

## ARTL 310: MUSIC AND DANCE IN PARIS SALON CULTURE

2.0 units

Maymester 2017

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Depart U.S. Friday, May 12, 2017

Arrive Paris Saturday, May 13, 2017

Depart Paris Sunday, June 4, 2017

### 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 salonnières 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 for Dean Cutietta that addresses the role of a global education in creating future arts leaders.

### Course Materials

There are three required texts (see Course Schedule for specific due dates):

Denis Diderot, *Le Neveu de Rameau* (Paris: Larousse, 1993) [an English translation will be made available via Blackboard.]

Mary McAuliffe, *Twilight of the Belle Époque* (Lanham, MD: Rowman and Littlefield, 2014). (Available for purchase on Amazon.)

Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999). In particular, "Paris, Capital of the Nineteenth Century" and portions of "Convolutés". (Available for purchase on Amazon.)

Recommended and Required films (These films will be available on reserve at the Cinema Library by the beginning of the Spring 2017 term. Those with asterisks are **required** viewing, and will be the subject of discussion during specific classes listed in the Course Schedule.)

*Les quatre cents coups*, dir. François Truffaut, 1959 \*

*À bout de souffle*, dir. Jean-Luc Godard, 1960 \*

*Le fabuleux destin d'Amélie Poulain*, dir. Jean-Pierre Jeunet, 2001

*Étoiles: Dancers of the Paris Opéra Ballet*, dir. Nils Tavernier, 2001 \*

*Moulin Rouge*, dir. Baz Luhrmann, 2001

*Riot at the Rite*, dir. Andy Wilson, 2005

*Midnight in Paris*, dir. Woody Allen, 2011

*Picasso's Gang*, dir. Fernando Colomo, 2012

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

Required listening (see Course Schedule for specific due dates. These pieces will be made available to students via a public playlist on YouTube.):

Pérotin, *Viderunt omnes* (1198)

Jean-Baptiste Lully, *Armide* (1686)

Jacques Offenbach, Overture to *Orphée aux enfers* (1858)

Nikolai Rimsky-Korsakov, *Shéhérazade* (1888)

Joseph Canteloube, *Chants d'Auvergne* (1923-30)

Claude Debussy, *Prélude à l'après-midi d'un faune* (1894) and *Pelléas et Mélisande* (1902)

Maurice Ravel, *Gaspard de la nuit* (1908) and *La valse* (1919-20)

Igor Stravinsky, *Le sacre du printemps* (1913)

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

### **Description and Assessment of Assignments**

#### 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 2-3 photographs with descriptions). Each essay 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?

#### Final Presentation:

During the final class meeting on Thursday, June 1st, students will deliver a five-minute presentation to Dean Cutietta, Profs. Kopcsak and Demers, and fellow students that 1) contextualizes their own artistic practice within the history of Parisian salon culture; 2) relates specific elements of salon culture considered in class to larger social, cultural, and national currents; and 3) reflects on how this trip has been transformative as an artist, leader, and a global citizen.

#### Final Essay:

Students will submit by Friday, June 2<sup>nd</sup>, an essay (minimum 2000 words) that expands on their final presentations to the Dean. This paper should address one specific element of Parisian salon culture, discussing its history as well as aesthetic, political, and/or philosophical significance.

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**

- 15% - Responsible and Respectful Participation (punctual arrival to each site visit; regard for fragile historical environments and objects; mutual respect; robust discussion participation)
- 30% - Reflective Essays with Photographs
- 25% - Final Presentation
- 30% - Final Paper

**Course Schedule (subject to change)**

Prior to departure:

Students should watch the three films marked with asterisks before arriving in Paris. It is highly recommended that students read all of the McAuliffe, and the Benjamin essay "Paris, Capital of the Nineteenth Century" before arriving; specific due dates for these readings are listed below.

	<b>General Schedule (subject to change)</b>	<b>Readings and Homework</b>	<b>Important Info</b>
	PRIOR TO DEPARTURE:	Students Watch Required Films (6 hours)  Set up Personal Reflective Essay (1 hour)	Pre-Departure Prep (7 hours)
<b>Sat May 13</b>	Arrive Paris		
<b>Sun May 14</b>	Welcome Dinner		
	<b>WEEK ONE: Medieval and Early Modern Performing Arts and Patronage</b>		

<p><b>Mon May 15</b></p>	<p>The flâneur: Walking tour of Haussmann's Paris, starting from the Galerie Vivienne (to discuss Benjamin's <i>Arcade Project</i>), proceeding to l'Île St. Louis, up Champs-Élysées and ending at Place Trocadéro (Eiffel Tower).</p>	<p>READ: Benjamin, "Paris, Capital of the Nineteenth Century (Exposé of 1939)", in <i>The Arcades Project</i>, pgs. 14-26.</p> <p>(1 hour)</p>	<p>MEET at entrance of Galerie Vivienne</p> <p>LECTURE TOUR: 9:00am-12:00pm (3 hrs), lunch together (1.5 hours), students explore Eiffel Tower, Champ du Mars and sites of Exposition Universelle on their own (1 hour)</p> <p>(Day total: 6.5 hours)</p>
<p><b>Tue May 16</b></p>	<p>Morning: Notre Dame/Ste. Chapelle - History of music patronage and collaboration from Middle Ages to seventeenth century (Léonin, Pérotin, and Machaut).</p> <p>Left Bank Lunch</p> <p>Afternoon: Masterclass in Baroque music and dance with Bruno Benne (at Centre National de Dance or Centre de Danse de Marais)</p>	<p>LISTEN: Pérotin, <i>Viderunt omnes</i> (1198)</p> <p>DUE: Reflective Essay #1</p> <p>(1 hour)</p>	<p>MEET in front of Notre Dame</p> <p>LECTURE TOUR: 9:00am-12:00pm (3 hours) Notre Dame and St. Chapelle Tours</p> <p>2:00-4:00pm (2 hours) Masterclass</p> <p>(Day total: 6 hours)</p>
<p><b>Wed May 17</b></p>	<p>Versailles: Lully, Louis XIV and Beauchamps, spectacle, and centralized opera.</p>	<p>DISCUSS FILM: <i>The King Who Invented Ballet: Louis XIV and the Noble Art of Dance</i> (first 30 mins)</p> <p>LISTEN: Jean-Baptiste Lully, <i>Armide</i> (1686)</p> <p>READ: Denis Diderot, <i>Le Neveu de Rameau</i></p> <p>DUE: Reflective Essay #2</p> <p>(1 hour)</p>	<p>MEETING place TBD for departure to Versailles</p> <p>Travel to Versailles</p> <p>All day at Versailles (Group tour and time for students to explore on their own) (8 hours)</p> <p>(Day total: 9 hours)</p>

<b>Thur May 18</b>	<p>(Classroom Day) Popular music and Social Dance: Cabaret/Le Chat Noir/Aristide Bruant; Dance Inspiring the Visual Arts: Degas &amp; Toulouse-Lautrec, brief history of can-can, La Golue, Jane Avril</p> <p>Potential lunch/outing to Paris markets/find winner of best baguette (Grand prix de la baguette de tradition française de la Ville de Paris) 2017.</p> <p>Attend Performance - 8:30pm: Orchestre de Paris, "Chansons d'Auvergne" de Canteloube</p>	<p>LISTEN: Jacques Offenbach, Overture to <i>Orphée aux enfers</i> (1858); Joseph Canteloube, <i>Chants d'Auvergne</i> (1923-30)</p> <p>DUE: Reflective Essay #3</p> <p>(1 hour)</p>	<p>MEET at ACCENT classroom</p> <p>LECTURE: 10:00am-12:00pm (2 hours)</p> <p>lunch together (1.5 hours)</p> <p>MEET in front of Philharmonie de Paris at 7:45pm for 8:30pm concert (3 hours outside class time)</p> <p>(Day total: 7.5 hours)</p>
<b>Fri May 19</b>	No Class	W#1 TOTAL:	29 hours
<b>Sat May 20</b>	No Class		
<b>Sun May 21</b>	No Class		
	<b>WEEK TWO: Artistic Inspiration in the Belle Époque</b>		

<p><b>Mon May 22</b></p>	<p>Montmartre walking tour Musée de Montmartre</p> <p>Attend Performance - 7:30pm: Paris Opéra: <i>Eugène Onéguine</i> (Bastille)</p>	<p>READ: McAuliffe, Chapters 1 ("Enter the King") and 2 ("Bohemia on the Seine"), pgs. 5-38.</p> <p>DUE: Reflective Essay #4</p> <p>(2 hours)</p>	<p>MEET on front steps of Sacré Coeur</p> <p>LECTURE TOUR: 9:00am- 11:00am (2 hours); students tour Musée de Montmartre at their own pace (1 hour)</p> <p>MEET in front of Opéra Bastille at 6:45pm for 7:30pm performance (3 hours outside class time)</p> <p>(Day total: 8 hours)</p>
<p><b>Tue May 23</b></p>	<p>Debussy and symbolism Visit to Musée d'Orsay</p> <p>Left bank excursion (Sorbonne, Jardin de Luxembourg, Shakespeare &amp; Co.)</p>	<p>LISTEN: Debussy, <i>Prélude à l'après-midi d'un faune</i> (1894) and <i>Pelléas et Mélisande</i> (1902)</p> <p>READ: McAuliffe, Chapters 3 ("Death of a Queen"), 4 ("Dreams and Reality"), and 5 ("Arrivals and Departures"), pgs. 39- 84.</p> <p>DUE: Reflective Essay #5 (2 hours)</p>	<p>MEET at entrance to Musée d'Orsay</p> <p>Students tour Orsay at their own pace 9:30am- 12:30pm (3 hours)</p> <p>LECTURE TOUR: 2:00-4:00pm: Left Bank (2 hours)</p> <p>(Day total: 7 hours)</p>
<p><b>Wed May 24</b></p>	<p>Visit the Louvre</p> <p>Find: - Canova's "Psyché" - walking in the footsteps of Diaghilev and George Balanchine - Napoleon III's apartments - tie to Haussmanization as discussed in Benjamin</p>	<p>READ: McAuliffe, Chapters 6 ("Alliances and Misalliances") and 7 ("Wild Beasts"), pgs. 85- 118.</p> <p>DUE: Reflective Essay #6</p>	<p>MEET at entrance to LOUVRE</p> <p>LECTURE TOUR: 9:00am- 11:00am (2 hours);</p> <p>Students explore rest of Louvre at their own pace (3 hours)</p>

		(2 hours)	(Day total: 7 hours)
<b>Thur May 25</b>	(Classroom Day): Ravel and Modesty  Tour the Opéra Garnier  Attend Paris Opéra Ballet performance 7:30pm: Robbins/Balanchine (Garnier)	DISCUSS FILM: <i>Étoiles: Dancers of the Paris Opéra Ballet</i>  LISTEN: Maurice Ravel, <i>Gaspard de la nuit</i> (1908) and <i>La valse</i> (1919-20)  READ: McAuliffe, Chapters 8 (" <i>La Valse</i> "), 9 (" <i>Winds of Change</i> "), and 10 (" <i>Unfinished Business</i> "), pgs. 119-174.  DUE: Reflective Essay #7 (2 hours)	MEET at ACCENT Classroom  LECTURE 9:00-10:00am (1 hour)  Tour of Opéra Garnier 11:00-1:00pm (2 hours)  MEET at Opéra Garnier at 6:45pm for 7:30pm performance (3 hours outside class time)  (Day Total: 8 hours)
<b>Fri May 26</b>	No Class	W#2 TOTAL:	30 hours
<b>Sat May 27</b>	No Class		
	<b>WEEK THREE: Modernity, Progress, Cultural Appropriation</b>		



<p><b>Mon May 29</b></p>	<p>(Classroom day) Orientalism, Diaghilev, and the Ballets Russes</p> <p>Visit the Institut du Monde Arabe</p>	<p>LISTEN: Nikolai Rimsky-Korsakov, <i>Shéhérazade</i> (1888)</p> <p>READ: McAuliffe, Chapters 11 ("Idyll"), 12 ("Deep Waters"), and 13 ("Between Heaven and Hell"), pgs. 175-228.</p> <p>DUE: Reflective Essay #8 (2 hours)</p>	<p>MEET at ACCENT Classroom</p> <p>LECTURE 9:00-11:00am (2 hours)</p> <p>Tour of Institut du Monde Arabe 1:00-3:00pm (2 hours)</p> <p>(Day Total: 6 hours)</p>
<p><b>Tue May 30</b></p>	<p><i>The Rite of Spring</i>: Visit to Théâtre du Champs-Élysées</p> <p>Visit Centre Pompidou (Stravinsky Fountain, IRCAM)</p>	<p>LISTEN: Igor Stravinsky, <i>Le sacre du printemps</i> (1913)</p> <p>READ: McAuliffe, Chapters 14 ("Dancing on the Edge"), 15 ("Fireworks"), and 16 ("Dear France, dear country"), pgs. 229-284.</p> <p>DUE: Reflective Essay #9 (2 hours)</p>	<p>MEET at Théâtre du Champs-Élysées</p> <p>GUIDED TOUR 10:00-11:00am (1 hour)</p> <p>MEET at Stravinsky Fountain</p> <p>TOUR of Pompidou and IRCAM 2:00-5:00pm (3 hours)</p> <p>(Day Total: 6 hours)</p>

<p><b>Wed May 31</b></p>	<p>Benjamin's convolutes in the twenty-first century; What if you don't have a patron?</p> <p>Street art, hip-hop and Belleville</p> <p>Chanson: Edith Piaf, Boris Vian, Juliette Gréco, Serge Gainsbourg</p>	<p>DISCUSS FILMS: <i>Les quatre cents coups</i>, dir. François Truffaut, 1959; <i>À bout de souffle</i>, dir. Jean-Luc Godard, 1960</p> <p>LISTEN: Edith <b>Piaf</b>, "Je ne regrette rien" (1959) Boris <b>Vian</b>, "Mozart avec nous" (ca. 1959) Juliette <b>Gréco</b>, "La Javanaise" (1963) Serge <b>Gainsbourg</b>, "Je t'aime...moi non plus" (1969) and "Aux armes et caetera" (1979)</p> <p>READ: Benjamin, passages from "Convolutes" (Because the text is non-sequential, students will be asked to decide which passages to read. A minimum of 50 pages should be read for this class meeting.) McAuliffe, Chapters 17 ("This war which never ends"), 18 ("Ils ne passeront pas"), and 19 ("Dark Days"), pgs. 285-334.</p> <p>DUE: Reflective Essay #10</p> <p>(3 hours)</p>	<p>MEET TBD for Belleville Street Art Tour</p> <p>LECTURE TOUR: 9:00am-11:00pm (2 hours)</p> <p>(Day Total: 5 hours)</p>
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<b>Thur Jun 1</b>	Saying goodbye: Artists' legacies in Cimitières Montparnasse and Père-Lachaise  Post-Gainsbourg French pop and hiphop  Final presentations to Dean Cutietta	LISTEN: Michel Polnareff, "On ira tous au paradis" (1972) MC Solaar, "Les temps changent" (1997)  <b><u>DUE: Final Presentation</u></b>  (2 hours)	MEET at ACCENT Classroom  Final Presentations to Dean Cutietta 9:00am-12:00pm (3 hours)  Lunch together  Final Outing to Cemeteries to visit Artistic Ancestors (2 hours) (Day Total: 7 hours)
<b>Fri Jun 2</b>		<b><u>DUE: Final Paper</u></b>	
<b>Sat Jun 3</b>		W#3 TOTAL:	24 hours
<b>Sun Jun 4</b>	Flight from CDG to LAX		

## 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](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.

### **Facilities**

Classes will be held in the ACCENT Paris Study Center located at 89 Rue du Faubourg-Saint Antoine in the 11<sup>th</sup> 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](mailto: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](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

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