Mosquée de Paris, which was built in 1926 following WWI and which hid Jewish people during WWII.

**Journal:** Describe the musical events you saw and the interaction of the Parisians at different music venues. Reflect on Jefferson’s Paris then and now. What are the vestiges of the old and how are they integrated into the new.

Discuss the role of gardens in Paris (you can include the Luxembourg garden or any other gardens you might have seen) compare them to public gardens in the U.S. Describe your visit to the mosque. What did you observe, learn?

6/23 Trip to Versailles and Giverny

**Read:** Watch Sophia Coppola’s *Marie Antoinette*

**Next week you will read** Henry James. He is a contemporary of Twain’s but his style can be difficult, so begin reading him now. Look at how he portrays Mme. de Mauve and Monsieur de Mauve. We will begin discussing the work on Tues.

**Journal Work:** Jot down your first impressions of Versailles. Compare what you learned from your from walking through Versailles. Does looking at Versailles alter your view of Coppola’s interpretation of Marie Antoinette’s life and the lives of those who lived there? In what ways?

Please note: on June 24 Paris celebrates Gay Rights

**Week 2 The American Expatriate: Theorizing Innocence and Experience abroad.**

**Day 1 Read:** Mark Twain, (He inspired Hemingway and along with Hemingway is considered the quintessential American writer). Finish discussion of Jefferson, French Revolution, and the film, and begin discussion of Mark Twain.

**Field Work:** Visit Mark Twain’s Paris (The Right bank)

**Journal Work:** The Eiffel Tower, Champs Elysée. Sit in a café on the right bank and jot down your observations—look at the blvds., streets, and buildings. How are they different than Jefferson’s Paris? Look at your readings to reflect on this — consider the scale, the architecture, the streets, etc. Because your experience is primarily in the U.S., you should compare and contrast what you see with a major city in the U.S. (should you be a native of another country you should look at it from a triple perspective.) Consider in what way Twain’s view of the French empire is similar or different to the way the U.S. empire has been portrayed, or to what you see as current U.S. culture.

**Day 2** Edmund White, “The Flâneur”

**Fieldwork:** The word flâneur was coined by the well-known French poet Charles Baudelaire. Be a flâneur and walk through either Barbes OR Belleville (with a sense of irony, I invite you to take the subway). Be a flâneur and observe streets and people. You might want to sit at a café in Barbes or Belleville and then sit at a café in the 5th or 6th arrondissement and compare what and whom you see. Describe a couple of events or details that caught your attention.

**Day 3 Read:** Henry James, *Madame de Mauve*
Discussion of Madame de Mauve
Fieldwork: St. Germain-en-Laye, the town, the castle, the park where James’ novella is located.
Journal: Discuss how accurate James descriptions of St. Germain-en-Laye were. Did you feel, as Longmore did, removed from the Parisian throng? As you sit in the park reflect what you long to fulfill in your life—is reflection of this type something you engage in frequently. Explain why or why not? Both Twain and James deal with innocent Americans abroad. What characters in their pieces are innocent? What do each of the authors suggest about what it is to be “innocent”? How would you define “innocent”—would you consider yourself an “innocent” abroad? If so, in what way(s)? Explain.

Day 4 Discussion of Madame de Mauve
Fieldwork: Musée d’Orsay, Musée de l’Orangerie. Main themes in late nineteenth century realist and impressionist painting.
Journal: Jot down your impressions of at least 3 paintings that you see at the Musée d’Orsay and 3 paintings you see at Musée de l’Orangerie. As you know, at the turn of the century Impressionists were rebelling against traditional French painting. Do you see anything similar in the prose of James’—i.e. in what ways might you call his work “impressionistic”. Think of specific scenes that you can point to and explain why.

JOURNALS DUE

Things to see on your weekend in Paris:
- L’Institute de Monde Arabe—note what Edmund White has to say about the architecture of the Monde Arabe. Go to a jazz club this weekend or some other musical event [see next week’s assignment].
- See Midnight in Paris

Week 3: Jazzing it Up: Political Expatriate—War and Post War Years

Day 1
Read: The Autobiography of Alice B. Toklas, selected readings Ch.1-2; Ch.3, pp. 20-42 to “So the Saturday evenings began.”; pg.62 fr. “And now once more...” – pg. 68
Discussion: finish Madame de Mauves and begin Gertrude Stein
Fieldwork: Picasso museum in the Marais
Journal: As you know, Picasso was a friend of Stein’s and painted her portrait. In many ways they shared the same “modern” sensibility. In what ways are Picasso’s experimentation with form similar to Stein’s experimentation with form. Explain by providing specific examples from his work and from her work.

Day 2
Ch4; Ch.5, 86-95 end of first paragraph; Ch 6, 143-156, end of 1st paragraph; pg. 182-from “Soon the Americans...p. 187 “and its inevitability.”; p.189-192; pg. 206-220; pp. 246, “Sherwood came to Paris...”—the end. Review Ernest’s Hemingway’s A Moveable Feast.

Fieldwork: Explore Montparnasse and Latin Quarter area, if you haven’t already; locate cafes Hemingway visited (Coupole, Dôme, Rotonde, Closerie des Lilas, cafés on Place de la Contrescarpe); locate historic buildings or buildings where someone famous lived (usually marked with a small plaque:
e.g., Modigliani’s studio on Rue de Chevreuse; Gertrude Stein’s house on Rue de Fleurus, Sylvia Beach’s Shakespeare and Co. on 8 rue Dupuytren, and on 12 rue de l’Odeon. Find at least 5 historical plaques.

You are to sit in one of the Hemingway cafes and do whatever French people do in cafes—write down what you observed on your walk, including the architecture, and what you observe as you sit in the café. Pay attention to detail. Imagine you were writing down impressions that will later become your ‘Moveable Feast’. Look at the episode where he describes sitting at a café and a young woman comes into view. Think about why Hemingway entitles his work ‘A Moveable Feast.’

**Journal:** (See “fieldwork” above for beginning of journal work) Write down your impressions. How well do you think “Paris at Midnight” portrayed the era? Explain? How did the movie express the angst or zeitgeist of Hemingway and Stein’s Generation (The Lost Generation) and of your generation? What name might you give your generation and why? Explain. Could you think of any narratives in the plaques you saw? What might one of those be?

### Day 3

**Read:** Review Hemingway

**Discussion of Hemingway.**

**Fieldwork:** Do field work for your own project

**Journal:** Record how you will organize your project

### Day 4

**Read:** Nin and Miller

**Fieldwork:** If you can, ride a bike to the Marais from the Left Bank [Velib]. Sit at Les Philosophes in the Marais, visit the toilets of Les Philosophes, La Chaise au Plafond, La Belle Hortense, L’Etoile Manquant, all of which, tongue-in-cheek engage the client in an “artistic” space.

Walk around the Marais, the Jewish district (the oldest in Europe), if you haven’t already. **Locate Rue de Rosiers walk down it**—on the streets off of it you will find Jewish restaurants, bookstores, and other shops. In the first century B.C. Jewish quarters existed in the 5th arrondissement—it is believed that the church St. Julien le Pauvre was built on the ruins of a synagogue. **Walk on Hospitalière St. Gervais.** Towards the end of the street you will find a plaque that commemorates the 165 students and teachers of the boys school (on #6), who were deported and murdered in Auschwitz. Should you have time go to the Jewish Museum on Rue de Temple.

If you haven’t already done it, **walk or ride along the banks of the Canal St. Martin.** Sit at a café along the way. Visit the 10th or 11th Arrondissement. This is the new “hang out” for young Parisians—the equivalent of Hemingway and Stein’s Paris.

**Journal:** What particularly struck you about the “artistic” spaces? In Les Philosophes, the “artist” asks the client to participate—how? (You may need someone to translate for you). In what ways do toilets parody Miller’s desire to escape social norms? Does Nin express similar desires? How? Where?

To what extent has gentrification of the Marais undone the Jewish quarter? What type of diversity exists in the area today? Describe

### Day 5

**Read:** Complete discussion of Hemingway and begin discussion of Miller and Nin. See documentary on Josephine Baker, review the second part of Edmund White’s piece on himself as a flâneur.
**Journal Work:** Focus your journal writing on Nin’s experiment with journal writing. Both Nin and Miller compare Paris to the U.S. Describe how you feel sitting at the café and just observing, and writing. **Consider:** Do you feel homesick the way Nin often does, or do you feel, as does Miller, that Paris offers uninhibited freedom when compared to the U.S. Explain. What does the Marais bring together in terms of cultures?

**Fieldwork:** your own—you might want to go to the Bois de Bologne and have a picnic with your group. Row a boat, bike ride there.

**Day 6: Visit to Normandy, weather permitting.**
**Read:** Review the second part of Edmund White; Henry Gates Jr. on Josephine Baker, James Baldwin, “Equal in Paris”. Discussion of **Black experience in Paris.**
**Discussion of music**
**Fieldwork:** visit cafés and shops in the Montmartre-Sacre Coeur area. Retrace the steps of Picasso and his American musician and painter friends, the places where they congregated and worked. Visit another Jazz club (s) or other musical venue.

**Journal Work:** Write about your experience at the jazz club you visited and compare it to other music venues you have visited in Paris. What ethnic music have you listened to in Paris? What have concerts have you attended at the Luxembourg gardens? Etc. Consider to what degree American music still influences Parisian culture and to what degree is Black culture and music central to U.S. culture

**Week 5: Present(ing) Paris: Music, Art, Cafes, Parks, Restaurants...**

**Day 1: Discussion:** Baldwin. Review for exam.

**Final Exam**

**Day 2**
**Review**
**Fieldwork:** Visit to Père Lachaise cemetery, which honors Abelarde and Heloise (reread Twain before you go) Jim Morrison, Oscar Wilde and others.

**Journal Work:** Reflect on experience at cemetery, including the monuments to those who died in WWII. As your final week unfolds, examine how you can now begin to present Paris to the folks back home, how you can begin to use your experience of Paris in your own professional area (from literature, to the arts, to social work, political science, medicine, public health), etc. Write about this.

**River Boat on the Seine—if we haven’t done it already**
**Fireman’s Ball**

**Day 3**
**Class starts Late**
**Group Presentations**
**Email me group project**

**Journal Work:** work on conclusion to your journal and ask yourself what you would most recommend about a program such as this one, now that you have experienced it.

**Day 4**
**Final Exam**
Day 5
Final Dinner

Grades are Based on The Following Percentages

- **Journal**: 20%
- **Midterm**: 15%
- **Oral Presentation**: 25%
- **Final Exam**: 20%
- **Class Participation**: 20%

Students receive detailed instructions for visits to specific sights. Students will keep logs/journals, read extensively, write reports, watch movies, and do in class presentations.

**Classes will be held at the Foyer from 10-1pm.**

**Texts you should have bought:**

- Hemingway, Ernest. *A Moveable Feast*. Scribner 068482499