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

Instructors: Rotem Gilbert (rotemgil@usc.edu) and Jackie Kopcsak (jkopcsak@usc.edu)
Contact: Anne Aubert-Santelli (aubertsa@usc.edu)

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


**Suggested Reading:**
A great history of the city of Paris:

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

**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_Oqi9cRPddvo6Wo0fL5fo):
   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:
   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
   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.

<table>
<thead>
<tr>
<th>General Schedule (subject to change)</th>
<th>Readings and Homework</th>
<th>Important Info</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIOR TO DEPARTURE:</td>
<td>Students Watch Required Films, Download Required Music</td>
<td>Pre-Departure Prep</td>
</tr>
<tr>
<td>Set up website/blog for Reflective Essay Posts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sat May 12</td>
<td>Arrive Paris</td>
<td></td>
</tr>
<tr>
<td>ACCENT Orientation #1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sun May 13</td>
<td>ACCENT Orientation #2</td>
<td>READ: LEBOVITZ “The Most Important Words to Know in Paris”</td>
</tr>
<tr>
<td>Maymester Orientation - Meet &amp; Greet Role Play, Basic French Lesson, Group Activity</td>
<td>PREPARE: Role Play</td>
<td>Afternoon Activity: Bateaux Mouches</td>
</tr>
<tr>
<td>Mon May 14</td>
<td>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-Elysées (lunch and Laudyée) and ending at Eiffel Tower.</td>
<td>READ: BENJAMIN, &quot;Paris, Capital of the Nineteenth Century (Exposé of 1939)” in The Arcades Project. Translator’s Foreward and pp. 14-26.</td>
</tr>
<tr>
<td>Tue May 15</td>
<td>Morning: Notre Dame/Ste. Chapelle - History of music patronage in the Middle Ages (Léonin, Pérotin, and Machaut). Lunch Left Bank Excursion: Shakespeare &amp; Co. and walk to Gertrude Stein’s apartment 2:00-5:00pm</td>
<td>LISTEN: Pérotin, Viderunt omnes (1198) READ: CAHILL, Louis IX and the Dark Side of Sainthood WATCH: Midnight in Paris</td>
</tr>
<tr>
<td>Wed May 16</td>
<td>Versailles: Lully, Louis XIV and Beauchamps, spectacle, and centralized opera. DISCUSS FILM: The King Who Invented Ballet: Louis XIV and the Noble Art of Dance LISTEN: Jean-Baptiste Lully, Armide (1686)</td>
<td>DUE: (End of Day) Reflective Essay #2</td>
</tr>
<tr>
<td>Thur May 17</td>
<td>(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 &amp; Toulouse-Lautrec</td>
<td>LISTEN: Offenbach, Orphée aux enfers; Ravel, L'Heure Espagnole; Puccini, Gianni Schicchi</td>
</tr>
</tbody>
</table>

Syllabus for ARTL 310 - Paris Maymester 2018, Page 5 of 10
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fri May 18</td>
<td>No Class</td>
<td></td>
</tr>
<tr>
<td>Sat May 19</td>
<td>No Class</td>
<td></td>
</tr>
<tr>
<td>Sun May 20</td>
<td>No Class</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>WEEK TWO: Artistic Inspiration in the Belle Époque</strong></td>
<td></td>
</tr>
</tbody>
</table>
| Mon May 21 | **Montmartre** Walking Tour:  
Musée de Montmartre,  
Lunch – Place du Tertre;  
Cimetière de Montmartre  
Moulin Rouge on way back down | WATCH: *Paris: The Luminous Years*  
LISTEN: Aristide Bruant,  
*Dans La Rue*  
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, *Prélude à l'après-midi d'un faune* (1894) and *Pelléas et Mélisande* (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 |
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  
*The Rite of Spring/Modernism* | LISTEN: Igor Stravinsky, *Le sacre du printemps* (1913)  
WATCH: YouTube Playlist - *Riot at the Rite* - *Duchamps and Ready-Mades*  
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 |
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue May 29</td>
<td>Tour of Grand Mosquée de Paris</td>
<td>Lunch at Marché aux Enfants Rouges (Moroccan)</td>
</tr>
<tr>
<td></td>
<td>Orientalism, Diaghilev, and the Ballets Russes</td>
<td>Institut du Monde Arabe</td>
</tr>
<tr>
<td></td>
<td>READ: Cahill, Benghabrit, Jews and the Gestapo</td>
<td>Work on Final Projects and Final Paper</td>
</tr>
<tr>
<td></td>
<td>DUE: (End of Day) Reflective Essay #10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30am – Meet at the Grand Mosque</td>
<td>10:00am - Tour</td>
</tr>
<tr>
<td></td>
<td>Lunch or possible tea</td>
<td>Institut du Monde Arabe</td>
</tr>
<tr>
<td>Wed May 30</td>
<td>Globalism and Paris in the 21st Century</td>
<td>Musée de Quai Branly</td>
</tr>
<tr>
<td></td>
<td>LISTEN: Michel Polnareff, &quot;On ira tous au paradis&quot; (1972)</td>
<td>Work on Final Projects and Final Paper</td>
</tr>
<tr>
<td></td>
<td>MC Solaar, &quot;Les temps changent&quot; (1997)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30am - Meet at Musée de Quai Branly</td>
<td></td>
</tr>
<tr>
<td>Thur May 31</td>
<td>Performative Presentations</td>
<td>DUE: Final Group Presentation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meet at Studio Elephant Paname, Time TBD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:00pm Farewell Picnic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Location TBD)</td>
</tr>
<tr>
<td>Fri Jun 1</td>
<td>DUE: Final Individual Paper (emailed to your professors by 12:00 noon)</td>
<td></td>
</tr>
<tr>
<td>Sat Jun 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sun Jun 3</td>
<td></td>
<td>Depart Paris</td>
</tr>
</tbody>
</table>

**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/

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:

Anne Aubert-Santelli, Director of Admission & Student Services, USC Glorya Kaufman School of Dance
(213) 821-6725; aubertsa@usc.edu