

ARTL 310: MUSIC AND DANCE IN PARIS SALON CULTURE
2.0 units
Maymester 2018

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Depart U.S. Friday, May 11, 2018
Arrive Paris Saturday, May 12, 2018
Depart Paris Sunday, June 3, 2018

Catalogue Description

During this twenty-four day Maymester course in Paris, students will explore moments in Parisian salon culture as sites of artistic inspiration and collaboration.

Course Description

During this twenty-four day Maymester course in Paris, students will explore moments in Parisian salon culture as sites of artistic inspiration and collaboration. In doing so, students will investigate the cross-cultural legacy of Paris, and reflect on their own positions as global ambassadors of music, dance, and culture.

Throughout the history of Paris, artists and intellectuals have gathered in the drawing rooms of notable salonnieres to exchange new ideas and refine their aesthetic tastes. Using this model, we bring together artist-scholars of diverse backgrounds to explore specific salons of the past, engage in conversation, broaden our collective cultural literacy and seize possible opportunities for present-day creative projects.

Learning Objectives

By the end of the Maymester, students will be able to:

- identify and describe trends and major artistic figures of the Parisian salon.
- evaluate the historic significance of Paris as a center for music, dance, and general culture in reflective travel essays. Students will be asked to engage with urban and global geography as well as political economy. How, for instance, have Paris' urban geography and France's situation in relation to the Middle East, Africa, and Europe poised it to be a cultural center? How has the city's cultural positioning shifted amid larger shifts in commerce and labor from the Age of Enlightenment to our own age of neoliberalism? The experience of walking through Paris, visiting its museums, concert halls, and performance spaces, will guide students as they reflect on these questions.
- relate significant elements in salon culture to broader social, cultural, and national currents. In reading excerpts from Benjamin's *Arcades Project*, students will be asked to create their own constellations of meaning between seemingly disparate phenomena. To choose just one example, how do Paris' spiraling arrondissements act simultaneously as a vortex attracting wealth and power to the city's center, while flinging unassimilated cultures and cultural practices (like hip hop) to the city's outskirts?
- contextualize their own artistic practice within the history of Parisian salon culture. What forms will the twenty-first-century salon take, given globalism and the necessity for long-distance collaboration?
- synthesize their experiential and scholastic studies in Paris to create a presentation that addresses the role of a global education in creating future arts leaders.

Course Materials

Reading selections will be posted to Blackboard by the beginning of Spring Semester 2018:

Required Reading:

Walter Benjamin, "Paris, Capital of the Nineteenth Century" from *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999).

Charles Baudelaire, “Correspondances” (multiple translations found at www.fleursdumal.org)

Susan Cahill, “Louis IX and the Dark Side of Sainthood,” and “Benghabrit, Jews and the Gestapo” from *The Streets of Paris: A Guide to the City of Light Following in the Footsteps of Famous Parisians Throughout History* (New York: St. Martin’s Griffin, 2017).

David Lebovitz, “The Most Important Words to Know in Paris” from *The Sweet Life in Paris: Delicious Adventures in the World’s Most Glorious - and Perplexing - City* (New York: Broadway Books, 2009).

Suggested Reading:

A great history of the city of Paris:

Alastair Horne, *Seven Ages of Paris* (New York: Vintage Books, 2004).

Hemingway’s posthumously published memoir on Paris of the 1920s:

Ernest Hemingway, *A Moveable Feast* (UK: Penguin/Random House, 1964).

Required Viewing: (It is advised that students watch all films before departure)

Midnight in Paris, dir. Woody Allen, 2011 (available on Amazon Prime and Netflix)

YouTube Playlist (https://www.youtube.com/playlist?list=PLNKjz_Lvdqk2_0qi9cRPddvo6Wo0fL5fo):

The King Who Invented Ballet: Louis XIV and the Noble Art of Dance, dir. Paul Wu, 2015

Paris: The Luminous Years, dir. Perry Miller Adato, 2010

Other short videos, music videos and film trailers relating to Paris

Prep for attending the opera:

Ravel’s *L’Heure Espagnole*: <https://www.medici.tv/en/operas/l-heure-espagnole-ravel-glyndebourne-festival/>

Puccini’s *Gianni Schicchi*: <https://www.thoughtco.com/gianni-schicchi-synopsis-724232>

Optional/Suggested Viewing for cultural fluency:

(Most of these are available to rent on Amazon Prime or iTunes)

Les quatre cents coups, dir. François Truffaut, 1959

Amélie: le fabuleux destin d’Amélie Poulain, dir. Jean-Pierre Jeunet, 2001

Moulin Rouge, dir. Baz Luhrmann, 2001

The Da Vinci Code, dir. Ron Howard, 2006

Marie Antoinette, dir. Sophia Coppola, 2006

La Vie en Rose, dir. Olivier Dahan, 2007

Ratatouille, dir. Brad Bird, 2007

Coco Chanel & Igor Stravinsky, dir. Jan Kounen, 2009

Picasso’s Gang, dir. Fernando Colomo, 2012

La Danseuse, dir. Stephanie Di Giusto, 2016

Cezanne et Moi, Danièle Thompson, 2017

Django, Etienne Comar, (in theatres April 2017)

Required Listening (see Course Schedule for specific due dates). These pieces will be made available to students via a public playlist on YouTube as well as on Blackboard. Students will need to download these songs onto the portable device they will be bringing to Paris. Some site visits will have a component that requires playing musical content:

Pérotin, *Viderunt omnes* (1198)

Jean-Baptiste Lully, *Armide* (1686)

Jacques Offenbach, Overture to *Orphée aux enfers* (1858)
Claude Debussy, *Prélude à l'après-midi d'un faune* (1894) and *Pelléas et Mélisande* (1902)
Maurice Ravel, *Gaspard de la nuit* (1908), *L'Heure Espagnole* (1909), and *La valse* (1919-20)
Aristide Bruant, *Dans la rue* (1912)
Igor Stravinsky, *Le sacre du printemps* (1913)
Giacomo Puccini, *Gianni Schicchi* (1918)
Django Reinhardt and Jazz Manouche (1930s)
Edith Piaf, "Je ne regrette rien" (1959)
Boris Vian, "Mozart avec nous" (ca. 1959)
Juliette Gréco, "La Javanaise" (1963)
Serge Gainsbourg, "Je t'aime... moi non plus" (1969) and "Aux armes et caetera" (1979)
Michel Polnareff, "On ira tous au paradis" (1972)
MC Solaar, "Les temps changent" (1997)

Technological Requirements

Course assignments will require students to create digital content. Students will have access to a computer lab but are highly encouraged to bring:

- a camera
- lap-top computer, iPad, or other digital device
- headphones for selected digital device
- small notebook and pen/pencil

Description and Assessment of Assignments

Meet & Greet Activity - Salon Role Play:

Before departure, students will be assigned a historical personality from a certain era and will conduct basic research to discover this person's contribution to the history of the performing arts in Paris. Students should know their character's general chronology, philosophy and masterworks so they can seek out other personalities who may have belonged to the same historical salon(s).

Reflective Writing Assignments:

After each class meeting (whether in or outside of the classroom), students will be required to submit a reflective essay (500-word minimum and at least 3 photographs with descriptions) on their personal travel website or blog. Each of the ten essays should respond to the following questions:

- What was the most interesting discovery for you from today's lectures and site visits?
- Why did you choose these particular photos to accompany your reflection?
- How do these images reflect themes found in Parisian salon culture and/or document the history of the performing arts in Paris?
- How do these images related to the required listening, reading, or viewing assignments for this particular class meeting?

Mid-Term Salon:

Students will review their reflective essays and any assigned readings/viewings/listenings to prepare for an oral exam/salon discussion to take place during the second week of the course. Further details to be provided a few days before the mid-term.

Final Presentation:

Students will be assigned to groups throughout the Maymester. During the final class meeting on Thursday, June 1st, each group will deliver a five-minute performative presentation to Profs. Gilbert and Kopcsak, fellow students and invited guests that uses as inspiration and/or references at least one site visit, one painting/sculpture, and one historic personality. Students should be prepared to explain their artistic choices and take questions from the professors/audience.

Final Essay:

Students will submit by Friday, June 2nd, an essay (minimum 2000 words) that expands on their final presentations. This paper should 1) contextualize their own artistic practice within the history of Parisian salon culture; 2) relate specific elements of salon culture considered in class to larger social, cultural, and national currents; and 3) reflect on how this trip has been transformative as an artist, leader, and a global citizen.

Students are responsible for being prepared by reading/viewing/listening to assigned selections in advance of each class session, thinking critically, and actively participating in discussions and activities.

GRADING BREAKDOWN

5% - Meet & Greet Activity - Salon Role Play

10% - Responsible and Respectful Participation (punctual arrival to each site visit; regard for fragile historical environments and objects; mutual respect; robust discussion participation)

15% - Mid-Term Salon

30% - Reflective Essays with Photographs

20% - Final Presentation

20% - Final Paper

Course Schedule (subject to change)

Prior to departure:

It is highly recommended that students watch and read the following before arriving in Paris: "Midnight in Paris," "Paris: The Luminous Years," Benjamin's essay "Paris, Capital of the Nineteenth Century," and Lebovitz' "Most Important Words to Know in Paris." **The below schedule is subject to change.**

	General Schedule (subject to change)	Readings and Homework	Important Info
	PRIOR TO DEPARTURE:	Students Watch Required Films, Download Required Music Set up website/blog for Reflective Essay Posts	Pre-Departure Prep
Sat May 12	Arrive Paris ACCENT Orientation #1		
Sun May 13	ACCENT Orientation #2 Maymester Orientation - Meet & Greet Role Play, Basic French Lesson, Group Activity	READ: LEBOVITZ "The Most Important Words to Know in Paris" PREPARE: Role Play	Afternoon Activity: Bateaux Mouches

	WEEK ONE: Medieval and Early Modern Performing Arts and Patronage		
Mon May 14	Walking tour of Haussmann's Paris, starting from the Galerie Vivienne (to discuss Benjamin's Arcade Project), through Palais Royale, Jardin des Tuileries, up Champs-Élysées (lunch and Laundré) and ending at Eiffel Tower.	READ: BENJAMIN, "Paris, Capital of the Nineteenth Century (Exposé of 1939)" in <i>The Arcades Project</i> . Translator's Foreword and pp. 14-26. DUE: (End of Day) Reflective Essay #1	10:00am – Meet at entrance to Galerie Vivienne (4 Rue des Petits Champs)
Tue May 15	Morning: Notre Dame/Ste. Chapelle - History of music patronage in the Middle Ages (Léonin, Pérotin, and Machaut). Lunch Left Bank Excursion: Shakespeare & Co. and walk to Gertrude Stein's apartment 2:00-5:00pm	LISTEN: Pérotin, <i>Viderunt omnes</i> (1198) READ: CAHILL, <i>Louis IX and the Dark Side of Sainthood</i> WATCH: <i>Midnight in Paris</i> DUE: (End of Day) Reflective Essay #2	9:00am – Meet in front of Notre Dame Cathedral
Wed May 16	Versailles: Lully, Louis XIV and Beauchamps, spectacle, and centralized opera.	DISCUSS FILM: <i>The King Who Invented Ballet: Louis XIV and the Noble Art of Dance</i> LISTEN: Jean-Baptiste Lully, <i>Armide</i> (1686) DUE: (End of Day) Reflective Essay #3	9:00am - Meet at Place de la Bastille (métro: Bastille) in front of the Opéra for bus to Versailles Travel to Versailles All day at Versailles (Group tour and time for students to explore on their own)
Thur May 17	(Classroom Day) Two mini-lectures: - The Marriage of French Dance and Music in the Medieval, Renaissance and Baroque - Parisian Dance and the Visual Arts: Degas & Toulouse-Lautrec	LISTEN: Offenbach, <i>Orphée aux enfers</i> ; Ravel, <i>L'Heure Espagnole</i> ; Puccini, <i>Gianni Schicchi</i> DUE: (End of Day) Reflective Essay #4	10:00am – Meet at ACCENT Classrooms (89 Rue du Faubourg Saint-Antoine, 75011) Meet at 6:30pm - Opéra Bastille for 7:30pm performance of Ravel/Puccini

Fri May 18	No Class		
Sat May 19	No Class		
Sun May 20	No Class		
	WEEK TWO: Artistic Inspiration in the Belle Époque		
Mon May 21	Montmartre Walking Tour: Musée de Montmartre, Lunch – Place du Tertre; Cimetière de Montmartre Moulin Rouge on way back down	WATCH: <i>Paris: The Luminous Years</i> LISTEN: Aristide Bruant, <i>Dans La Rue</i> DUE: (End of Day) Reflective Essay #5	9:30am – Meet on front steps of Sacré Coeur
Tue May 22	Morning Free Musée d’Orsay	LISTEN: Debussy, <i>Prélude à l’après-midi d’un faune</i> (1894) and <i>Pelléas et Mélisande</i> (1902) READ: BAUDELAIRE sonnet, “Correspondances” DUE: (End of Day) Reflective Essay #6	Meet at Musée d’Orsay in the afternoon
Wed May 23	Tour of Opéra Garnier	Discuss/Assign Groups for Final Projects) DUE: (End of Day) Reflective Essay #7	9:30am – Meet on front steps of Opéra Garnier Mid-Term Salon over lunch on rooftop of Printemps

Thur May 24	Louvre Scavenger Hunt: What Makes a Masterpiece?	WATCH: Self-Directed YouTube viewing on choreographers Hofesh Shechter and Crystal Pite. DUE: (End of Day) Reflective Essay #8	9:30am – Meet at Louvre Pyramid 10:00am – group admittance to the Louvre; Scavenger Hunt: What Makes a Masterpiece? Meet at 6:30pm on front steps of Opéra Garnier ; Attend Paris Opéra Ballet performance 7:30pm: Pite/Schechter
Fri May 25	No Class		
Sat May 26	No Class		
Sun May 27	No Class		
	WEEK THREE: Modernity & Globalization		
Mon May 28	Morning Free Afternoon: Centre Pompidou <i>The Rite of Spring/Modernism</i>	LISTEN: Igor Stravinsky, <i>Le sacre du printemps</i> (1913) WATCH: YouTube Playlist - <i>Riot at the Rite</i> - <i>Duchamps and Ready-Mades</i> Work on Final Projects DUE: (End of Day) Reflective Essay #9	2:00pm: Meet at the Centre Pompidou by the Stravinsky Fountain Tour of Centre Pompidou

Tue May 29	Tour of Grand Mosquée de Paris Lunch at Marché aux Enfants Rouges (Moroccan) Orientalism , Diaghilev, and the Ballets Russes Institut du Monde Arabe	READ: Cahill, <i>Benghabrit, Jews and the Gestapo</i> Work on Final Projects and Final Paper DUE: (End of Day) Reflective Essay #10	9:30am –Meet at the Grand Mosque 10:00am - Tour Lunch or possible tea Institut du Monde Arabe
Wed May 30	Globalism and Paris in the 21st Century Musée de Quai Branly	LISTEN: Michel Polnareff, "On ira tous au paradis" (1972) MC Solaar, "Les temps changent" (1997) Work on Final Projects and Final Paper	9:30am - Meet at Musée de Quai Branly
Thur May 31	Performative Presentations	 <u>DUE: Final Group Presentation</u>	Meet at Studio Elephant Paname, Time TBD 7:00pm Farewell Picnic (Location TBD)
Fri Jun 1		<u>DUE: Final Individual Paper</u> (emailed to your professors by 12:00 noon)	
Sat Jun 2			
Sun Jun 3			Depart Paris

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu> or to the Department of Public

Safety <http://adminopsnet.usc.edu/department/department-public-safety>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <http://sarc.usc.edu> describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations.

Program Details

We have contracted with the ACCENT International Study Abroad, which has worked with over 60 American colleges and universities, including the University of Southern California. ACCENT coordinates housing, provides classroom space, and assists with logistics, such as purchasing activity tickets, arranging transportation, and providing additional staff support.

Staying in Paris

Paris is a vibrant city that would take a lifetime to fully explore. Students are required to stay within Paris for the duration of the Maymester. Students may travel to other parts of France and/or Europe before and/or after the program.

Facilities

Classes will be held in the ACCENT Paris Study Center located at 89 Rue du Faubourg-Saint Antoine in the 11th arrondissement of Paris. The ACCENT Paris Study Center includes experienced local staff, computer access, a library, and a study area.

Emergencies

The ACCENT Paris Study Center has a contingency plan in the event of a health or safety emergency. Students have access to a 24/7 emergency contact number for ACCENT staff, as well as cell phone numbers for program faculty and staff members. They are also given a card to carry in their wallet with information about what to do in the event of an emergency. Employees of the ACCENT Paris Study Center are also in regular contact with officials of the U.S. Embassy in Paris. Students will have a full on-site orientation session upon arrival in Paris, during which they will be given information about how to register with the U.S. Embassy. For more information, visit <http://accentintl.com/participant-information/safety-and-security/>.

In the event of an emergency, USC faculty and staff members will contact International SOS, USC's contracted health and safety emergency service provider for overseas programs at 215-354-5000, 215-942-8226 or phlopsmed@internationalsos.com.

The following resources provide detailed information about the university's general plan for emergency response, which students are responsible for reviewing:

1. Overseas Study Trips-Destination Restrictions and Crisis Management: <http://policy.usc.edu/overseas-study/>

2. Overseas Emergency Response Plan: <https://studentaffairs.usc.edu/files/2016/08/Overseas-Emergency-Response-Plan-2016.pdf>

Student Health

Students must adhere to all university study abroad health requirements. They must be covered by the USC Aetna Student Health Insurance Plan or the USC Student Health Insurance Plan for Students Studying Overseas, both of which include special health and emergency coverage by International SOS. For more information, visit <http://engemannshc.usc.edu/insurance/overseas-travel-resources/>. We strongly recommend that students schedule medical and dental examinations and/or visit the Travel Clinic at the Engemann Student Health Center (<http://engemannshc.usc.edu/medical/travel-clinic/>) prior to departure. Students must sign the Know Before You Go Informed Consent Form and Medical Treatment Authorization no later than five weeks prior to the program departure date.

Student Safety

As articulated in the USC Travel Release, all students are considered adults and are expected to take responsibility for their actions while taking part in the program. As such, they are responsible for determining the potential dangers of particular destinations. They should visit the U.S. Department of State website (http://travel.state.gov/travel/cis_pa_tw/tw/tw_1764.html) and the U.S. Centers for Disease Control website (<http://www.cdc.gov/travel/>) for warnings and other important information. Students must sign the USC Travel Release no later than five weeks prior to the program departure date.

Lodging

Students will be housed in double/triple occupancy rooms in shared student apartments coordinated by ACCENT.

Meals

Welcome and farewell meals will be provided. Students will be responsible for all other meals.

Transportation

ACCENT will provide one way airport transfer upon arrival and one-way shared taxi transfer from ACCENT to shared student apartments. Students will also receive a Paris transit pass, valid on bus and metro for the duration of the program.

Cultural Activities

The Cultural Activities Fee includes the welcome and farewell meals, course-related visits, performance tickets, and a chartered bus for the excursion to Versailles. Furthermore, ACCENT will provide a student ID card allowing free individual entry to most National museums in Paris.

For questions, please contact:

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