

**SPRING QUARTER ON CAMPUS & SUMMER ABROAD**  
**AMERICANS in PARIS 2020**  
**ENGLISH 4550 AMERICANS in PARIS &**  
**FILM 4910 FILM & MODERNISM in PARIS**

**JUNE 17-July 1 in Paris !**

**ENGL 4550 AMERICANS IN PARIS / FILM 4910 MODERNISM & FILM IN PARIS** is a five-credit study-abroad course offered by the English Department. The course satisfies an Elective requirement in the English, Creative Writing, and Film Studies majors, and can be used more generally as a University elective. Since 1990, students from many disciplines and schools have joined the group, and *everyone* is invited to apply. There is no French language requirement since English is widely spoken in Paris and nearby towns we may visit.

Registration is by permission of the instructor, **Dr. Edwin Weihe**.

**REGISTRATION:** Students normally register for ENGL 4550 or FILM 4910 in Spring Quarter because that is when the 5-meeting preparation Phase One of the course begins. The flat tuition rate makes it possible for most students to *add* this 5-credit study-abroad course to their regular 3-course spring quarter schedule at no additional tuition cost. The GPA requirement for overloading is also suspended for study abroad students. Summer Quarter registration is possible. *Phase Two takes place in France: June 17- July 1, 2020*

**COURSE FOCUS X 3:** Understanding a cultural transformation is the course's **first goal**. We are still in the midst of such a transformation called Modernism/Postmodernism that has its roots in late-19<sup>th</sup> century art and literature, and sprang up and flowered in the early decades (1900-1930) of the 20<sup>th</sup> century. For many reasons this course will explore, that transformation was centered in Paris. Before and after WWI, Paris became an open, international city, "foreign" to all the expatriates and immigrants from Russia, Spain, Eastern Europe, and the United States, and yes, to French artists and bohemians also. In this course we will study, write about, perhaps even make short films about, the products of this transformation on view in some of the western world's greatest art museums. We will also visit the Cinematheque Francaise with its special exhibitions and search out the earliest movie houses. We will study this beautiful city's urban design, and its juxtaposition of traditional nineteenth century and early modern architecture. And we will explore a number of Paris neighborhoods inhabited by immigrants from Pakistan and India, the Middle East, North Africa, Russia, and black Africa. These communities are struggling to create new and prosperous lives in a Paris whose vibrant cultures are also transforming Paris in ways that "make it new."

A **second goal** of the Paris course is to bring students face-to-face with the postmodern art of "right now," of their own generation, on exhibit in both the national and the city museums of modern art, and in several special exhibition venues for contemporary art such as the Jeu de Paume. Students will be confronted with huge installations, dark rooms, videos and films, music, strange textures and sounds, "art" defying any definition of art, sexual, political, comical, confrontational, and disturbing. Students emerge from these exhibits reeling with questions, anxiety, anger, and joy. Despite all the Van Goghs, Monets, Picassos, and Matisses students will have studied and written about in their journals, it may be this wild contemporary art, the most foreign and unfamiliar, that they recognize as their own.

The course's **third goal** is to enable the student's transformation from tourist to traveler. Paris is initially recognizable from photographs and movies. We will reflect on Paris' familiarity, its popularity as a setting in Hollywood movies in particular. But Paris will become increasingly unfamiliar in our experience of it, and therefore more engaging, more exciting, more challenging. Students speak of the value of these challenges to their confidence as travelers and explorers when so many of them write, at the end of the course, that what they learned in Paris transformed their lives.

**HOW THE COURSE WORKS:** This is primarily a “walkstudy,” learn-on-your-feet course, though there will be daily discussion sessions in our “seminar room” in the parks. In Paris, the course includes morning lecture tours of Montmartre and the Right Bank, the Latin Quarter, the Literary Quarter, and the Montparnasse café district. We will visit the Louvre, the Orsay (Realism and Impressionism), Marmottan (Monet), Musée Cinéma Francaise, Orangerie, Rodin, Maillol, Picasso, Pompidou (Modern), and Jeu de Paume.

**THE WALKBOOK:** Much of the course will involve independent study – students working alone and in small groups, researching modernism in the streets, museums, and cafes. You will be guided in this independent study by a Walkbook of short, 500-word essay and guided-journal research assignments, about five of which you must complete in the fourteen full days we are in Paris. The final course grade will be determined largely by evidence that you completed the required reading, regular attendance at spring quarter meetings, the conscientiousness and energy with which you engage every aspect of the course, and the quality of your Walkbook journal writing. The writing assignments, notes, drawings, and diary entries that bulge the journals by course’s end provide much of the hard materials for a final in-class essay.

**LIVING AND EATING IN FRANCE: In Paris (14 nights)** we will reside in an inexpensive hotel near the Luxembourg Gardens on the Left Bank, a very short walk from the University of Paris-Sorbonne and the river Seine. You will be provided with a list of recommended inexpensive restaurants, but students are of course free to eat anywhere they like. There will be several class picnics and a class dinner.

**REQUIRED READINGS AND SPRING MEETINGS:** The basic texts, which must be read *before* we go abroad in June, include Hemingway’s *A Moveable Feast*, and short essays on in the Paris Walkbook. Students will attend five early evening lectures on modernism in the spring, and view several films.

**COSTS:** The Paris course is normally taken as a course overload and therefore entails no additional tuition costs. Spring quarter the University will bill students for a \$475 administration fee, a \$950 hotel (with breakfast) payment-in-full, and a \$40 travel insurance fee. Otherwise, students are responsible for their own travel expenses: passport, roundtrip flight to Paris (\$1200+/-), meals (\$600), and personal expenses for 14 days, museum fees (\$100+/-), and local transportation (mostly bus). **Total: about \$3500.**

**TRAVEL:** Many students use the occasion of this course to begin their more extensive travels in Europe. Some students enroll in a second study-abroad course, such as our 5-credit course in Ireland which is sequenced to begin when the Paris course ends.

**IF YOU ARE INTERESTED IN AMERICANS IN PARIS/FILM & MODERNISM IN PARIS:** Please attend an information meeting:

Thursday, Nov 7	12:30-1:15, in Pigott 108
Thursday, Nov 21	12:30-1:15, in Pigott 108
Thursday, Jan 23	12:30-1:20, in Pigott 108

If you are seriously interested in the Paris course and want to be added to Dr. Weihe’s PARIS2020 email **contact list**, please email him at [eweihe@seattleu.edu](mailto:eweihe@seattleu.edu).