LLEA 364 (DH, WI)

Paris for Intellectual Wanderers: A Thousand Years of French Culture in the Arts, Literature, History, and Gardens

Cross-listed as Art 389B (Study Abroad-Art History)
and FR 364 (both DH and WI)

Professor Kathryn Hoffmann

UH course title: Survey of French Civilizations

"A secret correspondence that connects the outside world with the inner being of the walking (wo)man"
— Federico Castiglione, *Flâneur: The Art of Wandering the Streets of Paris*
(with an addition by K. Hoffmann)

Paris is the place of culture, where art, architecture, city planning, gardens and parks, theater, dance and literature form networks that shape the physical, intellectual, and entertainment spaces of its inhabitants and its visitors in a way particular to Paris. Culture shapes the daily life of Parisians, who pass a palace, huge monuments, cathedrals daily. Medieval churches, the triumphs of 19th c. iron construction that shaped museums and department stores, urban planning that cut giant swaths of boulevard across Paris, with monuments anchoring each end and providing a visual invitation to a walk... Paris has more museums and works of art than anyone could see in a lifetime, parks, gardens with fountains and flowers that provide places to rest breathe, or see marionettes beat each other with club. Its islands sit like boats in the Seine, carrying Gothic Notre Dame, nineteenth century buildings, and a flower market. Paris is dotted with cafés that have existed since the 17th century when coffee and ices were introduced. Parisians and student-Parisians can be spotted in trains reading both their telephones and great works of literature. Paris is a place of invitations to walk, see, learn, and enjoy, to experience culture, to travel in a metro where art nouveau entrances suggest the underground trip might be a magical one. Paris is a place that is both ancient and new, so complex that it can never be fully discovered, conquered, visited or finished.

This course is an invitation to wander, to learn to understand what one is seeing and construct a personal route through texts, works of art, and places. In the best of all possible worlds (to quote Voltaire quoting Leibnitz), it is an invitation to a voyage that could last a lifetime.
The structure of the course:

The course will take students from the Middle Ages to today in an interdisciplinary way, suitable for any major. Each lesson has three components:

- **Art:** depending on the lesson will include fine arts (esp. painting and sculpture), the decorative arts, jewelry, the performing arts (ballet, opera, theater, etc.)
- **Texts:** French literature (Medieval manuscripts, excerpts from writers including Rabelais, Molière, Sévigné, Hugo Ionesco and others and other forms of texts (Paris maps, posters, vintage post cards, etc.)
- **Places:** museums, churches, gardens, stores, etc.

**A course that involves student research and is Paris experience-intensive.**

This course fits one category that exists at the University of Hawai‘i (writing intensive) and two that I think are important (although there are no categories for them.

**Research:** Students will do their own research in this course. I will present you with some examples in class. Your work out of class is to find more primary examples: works of art in museums, art nouveau vases and building ornaments, glass table decorations, work of iron architecture, buildings and monuments that are remnants of the international exhibitions that shaped Paris. You may turn your eyes towards things as enormous as monuments or things as small as an art nouveau teacup. You can fill your semester with art museums, or choose a mix of museums (Paris has museums devoted to art, the decorative arts, war, fairground arts, magic, medicine, pathology, veterinary medicine, zoology, evolution, Paris history, and many more), as well as monuments, spectacular buildings, Gothic churches, gardens. You will record what the object is with all the details on the text card (when possible for museum pieces), where you saw it, photograph it (museum rules permitting), describe it or draw it, and record why it interested you. Use this course to experience French and especially Paris culture in its many forms and facets over more than 1,000 years.

You will be given a basic introduction to theoretical approaches to material culture (Daston, Walvin, others), texts (Barthes, others) and context in class that will give you the tools to analyze what you see.

**Experiential learning.** Decisions in your own life brought you out of your home, took you out of your comfort zone, and to Paris. The point of this course is now for you to be as fully in Paris as possible (while still doing all your other coursework of course!). I will provide you the readings, posted on Laulima. Your job is to go out and experience Paris.

Unlike other forms of experience, such as simple tourism, this course is designed to have students treat Paris as place that can be analyzed, as a place full of buildings, works of art, furniture, and things that make it Paris. You don’t need to be
an art history major to love art, a historian to be fascinated by how the International Exhibitions shaped Paris, a garden specialist to grasp that the fountains and gardens of Versailles are a demonstration of the Sun King’s royal power, or a business major to know that there is a cost to the French government and people to maintaining this vast amount of culture and that that culture is also a major source of income for the country.

Students will visit at least 10 places during the semester from the list (other sites not listed may be checked with me). The list includes places that charge an entrance fee, or for which tickets must be bought (opera, theaters for plays or ballets, etc.) and places that are free (streets, stores, monuments that can be viewed from outside, etc.). Your 10 places must include at least 5 museums. Students who want to focus on art and who choose the Louvre and become a friend of the Louvre, for example may use that museum as their primary research space. When I was a student in Paris, I visited the Louvre every Sunday for the nine months of my program (I never finished it by the way). Other students may choose to vary their experiences. The "places" you may visit include the opera houses and theaters (go see an opera, a play or a ballet), gardens and sculpture gardens, the zoo and the greenhouses. If your schedules permit we will try to do some together and I will have some weekend visits where I can be your guide, but mostly you will explore on your own and turn Paris into your own learning space. You will have a "Research and Experiential Learning" document with additional information.

Writing intensive: Students will keep a research journal and write up a reflection.

Paris offers you many more portals than you can ever go through. There are too many museums to see in three months (or a lifetime). What you do get to see has the potential to change you forever. What you do not fit in will give you a lifetime of reasons to return.

**Week 1. Introduction and course goals.**
Distribution of list of museums/sites, explanation of how to purchase museum tickets and passes, suggestions for how to visit, organization of course.
Introduction to how to consider what is in front of your eyes. Excerpts from Barthes, Daston, Walvin.

**Week 2. Middle Ages - a world of walled gardens, hybrid animals, and unicorn tapestries**
art: manuscript illuminations, unicorn tapestries, illustrated Bibles and Books of Hours. Works include *Les très riches heures du Duc de Berry* (c. 1440), *Chronicles of Saint Denis* (13th-14th c.
Texts: Marie de France "Le laüstic" / "The Nightingale" and illustrated manuscripts
Suggested sites: Sainte Chapelle, Notre Dame, Saint Germain-des-Prés, internet
manuscript sites (list provided), Cluny Museum of the Middle Ages (internet only--closed until 2022)
Week 3: Renaissance festivals and the birth of ballet
Arts: Balthasar de Beaujoyeux, *Ballet comique de la Reine*, 1581; illustrations of Renaissance festivals and banquets, apothecary jars
Text: Excerpt from Rabelais, *Gargantua*
Suggested sites: Louvre, Le Marais: Hotel Carnavalet, Hotel de Sens, Place des Vosges (late Renaissance)

Week 4. The Seventeenth Century. Nobles and a would-be nobleman.
Fantasies of Power and Glory
Artists: Georges de la Tour, Nicolas Poussin, Claude Lorraine,
Text: Molière, *Le bourgeois gentilhomme/The Would-be Noble*
Suggested sites: Louvre, Palace of Versailles, Comédie Française

Week 5. The Seventeenth Century: The realm of the Sun King
Text: Memoirs of Louis XIV (excerpt)
Art: Palace and gardens of Versailles
Suggested site: Versailles

Week 6. Coffee, chocolate, sugar, ices. The food and drink of the seventeenth century then and today
Texts: Sévigné, *Letters* (excerpts); Furetière *Dictionnaire universel*; Blegny (all in translation)
Secondary readings: Elizabeth David, *History of the Cold Months*, Hoffmann "Of Chocolate and Lexicography" (excerpt) from *Society of Pleasures*
Internet: Getty Museum exhibition on sugar sculpture and banquets
Suggested places: historic cafés, ice cream parlors, pastry shops (my secret list)

Week 7. The eighteenth century, among the decorative arts and the philosophers
Texts: excerpts from Rousseau (*Reveries of a solitary walker / Rêveries du promeneur solitaire*), Voltaire *Candide*
Decorative arts: porcelain, glass, "singerie" (monkey-themed) wall art
Suggested sites: Museum of Decorative Arts, Musée Nissim de Camondo (furniture, objects, tableware, etc.),

Week 8. The eighteenth (and nineteenth) centuries: the collection, organization and display of knowledge
Diderot and D’Alembert, *Encyclopedia*, excerpts
Suggested places: Muséum d'Histoire Naturelle (any/all of its parts), Musée de l’homme, Musée du Quai Branly

Week 9. The nineteenth Century: landscapes, romanticism, travel, and the beauty of the floral
Text: Lamartine "Le lac"/ "The Lake" (poem) and excerpt from Victor Hugo, Les Misérables.
art: Arc de Triomphe, Géricault, Barye, others
Suggested sites: Arc de Triomphe, Louvre, Musée du Quai d'Orsay, metro stations, Victor Hugo's house, Orangerie, Musée Marmottan Monet, Musée Jacquemart-André

**Week 10. The nineteenth century and "the temptations of the door" (Emile Zola).**

**Shopping, iron construction, and strolling.**
- How iron construction and the Universal Exhibitions changed Paris
- In class: the development of 19th-century stores and their posters, ads and, historical photographs, paintings of Paris streets, shopping, activities by Pissarro, Caillebotte, Béraud, Galien-Laloue, Toulouse-Lautrec, Abel Truchet and others.
- Fashion: "Amazon-style" riding habits for women
- Suggested places: Galeries Lafayette (go to center of first floor and look up!), Au Printemps (see the dome from the restaurant), Eiffel Tower, Grand Palais

**Week 11. Dance, music, art, flowers**

1913, The Rite of Spring/Le sacre du printemps and the ballet and music that changed the histories of ballet and music
- Music, sound poems: works by Ball, Tzara, Picabia
- Loïe Fuller and "La danse serpentine",
- Art Nouveau: works by Guimard, Gallé, others
- Suggested sites: Centre Pompidou Museum, Musée d'Art Moderne, Palais de Tokyo, Musée d'Orsay, visit to 16th arrondissement for Art Nouveau buildings

**Week 12. The twentieth century and the many versions of the avant-garde**

- texts: Dada texts and manifestos, surrealist works, Ionesco, "The Bald Soprano"
- Art: dada, surrealism, and other forms of 20th century art
- Suggested sites: Centre Pompidou, Musée d'Art Moderne, Palais de Tokyo, Musée de la Chasse et de la Nature, Théâtre de la Huchette, other new or ongoing exhibitions

**Week 13. Art and Performance Today:** current exhibitions of contemporary artists, contemporary performance art, etc. (chosen on site from current exhibitions)

**Week 14. Student presentations**
Week 15. Student presentations. Hand in final journal and reflection on the experience.

Note: Some of the choices above may be revised before program start date to incorporate special and temporary exhibitions, performances not yet scheduled, etc. Students will learn to find/use publications and internet sites with guides to performances, temporary exhibitions, etc.
**Grading:**
15%  participation in class (including 3 quizzes)
40%  visiting 10 sites and producing a research journal with documentation
20%  presentation of research (one or several elements) in class
25%  final document, a reflection on what you learned from your site visits

**Grading description:**
**Participation:** students are expected to be in class, prepared with the readings for the day, and to contribute to the discussion. Students are allowed two absences (for a course that meets twice a week, one absence (for a course that meets once a week). A week of absences is normally enough to handle colds, flus, and most of life's minor emergencies. Work must be made up. If you need more absences than that, you need to contact me so I know what is going on.

**Journal, writing, researching, and experiential learning.** See separate handout.
A special part of this study abroad course involves site visits, some with me as guide (as feasible given your schedules), others on your own. This is interactive learning.

**Presentation:** Choose a detail (or several details) from your journal to share with the class and expand on it a bit for your presentation. Make a PowerPoint or other presentation form if you have visual material. Your final slide should list the sources you used. Try to present your material succinctly and clearly, in an interesting fashion. Scholarship can be fascinating, and does not ever need to be boring! If you are not satisfied with your presentation, or if I think you might improve it, you may redo it.

**Costs:** All texts will be provided. Students must buy tickets to museums or other sites. Expected cost: approx. $50-60 minimum depending on student interests/choices

**Strategic learning objectives. Students will:**
- engage with a range of works of art (from the fine arts, decorative arts, performing arts, architecture, garden arts, etc.), as well as literary and historical texts (maps, posters, advertisements, etc.
- engage in experiential learning and create their own investigations by moving about Paris, exploring museums, sites, and neighborhoods and connecting that experiential learning to in-class learning.
- develop a perspective on Paris by seeing its many forms, from Medieval period through the 21st century
- analyze and develop a understanding of how works from the art and literature constitute significant aspects of French culture and/or reveal specific aspects of culture specific to Paris
- develop conceptual and intellectual tools for studying French culture
- develop and expand basic research tools appropriate for interdisciplinary research in the fields of literature, art history, material culture, and cultural history
- situate works of art, architecture, objects, literary texts, historical texts (such as maps) in broader interdisciplinary contexts, including history, daily life, pastimes, etc.
• plunge into different viewpoints today and across history

**Class ethics and course content:** My courses are designed to function in ethical ways. You are required to treat all members of the class and everyone you encounter on site visits with courtesy and respect, no matter how different they may be from you.

All students are expected to cover the course material on the syllabus and presented in class. We will be covering literary, artistic, and historical material that involves, but is not restricted to, the themes of love, violence, religion, desire, power, force, sexuality, birth, death, imprisonment, the search for truth, despair, hope, lying, deceit, rudeness, heroism, cowardice, murder, stupidity, misogyny, racism, avarice, longing, pretending, mistaking, conquering, coveting, challenging, masquerading. (you may have gotten the point...literature, history, and art cover all aspects of the human condition). This course is designed to introduce you to French (and particularly Paris) culture and to the artistic, literary, social, and intellectual contexts that form culture. I expect atheists to understand the force of religion in Medieval society and to thus be willing to go to churches and see religious art. I also expect religious students to understand that religion, prudishness and modesty were rejected by Dada poets and artists who sought to shock their publics. Animal rights supporters need to be able to read a story in which a man wrings the neck of a bird and understand why the Medieval vision of Heaven did not include pets. Women were not depicted as or treated as equal over history. Department stores offered women places to go beyond their homes. They also targeted women as clients. The celibate will need to read poetry that has sexualized images, socialists to learn about the rise of the absolute monarchy, monarchists to see the philosophic ideas that led to public museums as well as the French revolution, etc. Art and literature (including some of the highest forms of religious art done by and for the Church) can depict nudity, either by thematic logic (Adam and Eve were naked in the Bible until they sinned, mermaids don't wear clothes, nudity can be a symbol of purity, etc.) or as an aesthetic. Everyone needs to be willing to understand the perspectives that dominated the periods they are learning about in France, even if those perspectives are not their own. Some of those now recognized as the greatest writers and artists of France were censored, created their works in fear of retribution, or were unappreciated in their own time. We will try not to duplicate those conditions.

We will encounter histories, practices, and beliefs that may sometimes be surprisingly familiar (people at the court of Louis XIV enjoyed the new fashions of coffee and sorbet), but will sometimes be sharply different from the views one might hold today. With your mind open, you will find wonderful histories and insights into the past. Your task is, in part, to understand how the worlds of the past worked. Learning requires an intellectual stretch and a willingness to consider and tolerate viewpoints that are not one’s own. Enrolling in this class means you agree to try that stretch.

**My course is a no-cheating zone, ever, for any reason.** You are required to familiarize yourself with the University of Hawaii Student Conduct Code. It can be found at: http://studentaffairs.manoa.hawaii.edu/policies/conduct_code/#IV. Pay particular attention to section IV.B.1 "Acts of Dishonesty" and to the University sanctions for academic dishonesty. No excuses for unfamiliarity with the code will be accepted. If you need help, let me know.
Accommodating difference and disability. I support the following statement from the KOKUA Program:

If you feel you need reasonable accommodations because of the impact of a disability, please 1) contact the KOKUA Program (V/T) at 956-7511 or 956-7612 in room 013 of the QLCSS; 2) speak to me privately if you wish to discuss your needs. I will be happy to work with you and the KOKUA Program to meet your access needs related to your documented disability.

I want my classroom to be accessible, safe, and as comfortable as possible for anyone with any difference, disability, condition, or special need. If there is something I can do to make life easier, please let me know.

Internet Resources, selected:
illuminated manuscripts
  http://www.utm.edu/staff/bobp/vlibrary/frmedmss.shtml
  http://www.enluminures.culture.fr/documentation/enlumine/fr/

  https://www.bl.uk/catalogues/illuminatedmanuscripts/TourFrIntro.asp

Animal lore in Fr. manuscripts http://www.utm.edu/staff/bobp/vlibrary/animaux.shtml

Medieval and Renaissance maps: http://www.henry-davis.com/MAPS/

Problems? I’m hoping that you will enjoy learning about literature and the world in this class. If you aren’t enjoying the class or you have a problem, please let me know about it right away. I can’t fix it if I don’t know about it.

Ideas? This course can only scratch the surface of the enormous fields of literature, culture, and history over the past 1,000+ years. Learning new things is part of the fun of teaching for me. Feel free to e-mail, make an appointment or drop by my office to tell me about them.