

## Tutorial Fall 2002 - **Americans in Paris: Through the Looking Glass**

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Office hours: MTuWF 10:00-11:00, MW 1:15-2:05

Class meetings: Tuesdays and Thursdays 8:30 – 10:00 in ARH 323

“America is my country but Paris is my hometown.” (Gertrude Stein)

“I have two loves: my country and Paris.” (Josephine Baker)

“It is perfectly possible to be enamored of Paris while remaining totally indifferent or even hostile to the French.” (James Baldwin)

"Paris comes to us second-hand. Our imagination has been there first, worked upon by the imagination of others." (Ian Littlewood)

"... it [Paris] has been a 'city of the mind', conceived as such even by those who never set foot there." (Michel Fabre)

This semester we will journey to Paris through the eyes of Americans. From the founding fathers of the United States to the most recent winner of the Tour de France, from jazz musicians and painters to the most prominent writers of the century, Americans have influenced and been influenced by their encounters with Paris. The topic is vast, and the examples are abundant. Here are a few key questions to concentrate on:

- What is specific about the allure of Paris for Americans? Is it a wonderland? Why?
- What do we see or not see when we look at Paris through the eyes of Americans? What factors might explain their view of the city and its citizens? How do their experiences reflect those views? What does the looking glass show us?
- How do differences of race, ethnicity, and other identity factors influence their gaze?
- What is the nature of the relationship between the creative artist and the sense of place that Paris brings? Why has Paris provided such fertile ground for American artists, writers, musicians, etc.?

To help you keep track of all of the information you will acquire and the reactions you will have to it over the semester, buy a small spiral notebook easy to carry with you as you're doing your readings. It will be a journal of sorts. Set aside sections for "new terms," "names," "places," "common themes or connections," and "sources" you may want to consult. This simple technique for recording ideas as they emerge will hopefully provide easy access to information later on, and come in handy when you begin your individual research project in the second half of the semester. (See The College Writer's Reference pp. 15-25 on "Writing to Discover.")

Required Readings: (listed in order of appearance in course)

White, Edmund. The Flâneur (Bloomsbury, 2001)

Beach, Sylvia Shakespeare and Company (University of Nebraska, 1991)

Hemingway, Ernest. A Moveable Feast (Touchstone, 1996)

Fabre, Michel From Harlem to Paris (Univ of Illinois, 1991) This book is also on reserve at Burling Library

Baldwin, James. Giovanni's Room (Delta, 2000)

Youngblood, Shay. Black Girl in Paris (Riverhead, 2000)

\*\*For reference on writing:

Fulwiler, Toby and Alan Hayakawa, The College Writer's Reference (3<sup>rd</sup> ed.)

Other outside resources, films, and handouts will supplement the readings.

In addition to the discovery of content about Americans in Paris, the tutorial is designed to be a looking glass of another sort. It provides a window on the process of becoming a critical thinker, a careful reader, an expressive writer, an articulate participant, and an effective researcher. In effect, it is designed to enable you to acquire the building blocks for a successful college experience at Grinnell.

**Tips for success:**

As all courses at Grinnell, this tutorial will demand much of you in terms of time, energy, motivation, and staying power. Here are some general suggestions:

- Show up. Daily and on-time attendance is a must. Most of us find it hard to get organized and be ready to start early in the morning, but this is the first proof that you are up to the most basic task of life – what Woody Allen called “just showing up.”
- Become an alert reader. Each class period is built around the essential act of reading. If you read and think about the day’s assignment, you will be ready to make the most of each class discussion. Be sure to consult a dictionary for words or terms you are unfamiliar with, highlight or underline important ideas, and take notes in the margin for later use in written and oral assignments. Your analytical skills will improve if you can draw upon relevant examples and ideas from your previous readings. (N.B. Reading Lab is an excellent resource to help you assess and improve your reading skills.)
- Prepare for oral work. Oral assignments (whether informal discussion or more formal presentations) are based on close reading of assigned work. In the case of formal presentations, be sure to prepare and rehearse your ideas out loud, time your presentation, and build confidence through practice.
- Write only after you have thought carefully about what you intend to say and know how you plan to organize your ideas in a coherent fashion. Just as with any skill, writing improves with sustained practice and self-correction. It is based on a process that draws upon your ability to do close reading, take notes, organize your thoughts, construct and support your claims with convincing arguments and examples, and express them in clear and precise prose.

**\*\* Success in all of the above requires excellent time management skills!** There is no way to make up for this starting point. Be sure to allow enough time to both organize your ideas and discover the most effective way to express them. Always think in realistic terms about "how long" it will take to complete a given project. Plan accordingly. In the end, the most successful students rely more on perspiration than on inspiration. The results of perspiration lead to the thrill of inspiration.

<b>Date</b>	<b>Reading</b>	<b>To do</b>	<b>Reference</b>
<u>8-29</u>	Begin White	<b>*Write:</b> What is your view of Paris? What has informed that view? (1 typed page – double spaced)	pp. 135-147 on paragraphs
9-3	White, 1-120	Define a “flâneur.” What is White’s “point of view” on Paris? Identify two moments in the reading where 1) White confirms your own sense of Paris or 2) White observes something that surprises you.	
<u>9-5</u>	White, 121-200	<b>*Oral:</b> Present a passage from White that interests you and explain why (1-2 min)	34-43 on explaining
9-10	Handouts	Describe the "voice" you hear in each of the introductions	104-112 on using sources
9-12	Handouts	<b>*Oral:</b> Choose the introduction/s that most impress/es you and explain why? (2-3 min) <b>*Write: due Thursday Sept 12:</b> Citation exercise	148-168 on sentences
<u>9-17</u>		<b>*Write: due Tuesday Sept 17:</b> The <i>New York Times</i> (or the <i>S &amp; B</i> ) has asked you to write a summary of White’s book on Paris. (2 pages)	183-184 on proofreading <b>*Review above pages</b>
9-17	Beach, 1-65	What drew Sylvia Beach to Paris? Give examples	
<u>9-19</u>	Beach, 66-126	Identify a passage that illustrates the relationship between Paris and Americans in Paris. Explain.	
9-24	Beach 127-173	Comment on the life of Americans in Paris as reflected in Beach's work	
<u>9-26</u>		Discussion of writing with Judy Hunter from the Writing Lab:	135-182 on language usage
10-3		Video in Class – <i>Paris Was a Woman</i>	
<u>10-5</u>	Hemingway, 11-77	What is the Paris that Hemingway inhabits? Give an example.	
10-8	Hemingway, 78-end	Explain the title of this work.	187-223 on punctuation
10-10	Beach /Hemingway	<b>*Oral:</b> Compare Hemingway's experience in Paris to Beach's (2 min)	317-340
<u>10-11</u>		<b>*Write: introductory paragraph + topic sentences for paper - due Friday 10-11</b> – Discuss the relationship between a place and the people who inhabit it. Use Beach	43-49 – be interpretive in the "objective" sense (p. 48)

		and/or Hemingway to illustrate your thesis.	
10-15	Fabre, 9-45	What is Fabre's thesis?	
<u>10-17</u>	Fabre 46-113	Discuss a passage of interest	
<b>BREAK</b>			
10-29	Fabre, 175-237	Wright, Baldwin, and Himes <b>Due: Paper on "place" (3 pages)</b>	
<u>10-31</u>	Fabre	*Oral: present assigned chapters	
11-5	Baldwin, 1-43	VID: <i>From Africa to America to Paris</i>	
<u>11-7</u>	Baldwin, 44-71	What themes do you find emerging? Comment on one.	307-317 on using pronouns
11-12	Baldwin, 73-169	*Oral: What is Part Two about? How is it different from Part One?	
11-14	Review ideas for research project	Begin planning for research project, Meet with librarian	77-82 on research process
<u>11-15</u>		<b>Write: due Friday 11-15</b> - Draft or outline on <i>Giovanni's Room</i>	
11-19	Youngblood, 1-85	Discuss the style of the novel. What effect does it create? Give examples.	
<u>11-21</u>	Youngblood, 86-165	What is the image of Paris projected in <i>Black Girl</i> ?	
11-26	Youngblood, 166-238	*Oral: What does Eden find in the end? On what note does the novel end? <b>Due: Tues: *Write- General description of research topic.</b>	227-252 on spelling, capitalization, numbers, etc.
11-27	<b>Wed 12:00</b>	<b>Write Due: <u>Wed 12:00</u> – Analysis on <i>Giovanni's Room</i> (3 pages)</b>	
<b>BREAK</b>			
12-3/12-5	Research	Individual meetings to discuss progress on research project	343-377 MLA Documentation
12 –4	<b>Wed 5:00</b>	<b>Due: *Write: Outline for research summary, sample of one "annotated" entry</b>	
<u>TBA</u>		Film <i>'Round Midnight</i> <a href="http://www.dvdjournal.com/quickreviews/r/roundmidnight.q.shtml">http://www.dvdjournal.com/quickreviews/r/roundmidnight.q.shtml</a>	

12-10 and 12-12	Research	<b>*Oral:</b> Discuss research findings, distribute bibliography	
12-10 and 12-12	Research Reflections	<b>*Oral:</b> Discuss research findings, distribute bibliography Americans in Paris	
12-18	<b>Wed 5:00</b>	<b>Due*Write:</b> Submit 1) Summary of Research Project: (3-4 pages) 2) Bibliography of all works consulted (MLA format) 3) Annotation of three entries	