

**Professor Meg Wesling**  
**Global Seminar – Paris 2013**  
**mwesling@ucsd.edu**

**LTEN 158GS:**  
**Beyond the “Lost Generation”:**  
**U.S. Literary Perspectives on Paris**

This course aims to complement students’ orientation to Paris by situating their *sejour* in France within a long history of American adventures in Paris. As one writer put it, “there are songs about London and movies about Rome, but there is no circumstance quite so neatly mythological, no American tone so suggestive of its poem, as that of the American in Paris.” This course aims to look at why and how this is so. Why has Paris held such a long fascination for Americans? What experiences do we imagine in store for “an American in Paris?” Over the five-week quarter, we’ll tour the city through a variety of American writers’ renditions of Paris; we’ll be looking to gauge the fascination with which these writers regard Paris, and to draw from that fascination as we explore the city ourselves.

**LTEN 149GS:**  
**The Global City**

Drawing on the theme of the global seminar, this class will approach the experience of study abroad by examining the place of Paris as a “global city” at the beginning of the 21<sup>st</sup> century. This course will focus on a mix of literature and film, reflecting on the nature of the modern metropolis and the complex history of the French capital city as a global cosmopolitan site. As we read, watch, and explore, we’ll encounter a historical sweep of theorists and observers of Paris as discuss its role as the penultimate “global city.”

Required texts:

James Baldwin, *Giovanni’s Room*. Delta, 2000.  
Sylvia Beach, *Shakespeare and Company*. Bison, 1991.  
Ernest Hemingway, *A Moveable Feast*. Restored edition, Scribner, 2009.  
Gertrude Stein, *The Autobiography of Alice B. Toklas* Vintage, 1990.  
Monique Truong, *The Book of Salt*. Vintage, 2004.

Course Reserves:

Additional required readings will be available online through electronic reserves, and should be printed and brought to class. Please print and organize these before you leave for France, as internet access and printing facilities will be more difficult to arrange in Paris. You are required to have these readings with you in class on the days that we will be discussing them.

<u>Evaluation:</u>	<u>LTEN 158GS</u>	<u>LTEN 149GS</u>
Class preparation and participation	35%	35%
Field trip/speaker preparation and participation	10%	10%
Short critical essays	30%	30%
Final exam	25%	25%
Total:	100%	100%

Class schedule:

\* Note: All field trips are tentative, and may be rearranged due to transportation, weather, newly posted exhibition information, or unexpected scheduling conflicts. As a general rule, you should assume that we will have a class outing most Wednesdays. There will be no mandatory field trips on Fridays or on weekends, though we will have *optional* outings on some Fridays.

- Week One: The Charm of ‘An American in Paris’
- M MANDATORY ORIENTATION, lunch, and guided bus tour of Paris  
Sedaris, from *Me Talk Pretty One Day*, Sciolino, “A Guide to the French” (WebCT)
- T **158GS:** Fitch, “Americans in Paris, 1924”  
Beach, *Shakespeare and Company* (chs I-V, pp. 3-44)  
Hemingway, *The Moveable Feast* (first half)
- W **149GS:** Foucault, “Of Different Spaces”  
Jonnes, “We Meet Our Characters” and “Gustave Eiffel and the Odious Column of Bolted Metal”  
**158GS:** Stein, *Autobiography of ABT* (chs 1-2, pp. 3-28)  
Modernist Poetry I (handout)
- R **158GS:** Hemingway, *The Moveable Feast* (second half)  
Beach, *Shakespeare and Company* (chs VI-X, pp. 45-98)  
Stein, *Autobiography of ABT* (ch. 3, pp. 28-68)  
In-class viewing: *Paris, The Luminous Years*
- Week Two: Before the Lost Generation
- M **149GS:** in-class viewing: *Marie Antoinette* (2006)  
**158GS:** Beach, *Shakespeare and Company*, (chs XI-XIV, pp. 99-145)  
Stein, *Autobiography of ABT* (ch. 4, pp. 68-85)  
Modernist Poetry II (handout)
- T **158GS:** Beach, *Shakespeare and Company*, (chs XV-XX, pp. 146-200)  
Fitzgerald, “Babylon Revisited”  
**149GS:** Gordon-Reid, “An Era of Revolution”  
Alpers, “The Museum as a Way of Seeing”  
[optional: CEA-organized Picnic Event in Paris with UCSD and CEA students]
- W **158GS:** U.S. Writers in Paris Walking Tour with Christina Vonkoehler, (10h00-13h00)  
Beach, *Shakespeare and Company* (finish)  
Weiss, “Odeonia: The Country of Books,” Gopnik, “A Tale of Two Cafes”
- R **149GS:** Visit to Versailles. CEA will provide itinerary and instructions for our visit.
- Week Three: U.S. Modernism, Parisian style
- M **149GS:** in-class viewing: *La Vie en Rose* (2007)  
Riis, “Genesis of the Tenement,” Caldwell, “Revolting High Rises”  
**158GS:** Stein, *Autobiography of ABT* (ch. 5, pp. 86-142)  
[CEA event: tickets for boat cruise in the Seine]
- T **149GS:** Jameson, “Cognitive Mapping”  
Simmel, “The Metropolis and Mental Life,” “The Stranger”  
LeCorbusier, “Architecture or Revolution”  
Clifford, “Museums as Contact Zones”  
[CEA event: Groupe 1, Parisian Petits-fours]
- W **149GS:** 10h00-13h00: Immigration and Globalization Walking Tour, with Ida Kummer.  
16h00: Visit Centre Pompidou
- R in-class review; workshop papers for midterm

<u>Week Four:</u> <u>Beyond Paradise</u>	
M	<b>149GS:</b> in-class viewing: <i>Amelie</i> (2001) Debord, "Introduction to a Critique of Urban Geography" and "Theory of the Dérive" McClellan, "Nationalism and the Origins of the Museum in France" <b>158GS:</b> Stein, <i>Autobiography of ABT</i> (ch. 6, pp. 143-192)
T	<b>149GS:</b> Truong, <i>Book of Salt</i> (first half) <b>158GS:</b> Stein, <i>Autobiography of ABT</i> (finish) [CEA event: Groupe 2: Parisian Petits-fours]
W	<b>149GS:</b> Visit Musee du Louvre. (Group visit reserved for 10h30; meet beforehand according to instructions to be provided by CEA)
R	<b>149GS:</b> <i>This American Life</i> radio show, episode 165: Americans in Paris Lubow, "The Contextualizer" Truong, <i>The Book of Salt</i> (second half)

<u>Week Five:</u> <u>Conclusions: Our Paris</u>	
M	in-class viewing: TBA <b>158GS:</b> Baldwin, <i>Giovanni's Room</i> <b>149GS:</b> Coombes, "Museums and the Formation of National and Cultural Identities"
Time TBA	Farewell dinner at Mosque de Paris
T	<b>158GS:</b> Stein, "Picasso," "Miss Furr and Miss Skeene," "The Making of Americans" in-class viewing: <i>Paris Was a Woman</i>
W	<b>149GS:</b> 10h00: Musee du Quai Branly 17h00: Tour and Tea at Institut du Monde Arab
R	conclusions and final exams Good-bye, au revoir, and safe travels!

### **Final exam will include content of readings and discussions**

#### **Responsibilities for Behavior and Good Safety Practices**

We will have already talked about rules and practices for respectful and safe travel. However, students should be especially careful to take appropriate safety precautions necessary when working on assignments and moving through the city. Avoid going alone, or calling attention to yourself as a foreigner. Carry with you the necessary phone numbers (CEA office and emergency numbers, my cell, and the emergency contacts at UCSD) and have your health insurance information *with you* at all times. Be alert to your surroundings and move about the city with respect for the cultural differences that are new to you, and with the awareness that you are a guest in another country. (Note: in particular, wearing shorts of any kind, college t-shirts or sweatshirts, and gear printed in English will call attention to your status as a tourist/foreigner.)

*We will be doing a lot of walking.* Please plan ahead and dress for comfort. It may be very hot in Paris while we are there, so have the necessary items (comfortable walking shoes, sun-protective clothing, sunscreen and/or hats where necessary, etc.). Please also plan to dress respectfully, particularly when entering places of religious worship.

Know that as a foreigner, you may attract attention. Keep your personal belongings safe by leaving them in your apartment or having them on your person under attentive supervision. Do not bring irreplaceable items. You are responsible for your own belongings at all times (camera, phone, iPod, etc.) so don't bring what you won't need or can't live without if lost or stolen.

Use common sense when navigating the city, and if you have any questions please ask the CEA staff or me. Know that it is your responsibility to use reasonable precautions and stay safe in the city, but that we are here to help you to plan well and make good decisions.

When traveling out of town, please let me know so that I have an idea of your whereabouts, in case of any emergency.

### **Emergency numbers:**

CEA office:

CEA emergency line:

Professor Meg's cell:

Other:

### **Readings**

You are expected to have read all assignments thoroughly by the day they are marked on the syllabus. Please bring the day's readings to class every day; you do not need to bring class readings to our group excursions, though you should bring paper and pen/pencil.

### **Assignments**

All papers will be unannounced and will be written in class. Students can assume that they will be writing one essay each week, based on the content of the readings, films, the week's discussions, and the excursions. There may also be reading quizzes as necessary.

**The final exam** will be in class and cover the readings, field trips, and films for the 5-week session. It will be an in-class essay exam. You will be permitted to use your books and notes. You will be expected to work individually.

### **Presentation**

We'll be surveying a number of American authors in our anthology, *Americans in Paris*. You will be expected to provide a brief presentation (5-10 minutes) on one of these authors on the day that we read his or her excerpt. It may be to your distinct advantage to prepare this presentation, or at least do the required research, before leaving for France. Elements to consider: biography of author, their contribution to American history or literature, anecdotes from their life, information about their contemporaries, their habits in Paris, and other relevant writings or achievements. Do a little research and don't hesitate to make it entertaining!

### **Policies**

Attendance is required. You are allowed one absence without penalty, after which point your class grade will be lowered by one letter grade for each class missed. Please note that excessive tardiness will be counted as an absence. In the event that you do miss class, it is your responsibility to speak with a fellow student to be informed of what was covered that day so that you will be caught up by the next period.

If you fall behind in your work and are unable to catch up, please speak to me about your options. Do not attempt to solve the problem by skipping the assignment or by using work that is not originally your own. Plagiarism is a serious mistake and can result in failing the course and/or expulsion from the university. "Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind."

### **In-class writing**

We will have assigned readings to discuss at every class meeting. You should come to class having read the assignment and having prepared some thoughts in response to the readings. Most of our class sessions,

then, will consist entirely of discussion. On four occasions during the quarter, I will, at the end of class, ask you to write a thoughtful essay in response to your choice of the questions provided for the day. (This exercise will be allotted approx. 45 minutes- one hour.) Your essay should be well-organized, thoughtful, persuasive, and *use specific examples from the reading*. You may use any of the course texts, as well as your notes, when writing the essay. If you are not present in class on a day on which I ask for an essay, you will be given a different question and asked to write an essay response according to a timeline that we arrange. (In most cases, I will give you the assignment on the next class day in which you return, and you'll be asked to complete it for the following day.) If you decide you are not happy with an essay you write in class, you may bring in a new version and submit it to me at the beginning of next class and substitute that essay for the one you have already turned in; you may do this only once during the quarter.

You may use course readings and your own class notes while you write your essays. You may not consult other classmates, or borrow their notes or work.

Your essay should do the following:

- 1) summarize the author's argument(s) in a concise manner, highlighting the thesis and the most important subpoints to the argument.(3-4 sentences)
- 2) discuss *briefly* the way the author constructs his/her argument by considering an example, or analyzing the kinds of questions used in the analysis, and (1 paragraph)
- 3) evaluate the utility of the article by pointing out the potential gaps or inconsistencies in the piece, or by elaborating upon the strengths of the argument. (1-2 paragraphs) This is the central task of your paper, and the most important part of your argument. This is a good place to bring in the literary as evidence to support your points.
- 4) Comment upon the utility of the argument in light of the discussions and, as importantly, the observations you've made about the city around you. This is your chance to link the readings to the lived experience of Paris, so please spend a bit of time considering how you might use the context of your Paris experience as a counterpoint or complement to the essays we read.

Reading list: these articles will be available on electronic reserve (through Geisel Library) as of June 1, 2011.

- Alpers, Svetlana. "The Museum as a Way of Seeing" *Exhibiting Cultures*. ed. Ivan Karp. Smithsonian Books (1991). p. 25-38.
- Caldwell, Christopher. "Revolt High Rises" *New York Times* November 27, 2005.
- Clifford, James. "Museums as Contact Zones" *Routes: Travel and Translation in the Late Twentieth Century*, 1997.
- Coombes, Annie E. "Museums and the Formation of National and Cultural Identities," *The Oxford Art Journal*. 1988.
- Debord, Guy. "Introduction to a Critique of Urban Geography" and "Theory of the Dérive" *Situationist International Anthology*. ed. and trans. Ken Knabb. Bureau of Public Secrets, 1981. 5-8;50-54. "No copyright. Any of the texts in this book may be freely reproduced, translated, or adapted, even without mentioning the source."
- Finch, Noel Riley. "Americans in Paris, 1924" in *Sylvia Beach and the Lost Generation: A History of Literary Paris in the Twenties and Thirties* New York: W.W. Norton, 1983 (pp. 162-182.)
- Fitzgerald, F. Scott, "Babylon Revisited" (pp 1139-1153) *The American Tradition in Literature* Vol II, 10<sup>th</sup> Edition. Eds George Perkins and Barbara Perkins. Boston: McGraw-Hill, 2002.
- Foucault, Michel. "Different Spaces" *Aesthetics, Method, and Epistemology*. Ed. James D. Faubion. Trans. Robery Gurley. New York: The New Press, 1998(?). 175-185.
- Gopnik, Adam. "A Tale of Two Cafes" *Paris to the Moon*
- Gordon-Reed, "The Eve of Revolution" pp 249-263 and 703-05. *The Hemingses of Monticello: An American Family*. W.W. Norton and Co, NY, 2008.
- Jameson, Fredric. "Cognitive Mapping" *Marxism and the Interpretation of Culture*. Eds. Cary Nelson and Lawrence Grossberg. Urbana: U. of Illinois, 1988. 347-357.

- Jonnes, Jill. "We Meet Our Characters" and "Gustave Eiffel and the Odious Column of Bolted Metal" (pp. 1-40), in *Eiffel's Tower: The Thrilling Story behind Paris's Beloved Monument and the Extraordinary World's Fair that Introduced It*. New York: Penguin, 2009.
- Le Corbusier, "Architecture or Revolution" *Toward an Architecture* Los Angeles: Getty Trust Publications, 2007. (original edition 1928). 291-308.
- Lubow, Arthur. "The Contextualizer" *New York Times* April 6 2008.
- McClellan, Andrew. "Nationalism and the Origins of the Museum in France" *The Formation of National Collections of Art and Archeology*, 1996.
- Riis, Jacob. "Genesis of the Tenement" *How the Other Half Lives: Studies Among the Tenements of New York*. New York: Dover, 1971 (Orig. 1890). 4-11.
- Simmel, Georg. "The Metropolis and Mental Life" (1903) and "The Stranger" (1908) *On Individuality and Social Forms*. Ed. Donald N. Levine. Chicago: U. of Chicago, 1971. 324-339, 143-149.
- Gertrude Stein, "Miss Furr and Miss Skeene" and "Picasso" (851-857), *The Bedford Anthology of American Literature, Volume Two* Eds. Susan Belasco and Linck Johnson. Boston: Bedford St. Martin's, 2008.
- . Excerpt from "The Making of Americans" pp. 1457-1459), *The Heath Anthology of American Literature, Volume D, Modern Period*. 6<sup>th</sup> Edition. Ed. Paul Lauter. Boston: Wadsworth, 2010.
- Weiss, Andrea. "Odeonia: The Country of Books" *Paris Was a Woman: Portraits from the Left Bank* (San Francisco: HarperCollins, 1995): 26-59 (30 of 256 total pages)

\*A few select additional reading selections will be made available via WebCT or email in the coming weeks.

The Lost Generation refers to the generation who came of age during World War I. Many of this generation who considered themselves writers and artists ended up living in Paris during the 20s and 30s. They came from the United States, from the United Kingdom and from Canada. The term Lost Generation was coined by Gertrude Stein. She had an argument with a mechanic of that age and said that they were all a "generation perdue" (a lost generation). It quickly became a name for these authors after Ernest Hemingway mentioned it in the epigraph for *The Sun Also Rises*; "you are all a lost generation."