

THE GENIUS OF STUDY ABROAD: REVOLUTIONARY IMAGINATION

With Dr. Barbara Mossberg

Professor of Practice,

Clark Honors College, University of Oregon

Summer 2020

June 21-July 12

A TALE OF FOUR CITIES:

THE INCUBATION OF GENIUS IN SCIENCE, ARTS, POLITICS, AND CULTURE

What is “revolutionary imagination?” A vision that changes the way we see, and think about, our lives, our world(s)—and how to live in this world of ours, new possibilities for what to make of it . . . what *can* be made of it . . . what *should* be made of it . . . imagination that literally changed our world—the environment we see, the streets we walk, the way we talk, the way we know, the way we treat each other . . . life and death, war and peace. It turns out that great minds who changed our ways to understand who we are and what we can do, and the hope and challenges in those perceptions, had something in common: study abroad!

How does travel change your life? How does travel change your mind?

Tracing the lives of genius, we become aware of the role of a diverse cross-cultural interdisciplinary environment in how those great minds came to be “great” and contribute to our world. We return to our learning communities and our own disciplinary studies and life goals as *cognoscenti* with increased knowledge—if not also *panache*--of “revolutionary imagination,” the independence in break-away heartbreaking and heart-making, earth-shaking thinking that inspires and generates great learning that matters utterly to our world.

We are exploring travel as an intention, as an art, an art that can be learned and practiced.

WHY AND WHERE WE’RE TRAVELING Through the practice of international education, in self-styled study abroad, artists, scientists, scholars, and activists were drawn to, and inspired and influenced by, the interdisciplinary hubbubs that Dublin, London/Oxford, and Paris represented. Recreating the experience of representative geniuses of many kinds, we “study abroad” to investigate how a vibrant interdisciplinary and cross-cultural learning community impacts creativity, as the human imagination develops new ways of conscience and consciousness, in thinking, seeing, and representing our world.

WHAT WE’RE SEEING AND HOW WE’RE SEEING IT “Genius” (as our course is known) investigates dynamically interactive international and interdisciplinary aspects of creativity. Revolutionary imagination is seen in movements in **architecture, landscape, expressive arts, science/technology, and legislation on human rights and equality.**

Whether islands or continent, in each iconic place of ancient world civilizations, students retrace the literal and intellectual paths of people who developed new ways to conceive and express our world, and live in it in transformative ways.

As it turns out, these paths entailed “study abroad,” crossing seas and borders in imagination and fact. From ferries to trains, over and under seas, we’ll travel just as our

exemplars did, feeling the spray and swells, the afternoon sun in the park, the morning sun along the river, the libraries and cathedrals and streets and shops and places to eat and drink, prisons, squares where battles raged, engaging the literal world of some of the greatest world literature and transforming minds and history informing how we live today.

Lectures and tours of phenomena of human consciousness and conscience regarding fellow humanity and our environment take into account natural and “made” environments of parks, monuments, art, architecture, cultural sites, watering holes, and happenings, each a lens into an on-going story of how imagination, creativity, and genius are incubated and nourished.

OUR METHOD

Like **geologists**, we drill down to the intellectual forces that result in ideas and products and actions that change how we see and think.

Like **botanists**, we consider the roots of generative theories and concepts our civic culture needs to survive.

Like **cultural historians**, we track influences upon minds and movements, whether they result in a cathedral or “liberte, egalite, fraternite,” a theory of relativity or a new kind of human expression.

Focusing on exemplar iconic figures who engage with *genius loci*, the spirit of place, each locale an international hub of interdisciplinary thought, we examine the intersections of technologies and arts, natural and civic laws, and literature and drama in new, breakthrough, independent, and liberating thinking on freedom, liberty, equality, beauty, civilization and humanity itself.

We have a remarkable opportunity to take “revolutionary imagination” literally, as Ireland looks back over 100 years to the 1916 uprisings that are a lens to today’s news of Brexit; the relationship between Ireland and England is a microcosm of relations between countries from earliest human days, a lens into how people transcend borders, expectations, and conventions to express genius in every field of thought, with life and death stakes for people and communities and countries. Similarly, we will recreate patterns of the relationship between England and France—itsself a function of “revolutionary imagination.” Our reading and dramatic texts pivot on this history.

Thus, our classrooms are the same “study abroad” classrooms that nurture our exemplars of genius, from revered university libraries and halls, to museums and civic and sacred places, to parks, riverbanks, and watering holes. Our curriculum and methodologies of learning recreate the paths of genius doing “study abroad” in these places (and yes, they did get credit).

COURSE LEARNING DESIGN:

“We shall not cease from exploration”—T.S. Eliot

Studying Study Abroad to Learn About Learning: A Methodology of Experiential Learning

Active Learning About Learning Across Discipline and Geography

We have a chance to study and experience the phenomenon of learning as we investigate the literal evidence of shaping forces of what is considered “genius.” We take an active, activist role in our own learning about the role of study abroad in genius, literally mapping and scoping out the nature of “genius” through actual study abroad ourselves.

We trace the paths and development of creative minds in many disciplines. In going “to and fro,” from one place to another in the footsteps of “genius,” we have an opportunity to understand the dynamics of the role that access and exposure to different cultures can have in one’s intellectual and creative development.

Course Hypothesis

The proximity of London/Oxford and Dublin as well as Paris explains their history of engagement. Yet despite their geographical symmetry each city is distinct in history and culture to the extent that cross-cultural intersections profoundly influence new thinking that in turn impacts each culture.

Whether a revolutionary building, as Christopher Wren’s St. Paul’s Cathedral or Eiffel’s Tower, or a discovery, as Einstein’s formula, or hat, as Coco Chanel’s, or independence movement, as Ireland’s or France’s revolutions, we will see how “study abroad,” traveling back and forth between the cultures and ways of thinking, has led to new worlds and ways of seeing.

Learning Frameworks: Iconic Texts

Our class learning framework builds on these cultural dynamics in iconic texts. Superficially unconnected, our texts deal with revolution and its roots of vision as a result of “study abroad, including novels set in London and Paris about the goings on between them.

Framed by our program’s honorary philosopher in residence, travel avatar Alain de Botton, and Lewis Carroll’s *Alice in Wonderland*, our understanding of travel is augmented as we recreate epical Chaucer’s *Canterbury Tales*, Charles Dickens’ *A Tale of Two Cities* (and Victor Hugo’s *Les Miserables*), Joyce Cary’s artsy *The Horse’s Mouth* (A wild Irishman high on William Blake deconstructing London into an art installation), Oscar Wilde’s wily take on things British, *The Importance of Being Ernest*, Jonathan Swift’s take on things human in *Gulliver’s Travels*, Lewis Carroll’s mathy mind trip in *Alice in Wonderland*, Sir Peter Shaffer’s rousing archit-eco play *Letitice and Lovage* —

dealing with the history of the momentous intercultural influences of each city, as well as Steve Martin's tour de force, *Picasso at Café Lapin*, set in an actual Paris café still operating by the same family dramatized in the play. Whatever the form these texts take, we see the arts and sciences of revolutionary imagination as cultures, languages, and ways of seeing and being collide and create new worlds.

On this note, we discuss Shakespeare's *The Tempest*, revealing how this 1600's play about how a "brave new world" was being encountered was based upon study abroad in Shakespeare's time, and the history of Irish-Anglo relations.

In individual and group research projects, these literary works of travel, including the travels between our cities, are investigated for their historical and cultural content as a lens into the shaping forces of intellectual discovery and creativity across disciplines: history, architecture, arts, literature, science, technology, governance, community, and civic phenomena of each culture.

Learning Frameworks: Engaging Course "Texts" in Visible Culture

Similarly, we will build on the symmetries exposed when we consider how London/Oxford, Dublin, and Paris "eye" each other geographically and culturally. We compare the narratives of development of the London "Eye" and the Eifel Tower, St. Paul's Cathedral, St. Patrick's Cathedral, and Notre Dame, Darwin, Berkeley, and Goethe, Virginia Woolf, James Joyce, and Gertrude Stein, The Tate Modern, National Museum of Ireland, and L'Orangerie and Musée D'Orsay, The Victoria and Albert and the Louvre, the pub and the café, the Thames, Liffey, and Seine, Turner and Blake, and Monet and Picasso.

Learning Frameworks: Integration of Theory and Practice

Though texts and cultural experiences, we trace how the cognitive flow among London/Oxford, Dublin, and Paris, results in a blur of creative velocity.

To get us started, as observers and cultural anthropologists sleuthing genius, we recreate the MO's of genius as readers and writers. We study what our Exemplars read and wrote. We keep journals tracking our own observations and reflections and learning, including sketches and limns. We read Ralph Waldo Emerson's "American Scholar," "Self-Reliance," and "The Poet," to provide a foundation for a theory of genius: valuing one's own thinking, and writing it down. We read accounts of people who model "revolutionary imagination" invoking the human experience as one of travel to foreign places. We consider de Botton's works on Proust, travel, art, and architecture, and such texts as Chaucer's *Canterbury Tales*, Shakespeare's *Tempest*, Swift's *Gulliver's Travels*, Jules Verne's *Journey* chronicles, Tennyson's "Ulysses," Carroll's *Alice in Wonderland*, Dante's *Inferno*, Cervantes' *Don Quixote*, Rostand's *Cyrano*, beginning with *The Odyssey*, as critical thinkers for cultural historian sleuthing, but also as writers, imaginatively engaging with the texts to create our own versions that illuminate the genius in one's own life. We not only engage these works imaginatively, but will each

compose our own version of de Botton's *How Proust Can Change Your Life*, using your experience tracing your own Exemplar as a basis for your work.

Each day's learning focus will be framed by an Exemplar of that locale; after a morning class, we then literally walk in the shoes of the Exemplar to places and events the Exemplar experienced, seeing the unseen, recognizing the insignificant, and valuing the iconic with new eyes. In addition to the daily common class Exemplar presented by your Professor Mossberg, each student chooses a personal Exemplar to follow based on your own life and career interests, field, and major. "Un-Final" projects on the impact of your own study abroad will be designed and presented as a stage (literal and metaphoric) for further research and development in one's field, including for thesis, internships, grants, fellowships, and graduate and professional school preparation.

Through reading, reflecting, and active engagement with texts, we learn what it is to encounter and engage new worlds, not only experiencing "others," but the glory of understanding oneself as "other"--equally strange, mysterious, and worth knowing better. We learn the excitement of new learning. In our literal and metaphoric travel, we discover the genius of being human, and "return home . . . to know the place for the first time" (T.S. Eliot). Through changed eyes, we see both our world and ourselves as new. And the journey begins . . .

CALLING ALL COGNOSCENTI! OR, HOW TO INVOKE YOUR INNER *PANACHE*

ARTISTS and SCIENTISTS
IMAGINATIVE REVOLUTIONARIES IN THOUGHT, ACTION, and SOCIAL
CONSCIENCE

COME TRACE THE TRAIL OF GENIUS WHERE THE DISCIPLINES DRAW A
WAVY LINE AND CONVERGE

Hemingway called Paris "a movable feast," And when Humphrey Bogart says to Ingmar Bergman in *Casablanca*, "We'll always have Paris," or you hear "a man tired of London is tired of life," you'll nod wisely—cognoscenti. Come choreograph your own feast of the mind and spirit with this unforgettable experience of living in a historic living laboratory of creativity, retracing the paths of literary, political, intellectual, and artistic genius whose "study abroad" across disciplines developed new ways of seeing that changed how we know, think about, and enjoy, our world and lives.

A course of active, activist global learning that builds on the Clark Honors College momentum in international and interdisciplinary study, and University of Oregon's commitment to integral international education; open to college students nationwide if space permits.

Course size: 14 Students

[CHC Credit: Colloquium] 421; UO 300-level

8 total credit hours: 4 for Part One (Theory); 4 for Part Two (On-Site Practice)

Dates: June 21-July 12, 2020

Location: Dublin, London/Oxford, Paris

Faculty Leader Dr. Barbara Mossberg, Clark Honors College Professor of Practice

UO Project Coordinating Team: Clark Honors College, GEO (with London GEO)

**THE GENIUS OF STUDY ABROAD:
REVOLUTIONARY IMAGINATION**

Dr. Barbara Mossberg, Professor of Practice
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SEGMENT ONE: THE THEORY

TRAVEL AS TRANSFORMATIONAL LEARNING

COURSE DESCRIPTION

“I went to the woods because I wished to live deliberately”—
Henry David Thoreau

“When I went to Venice I discovered quite simply and incredibly that my dream had become my address”—Marcel Proust

“I have known it all, already”—T.S. Eliot, “The Love Song of J. Alfred Prufrock”

“We had the experience, but missed the meaning”—T.S. Eliot, *Four Quartets*

“The pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to.”—Alain de Botton, *The Art of Travel*

It’s all about the mindset: and that is what we are going to develop through studying study abroad as a way of learning that is called “genius.” But it’s about the destinations as well: how can these places generate our own imaginative travels of understanding, recognition, and perception?

This is the first segment of an intertwined program of theory and practice of study abroad as a way of personal and intellectual discovery, learning, and growth.

How does one prepare for a trip that will shape your life and thinking in new ways? Before we set foot in a foreign land, we pack our mental bags with practical theory: how to get the most out of the study abroad experience, doing it the way our exemplars did—that is, writing and reading to prepare for the chaos of not knowing, the challenges that lead to transformational learning and new thinking.

Then we put theory into practice, as we recreate the experience of people whose vision across the disciplines and cultures changed our world; we walk in their footsteps as they learned and worked in London/Oxford and Paris, transformed in

their ways of thinking not only by being in a new culture, but being new themselves.

Study Abroad Can Be the Agency of Transformational Learning

“Make it new”—Ezra Pound

“There is nothing people hate so much as a new experience”—D.H. Lawrence

The theory: Challenged in a different environment where one does not know it all, one can become new and different to oneself; such change leads to new thoughts and possibilities for what can be created and known. In this course, we learn from models across disciplines how study abroad can be the agency of transformational learning. Examples of creative genius in science, architecture, literature, philosophy, and arts that transformed how we see our world, think about it, express it, and live in it, reveal the learning that occurs from culture shock, placing oneself in a foreign culture not only to experience others as “foreign” but to be experienced as foreign oneself. As people perceiving strangeness inside and out through the study abroad experience, self-knowledge and worldliness become inextricably related.

We recreate the ways exemplars conceived and negotiated their travel and time in a foreign place by reading travel accounts, philosophy, and journals, learning about various ways to make journals agencies of significant learning and discovery, and other ways to develop appreciation and insight as a response to one’s environment. We study the ideas, as Thoreau said, in living “deliberately,” by going “away.”

Ezra Pound commanded, “Make it new.” D. H. Lawrence reflected, “There is nothing people hate so much as a new experience.” Being *a stranger in a strange land*: writers experience it as cognitive catastrophe, deus ex machina, and explore the degree to which it is even possible to have a “new experience” after all—even as we see them developing new ways to think. Pound and Lawrence who each are writing travelers express the challenge and opportunity of being in a new place. In studying writers who document both the struggle to perceive and experience newness, and the motivation to make something “new,” we learn the theory of learning itself. Studying self-reflective documents of discovery by “geniuses” in multiple fields is formative in providing a foundation for our own engagement with Dublin, London/Oxford, and Paris, when students build on this research and analytical work by keeping a journal of “continuous exploration,” observation, and engagement, literally walking in the shoes of the exemplars who model the results of “study abroad.”

Curricular Grounding: a set of common academic readings organized by progressive units; they will be referred to in lectures and assignment prompts throughout the two courses.

Based on *A Reader for Transformational Learning: Theory and Practice*, an anthology of

theory articles on “seeing with new eyes” from multiple disciplines, developed for this class (cultural anthropology, landscape architecture, art, psychology, education, linguistics, and humanities), analysis and reflection on the role of exposure to difference in creativity and discovery, and the role of a multicultural, interdisciplinary environment in new learning.

Unit One: The Possibility of a New Experience

Alain de Botton, *The Art of Travel, How Proust Can Change Your Life*

Mary Catherine Bates, *Peripheral Vision*

(an anthropologist, daughter of Margaret Mead, discusses the role of proximity to difference, not only in living in a different culture, but the influence of immediately adjacent different cultures).

Vernon Watkins, “Yeats in Dublin” and W.B. Yeats, “Easter, 1916”

Barbara Mossberg, “And Where You Are Is Where You Are Not—The Difference Difference Makes,” *The Fulbright Experience: 1948-1992*

Excerpts from Ray Bradbury, *Martian Chronicles*, Anne Tyler, *The Accidental Tourist*, T.S. Eliot, *Four Quartets*, Apsley Cherry-Garrard, *The Worst Journey in the World*, Nathanael Hawthorne, *The Scarlet Letter*

Unit Two: The Opportunity in a New Experience

Gertrude Stein, *Paris, France, An American in France, Picasso: a cultural history of expatriates in London/Oxford and Paris*

A stroke, the view of earth from space, being “lost:” Excerpts from astronauts, neuroscientists, physicists, and interdisciplinary scouts and forward observers-- Marcel Proust, Ralph Waldo Emerson, Story Musgrave, Richard Feynman, Johann Wolfgang von Goethe, Jill Taylor

Unit Three: Talking the Walk of a New Experience

Excerpts from Journals: *The Journals of Henry David Thoreau, 1837-1861*); *The Unpublished Journals of John Muir*; Martin Luther King, Jr.; Winston Churchill, Eleanor Roosevelt, Wangari Matthai

Ralph Waldo Emerson, “The American Scholar,” “Self-Reliance,” “The Poet”; Henry David Thoreau, *Walden*, “Walking,”

Units Four-Six: Walking the Talk of a New Experience

Journal excerpts on the art of observation and attention for science and discovery include: Charles Darwin, Einstein, Beethoven, Mark Twain, Thomas Jefferson, Alexis de Tocqueville; excerpts on training the mind for translating experience into meaning:

Virginia Woolf, Anais Nin, Franz Kafka, Oscar Wilde, W.H. Auden, Madeleine L'Engle, Sylvia Plath

Units Seven to Ten: “. . . to taste life twice”

Readings from writers and thinkers who developed new ways of understanding and representing experience as a result of study abroad, including Alfred, Lord Tennyson, Anais Nin, Marcel Proust, W. D. Howells, Mark Twain, T.S. Eliot, Ezra Pound, W.S. Merwin, Robert Graves, Thomas Merton, Ralph Waldo Emerson, Hemingway, Gandhi, the Romantics, Goethe, Leonardo da Vinci, Tolstoy, and—metaphorically--Nelson Mandela and Emily Dickinson.

Course work is described below:

Summary

- Discovering One’s World Through Writing and Text: An Observer’s Journal
 - What kinds of journal writing express and develop one’s own way and purpose of keeping a journal as an intellectual and literal explorer?
 - The student’s journal chronicles your reflection and analysis of the works we study. Prompts, exercises, course meetings, and writing experiments help students engage with the journals of “genius” in diverse fields and imaginative works, leading to greater reflection and insight about the usefulness of a journal for kindling and sustaining “revolutionary imagination” and an experience of our world as Wonderland.
- Guest Course Exemplar *Genius Loci*
 - Alain de Botton
 - Major texts that students will engage with include:
 - *The Odyssey*
 - *Canterbury Tales*
 - Emerson’s Essays
 - *Walden*
 - *Alice in Wonderland*
 - *How Proust Can Change Your Life*
 - *The Art of Travel*
 - Course thematic texts:
 - *Gulliver’s Travels*
 - *Journey to the Center of the Earth*
 - *A Tale of Two Cities*
 - *The Hunchback of Notre Dame*
 - *The Horse’s Mouth*
 - *Cyrano de Bergerac*
 - *Don Quixote*
 - Course preparatory texts for productions abroad:
 - *The Importance of Being Ernest*
 - *Lettice and Lovage*
 - *Picasso at Lapin Agile*
 - Engaging with a text as an experience in and of itself, and writing about one’s own experience observing and interacting with the natural and “made” environment(s), students create as well as record learning.
 - The final portfolio journal for each student documents this process of self-discovery and continuous exploration as life-long learners. **DUE TBA,**

2020

- Individualized Original Research Project: Transformational Learning
 - In this assignment, students identify and research a discovery or invention of a new way of seeing and understanding the world that is personally meaningful in your own studies and field, and consider the possible role of journal keeping—and study abroad—that led to this new learning. **DUE TBA, 2020**

- A Genius Exemplar
 - Students will each choose an Exemplar of a figure in your field who developed and/or expresses new thinking and revolutionary imagination, literally or imaginatively, in Dublin, London/Oxford and/or Paris. Students will identify and research this figure, and develop a map of the figure's "journey" that will guide your own on-location studies. Based on the map, students develop a To Do List identifying the places you will go to walk in the paths of genius. **DUE June 21, 2010**

PART ONE: TRAVEL AS TRANSFORMATIONAL LEARNING

Reading, Written Work, and Learning Outcomes

Work, Unless Specified Otherwise, to be completed following the travel component of the program, which will be at least four weeks after study abroad; Journal and Exemplar work reviewed for feedback in pre-departure conferences June 2020, and again the week of June 22-26, 2020, culminating with a conference the week of June 29-July 3, 2020.

- **Departures: Discovering One's World Through Writing and Text: An Observer's Journal**, 50% (This includes your Bench project, responses to questions in this booklet regarding the readings, and assignments and prompts sent to you by email. This also includes tests of various forms on the readings.)

- **Mapping Genius Project**, 25%. Oral Presentation of Exemplar (Written/Media Documentation), Research Paper, and Map (due July 6, 2019, at outset of on-site travel; final version due at end of course September 2, 2019, turned in as part of your Portfolio)

Through the Magic Mirror Looking Glass: Individualized Research
Illuminating Your Learning Path

- Identify and research a "Genius Exemplar."

Your Exemplar is a personage (historical, mythic, literary, legend,

- contemporary) who has made a leadership difference in his/her world, achieving something you value and admire, who has done “study abroad”—whose learning journey engages with the actual or imaginary Dublin, Oxford, London, and/or Paris. (Your biographical research to be turned in, min. 10 pp., plus bibliography/sources.)
- Narrative Structure Guidelines:
 - Tell why you chose this Exemplar in terms of your major, and career and life interests and goals.
 - Consider your Exemplar’s formal and informal education and experiences that led to the kind of achievements and learning that are important to you, your world, your goals and values, and how you wish to live your life.
 - How important was knowledge and experience of “foreign” places, and specifically, our program cities, to your Exemplar?
 - To what extent is your Exemplar interdisciplinary?
 - What qualities distinguish your Exemplar’s achievements?
 - What do you perceive in your Exemplar’s story of relevance to your own life?
 - Make a map of your Exemplar’s significant places in terms of educational experience and learning. In course time dedicated to individual research, with map in hand and mind, you will be tracing your Exemplar’s literal footsteps, walking on his/her path as you identify key moments and places in his/her journey to become and do what you feel matters to our world.
 - Make a To Do list in which you map out your destinations as you follow in your Exemplar’s footsteps. (due 6 July 2019)
 - You will track what you learn from this exploration in your journal in Part Two, and at the end of the course, as part of your final portfolio journal, you will reflect on what you have learned in the process of engaging with your Exemplar.
- The Roots of Revolutionary Imagination Research Paper (10 pp.), 25%:
In this assignment, students consider a discovery, invention, practice, or creation that is personally meaningful in your own studies, field, and life. You will investigate its history, and the role of “revolutionary imagination” in generating this new way of thinking and acting. In this research, you will consider the role of reading and writing, and journal keeping—and study abroad—that led to the inspiration and leadership of new learning and expression of revolutionary imagination. (due September 2, 2019)

Preparation for Course Two in films, plays, and staged readings:

Alain de Botton, *How Proust Can Change Your Life*, *The Art of Travel*
Chaucer, *Canterbury Tales* (Prologue)
Cervantes, *Don Quixote*
Edmund Rostand, *Cyrano de Bergerac*

*Sir Peter Shaffer, *Lettice and Lovage*
*Steve Martin, *Picasso at Lapin Agile*
(recommended: Victor Hugo, *Les Miserables*)
Charles Dickens, *A Tale of Two Cities***
(recommended: Shakespeare, *The Tempest*)
Jonathan Swift, *Gulliver's Travels*
Joyce Cary, *The Horse's Mouth*
*Oscar Wilde, *The Importance of Being Ernest*
Lewis Carroll, *Alice in Wonderland*
Homer, *The Odyssey*

- and excerpts from James Joyce, *The Dubliners*, *Portrait of the Artist as a Young Man*, Tennyson's *Ulysses*, and poetry of W.B. Yeats, Sylvia Plath, T.S. Eliot

*Do not read until we are on location!

** Read enough so that you can finish it on the plane and Dublin airport!

Learning Outcomes: Students will acquire a theoretical framework for study abroad as a principle of transformational learning. Students will practice reflection and analysis as tools of observation and discovery for science and environmental knowledge, language and art, leadership and design. Students will learn from the observation and literary practices of leaders, scientists, artists, and philosophers who have “revolutionary imaginations”—game changers that changed their (and our) world. Students will experience different strategies and modes for journal writing as a way both to capture and to develop knowledge and meaning from new experience and observation; by the time they arrive in the foreign countries, students will have deepened their capacity to write on-location and develop their capacities for new thinking. Based on experimental writing from models across the curriculum, students will develop their own learning style of engagement through a journal that furthers self-knowledge, creativity, and new thinking in their fields. Students will begin exploring through the lens of exemplars’ learning a way of valuing interior and exterior diversity, the experience of “otherness,” being both “other” in a different culture, and experiencing otherness. Students will gain a model and methodology of analysis and reflection with which to deepen perception, appreciation, and critical thinking about one’s environment. Students will develop research and visual mapping of creative development for greater knowledge of the roots of leadership across disciplines and fields.

Grading Measures: Student and Course Objectives

“Try to be one of those on whom nothing is lost”—Henry James

Henry James, an Exemplar who crossed the Atlantic for his own study abroad, walked his talk. James’ dictum is our program anthem and MO, our criteria for success: trying to get the most out of every situation and opportunity—that is, learning. This is my vision of

you on this program.

This program takes you exceptionally seriously as a student. Students have been selected for this program based on a record of singular academic success and motivation, initiative, discipline, responsibility, and ambition. The program is designed to further your aspirations, to enable you to take seriously your ambitions towards your academic and life goals; it is a structure in which you can put your whole selves to make it work best for you. Assignments will be tailored to leverage each student's goals. Towards earning your grades and achieving your learning outcomes, students will be asked to discuss your learning goals and strategies in our individual conference meetings. In all cases grades will reflect your hard but joyous, joyous but hard work of engagement with our courses.

Grades for Part One include your written and project work (100% of total grade); grades for Part Two include your written and project work (80%) and participation in and contribution to our active learning community (20%). The earnest energy, commitment, dedication, and spirit you bring to our learning community are critical for everyone's success. The attributes that are considered for your grade in this aspect are evidenced in effort, enthusiasm, commitment, respect for yourself as a serious learner, support for your fellow journeyers, and earnest engagement in the program itself.

The Journal in both courses is the main learning tool and evidence of learning. It will be evaluated for effort (how often entries are written, substance of entries, experiments with forms of response to your environment and your looking within), evidence of stretching and challenging yourself academically as you engage practitioners of new thought, and development—your progress as a learner self-consciously increasing your capacity to experience, see, savor, understand, articulate, and enjoy our world—and your own way of being in it. Your final entries will be a meta reflection on your own development as a writer and thinker translating new experience into new thought. The success of the program—my grade as your professor—depends on your enjoyment and respect for how far you can get when you put your mind to it. I will work with you closely to help you achieve your goals, and do everything I can to inspire and support you on this journey. I have great belief in your vision of where you want to go, and it is my honor and pleasure to be with you cheering for you on this journey.

Sincerely,
Dr. B

**THE GENIUS OF STUDY ABROAD:
REVOLUTIONARY IMAGINATION**

SEGMENT TWO: THE PRACTICE

Dr. Barbara Mossberg
Professor of Practice, Clark Honors College, University of Oregon

“I went to the woods because I wished to live deliberately”
—Henry David Thoreau

In the practice of transformational learning, we will see for ourselves what generates “genius” in study abroad. What for Thoreau served as the agency of his growth--“the woods”--for many artists, scientists, architects, and philosophers, whose work changed our minds about what could be said and expressed and known: this was Dublin, London/Oxford, and Paris. These locations are studied as metaphor, both in their historic role as people encounter and experience difference, and in the illustration of the interdependence and cross-cultural effects of proximity in “mirror” societies.

DUBLIN June 21-26, 2020

But yet she holds my mind/With her seedy elegance, with her gentle veils of rain / And all her ghosts that walk / And all that hide behind / Her Georgian facades. . . /The lights jig in the river/With a concertina movement/And the sun comes up in the morning/Like barley-sugar on the water/And the mist on the Wicklow hills..

—Louis MacNeice.

I will arise and go now, and go to Innisfree/. . . I will arise and go now, for always night and day/I hear lake water lapping with low sounds by the shore; While I stand on the roadway, or on the pavements grey,/I hear it in the deep heart’s core.

--W.B. Yeats

He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and wilful and wildhearted, alone amid a waste of wild air and brackish waters and the sea-harvest of shells and tangle and veiled grey sunlight and gayclad lightclad figures of children and girls and voices childish and girlish in the air.

--James Joyce, *Portrait of the Artist as a Young Man*

OXFORD June 26-July 1, 2020

*And that sweet City with her dreaming spires
She needs not June for beauty's heightening--*

--Describing the view of Oxford from Boars Hill, Matthew Arnold, *Thyrsis*, 1866

LONDON July 1-7, 2020

Why, Sir, you find no man, at all intellectual, who is willing to leave London. No, Sir, when a man is tired of London, he is tired of life; for there is in London all that life can afford.^[SEP]

— Samuel Johnson

PARIS July 7-12, 2020

We'll always have Paris

—Humphrey Bogart, *Casablanca*

If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast.

— Ernest Hemingway, *A Moveable Feast*

THE GENIUS OF STUDY ABROAD

REVOLUTIONARY IMAGINATION

INCUBATING GENIUS IN SCIENCE, ARTS, POLITICS, AND CULTURE

Through the practice of international education, in self-styled study abroad, artists, scientists, scholars, and activists were drawn to, and inspired and influenced by, the interdisciplinary hubbubs that Dublin, London/Oxford, and Paris represented. Recreating their experience, we “study abroad” to investigate how a vibrant interdisciplinary and cross-cultural learning community impacts creativity, as the human imagination develops new ways of conscience and consciousness, in thinking, seeing, and representing our world.

Whether tragically in London with Charles Dickens’ *A Tale of Two Cities*, or Paris with Victor Hugo’s *Les Miserables*, or comically in Chaucer’s *Canterbury Tales* or Irish Oscar Wilde’s *The Importance of Being Ernest*, or Oxford’s Lewis Carroll’s *Alice in Wonderland*, characters go to and fro as a necessity of the mind’s vital freedom. The characters reflect the lives of their creators. For writers, scientists, architects, and artists who went between London, Oxford, Dublin, and Paris, study abroad brought transforming changes of vision. Sir Christopher Wren leaves Oxford to visit Paris, resulting in a revolutionary vision for London’s cathedral. Frederick Turner gets on a ferry and paints light in a revolutionary new way. James Joyce, leaving Dublin for London and Paris, remakes the English language and Dublin becomes the site of a new odyssey.

Our program's students will recreate this flow as we examine side-by-side interactive cultures, with distinct languages, histories (sometimes as tragic enemies), architecture, and cultural ethos. Walking in the footsteps of those who did a "study abroad" in Dublin, London, Oxford, and Paris, shadowing genius, illuminates how the mix of cities incubates creativity—travel itself as a meeting place of *genius loci* in new literature, science, arts, and thinking about society and humanity itself.

DESCRIPTION OF COURSE TRAVEL: Hang On to Your Hats

Let us go, then, you and I . . .—T.S. Eliot

*In from the silent winds of timelessness,
In from thicket of cloud and stalks of rain,
The lone seagull came.*—Michael Haggerty

Over and under seas and pond and islands and land:

We arrive like a seagull, from the air, don our caps, and leave Dublin to infamous seagulls' cries and Irish Sea spray as the waves splash; from Holyhead, we arrive in Oxford by coach (imagine derby hat and Oxford shoe?), trodding like pilgrims on cobbled streets with jeweled hats and scarves, and leave for London's Victoria Station (tophat) by motorcoach; we punt on the Isis (Thames) to the picnic spot where *Alice in Wonderland* was created, and leave London by foot and train to St. Pancras, to go under the English Channel, Eurostar Chunnel flying beneath the sea at 186 mph, arriving in Paris' Gare du Nord (take out your Humphrey Bogart/Ingrid Bergman hats). We fly out of Paris like Gertrude Stein's "pigeon on the grass, alas."

PART ONE: DUBLIN

In a high-tech start-up town founded by Vikings, where walls are a thousand years old, archeological sites and famous icons of legend provide a backdrop for a drama on the world stage about struggle for cultural survival and triumph: the city's 100th anniversary of Ireland's revolution for independence, and programs celebrating this year's UNESCO's City of Literature, as some of the most famous and innovative writers in English provide language for revolutionary imagination in how we see each other, nature, and the meaning of human existence. In this dynamic setting, we'll begin our course theme of the role of interdisciplinary and international "study abroad" with citizens enacting revolution in costume on the streets, and staging our own version of an Oscar Wilde play, *The Importance of Being Ernest*, set in London, concerning the necessity of moving back and forth between cultures to preserve one's freedom of mind and action; Wilde's life of exiles in Dublin, London, and Paris is a lens into a who's who of famous Dublin writers. We'll see artist and author Joyce Cary's *The Horse's Mouth* starring Alex Guinness, also set in London, and learn about the meaning of being Irish in his world, and the worlds of James Joyce, W.B. Yeats, Oscar Wilde, Jonathan Swift, Gerard Manley Hopkins, Sean O'Casey, and others. We'll hear Irish music, go the famous Abbey Theater founded by Yeats, the beach where Joyce's "Portrait of the Artist as a Young

Man” is “alone and free and near to the wild heart of life,” the sites visited by Leopold Bloom in *Ulysses*, including Sweny’s Pharmacy, the pubs, the city’s recreation of the 1916 uprisings, with everyone in period dress, the whiskey and beer factories, dramatic historical sites, river, bridges, parks, lakes, strand, National Gardens, Museum, and 1831 Zoo.

Then we do what our Exemplars did: amble stylishly up a gangplank for a ferry over the Irish Sea to Holyhead, board a coach, pass castles and coastline, and arrive on the British Isles, on our way to Oxford, driving up to the architectural dignity and splendor of 1500s St. Edmund’s College—and yes, those are croquet sets on the lawn, and we can play!

PART TWO: OXFORD and LONDON

We visit Oxford as a microcosm of a “the tale of four cities,” for lectures and seminars about interdisciplinary creativity manifest in the arts. We retrace the routes of the writers, thinkers, leaders, and others who trod the cobblestone streets, studied in the libraries and halls, including a lecture on expatriate culture as genesis and nurturer of genius. We will take opportunities to attend lectures and performances, including in a Q & A at Oxford Playhouse.

The Oxford Curriculum

In our stay in Oxford, we focus on innovative brilliance across disciplinary and national lines, as we learn about Oxford-trained Sir Christopher Wren’s work inspired by a visit to Paris, including Oxford’s own Sheldonian Theater, as well as the pioneering architecture of St. Paul’s Cathedral. We learn about Apsley Cherry-Garrard’s background as a writer explorer for “The Worst Journey in the World.” We see Lewis Carroll’s linguistic/mathematical background and the emergent field of photography and ways of thinking and thought for *Alice in Wonderland* and punt on the Isis (Thames) river stretch on which he composed *Alice*. At the Botanical Gardens we see Tolkien’s tree, and at the Bodleian Library we see carvings of the characters. Lectures, readings, and tours include pioneering literary figures using new technologies, media, and scientific knowledge in their work, including Geoffrey Chaucer, Shakespeare, William Blake, Percy Bysshe Shelley, Mary Shelley, Joyce Cary, Charles Dickens, T.S. Eliot, Ezra Pound, and Virginia Woolf, for new insights on freedom, creativity, and social progress in human rights and advancement. We have special focus on visionaries studying and based in Oxford. We will connect the architectural studies of William Turner (who asked to be buried at Wren’s St. Paul’s Cathedral) as “painter of light,” and the Paris and Louvre-based artistic technologies that “in turn” pioneered Impressionism such as Monet’s Water Lilies and abstract art movements we study in Paris.

Lectures and riverside reading include pioneering literary, musical, and artistic engagements with the landscape, based on international, classical, and Renaissance studies, with T.S. Eliot, Kenneth Grahame, Edmund Spenser, Handel, Mathew Arnold, and Walter Pater. Lectures are interspersed with tours of St. Paul’s Cathedral, the Thames and Oxford river culture (with Pitt Rivers Museum, Oxford Museum of Natural History,

and Museum of History of Science), and possible field trip to the Lake District and its role inspiring new civic thinking in how and why to preserve earth habitat. Our course can include a visit to Oxford University Press, for a preview of the next innovations in interdisciplinary, international thinking. We leave the hallowed halls for a coach to London (our own Bunburying), and arrive more or less like Paddington at Paddington Station with a sign around your neck, “feed this [student].” Only WE arrive at Victoria Station, right out of T.S. Eliot’s “Cats.” Tea and scones await.

Enlarging, Enlivening, Enlightening: The Three E’s

How can we live life not as “accidental tourists,” but “deliberately,” going to a new place to develop new eyes? As we arrive in London, from the spray-splashed ferry, and cobblestones and high walls, we recreate a pathway that artists, scientists, and social thinkers took to see the world. Something about London inspired the desire to “think globally,” and explore the world’s knowledge to discover innovative ways to create, express, and live.

We set the stage for our course first with Chaucer’s *Canterbury Tales*, with each of our own “tales,” our stories, told in the same tavern site in Southwark’s Georges Inn, (near the London City Hall, overlooking the City) as Chaucer’s pilgrims started their own journey; then, literally, with the knighted Peter Shaffer’s play, *Lettice and Lovage*, which introduces our theme of interdisciplinary and international experience as incubators of genius. Shaffer argues for an appreciative and informed way to view and appreciate our surroundings. In what Shaffer calls the tamping down of all that is “mere,” to rouse an extraordinary response to what we experience, his heroine tour guide scholar is eccentrically devoted to imparting knowledge about our environment that “enlarges, enlivens, and enlightens.” His play, an argument for why (and how) to appreciate and preserve cultural history, represented by London’s historic architecture, taking up the case for knowledge of Shakespeare, medieval culture and history, and contemporary London landscape politics, lays the groundwork for a tour of historic London (the good, the bad and the ugly). The stage set, we begin our study of genius expressed in multiple formats, with research investigations of London through the lens of the play, including a visit to the “Preservation National Trust” house, Osterley House, featured in the play, the Tower, the urban core, and diverse neighborhoods.

Aware of being in Exemplar Alain de Botton’s setting for his School of Life, we explore cultural centers, public murals, museums, architectural installations, river life, and places where “genius” exemplars got their inspiration. Our exploration includes the Royal Geographical Society, Victoria and Albert Museum, Tate Gallery, Tate Modern, National Gallery, British Museum, the National Theater, Barbican Center, Covent Garden, Hyde Park, the Tower, Thames, Westminster Cathedral, the “Eye,” and literary London).

Each lecture and field trip is integrated with learning about the history of how the actual landscape and architecture serve interdisciplinary imagination, and new cultural ways to understand the human imagination of Truth and Beauty, social justice, citizen responsibility, and freedom. Our London Exemplars include Chaucer, Shakespeare,

Blake, the Shelleys, Wren, Turner, T.S. Eliot, Virginia Woolf, Winston Churchill, Joyce Cary, Sylvia Plath, and Sir Peter Shaffer.

At the same time as playwright Steve Martin imagines the Spanish Picasso and German Einstein in Paris theoretically rounding and sounding off at Paris' Lapin Agile, modeling the cross-cultural and interdisciplinary intersections of art and science for creativity, in 1906 German Rudolf Steiner is in London addressing the Second Annual Congress of the Federation of European Sections of the Theosophical Society on "The Spiritual-Scientific Basis of Goethe's Work." Goethe's legacy models the creativity across disciplines in arts, humanities, and social sciences, and cultures, including a translation of a French play on a dialogue much like *Picasso at Lapin Agile*.

As we anticipate going to Paris, when our course like a Dickens hero crosses the English Channel, we explore London as a mirror to Paris, a city drawing to it people from around the world to celebrate and create new thinking from the intersection of disciplines relating to the public sphere: public policy, war and peace, and literature. In lectures, theater, libraries, museum visits, cultural and science centers, and walks and tours of historic places, we will explore examples of interdisciplinary creativity.

The fusion of arts and sciences, conscience and consciousness, in literature, architecture, art, environment, and civic life: it all comes together in lectures, seminars, academic resources, field trips and tours based in the oldest "study abroad" learning community in the world.

ON-SITE UNIT FEATURES

River Cultures. Literary walks, first in Dublin (Liffey), Oxford (Isis/Thames), and London (Thames). Preparatory readings and study for the walks include William Blake, and the artist Joyce Cary's novel *The Horse's Mouth* (based on Blake's poetry), which celebrates the Thames (Isis) and its poetry from the innovative artist's point of view. (In Paris, we will recreate these walks along the Seine and its role in literature and history.)

Civic Life. We will walk through neighborhoods and squares recalling life and politics of the City through history, with special emphasis on the Tower and other historic architecture featured in literature, famous literary squares and parks.

We will see Shakespeare (*As You Like It* at The Globe and one in Oxford), and review *The Tempest*, discussing the intersection of politics, history, art, psychology, and sciences, as well as the cross-cultural mindset in Shakespeare's work (including recent theories of Shakespeare's true identity based on the alleged author's experience in France).

Lectures and tours include St. Paul's Cathedral (Sir Christopher Wren), Interdisciplinary International Exemplars, Irish Writers and Expats, Bloomsbury and the Virginia Woolf community, the world of reform-minded Charles Dickens, and the innovative work of William Turner, William Blake, and Joyce Cary.

As you process your study abroad, through journal, and reflective essays, annotated bibliography, and other work, weekly tutorial conferences will consider how these may be focused or developed into a further research project, thesis proposal, or graduate work.

PART THREE: PARIS

A Bouquet of Rooftop Views of the Revolutionary City of Light and Enlightenment

MEET ME AT CAFE LAPIN AGILE!

Who better than Goethe, scientist, poet, philosopher, playwright, to explain the draw of Paris as an interdisciplinary hub?

"Now, think of a city like Paris," Goethe told Eckermann, bemoaning the "isolated, miserable sort of life" of the intellectual. In Paris are "all of the leading minds of a great kingdom all together at the same spot, mutually instructing and advancing one another through daily contact, conflict, and rivalry." Whereas, for example, leading German intellectuals are scattered—"one in Vienna, another in Berlin, another in Königsberg, another in Bonn or Düsseldorf, all fifty to a hundred miles away from each other, so that personal contact and personal exchange of ideas count as rare events," in Paris "the best from the realms of nature and art from throughout the world lies open for daily inspection," while "every passage over a bridge or a square recalls a mighty past" and "every street corner has evolved into a piece of history." It is a city where "men such as Molière, Voltaire, Diderot, and the like have kept up a current of intellect such as has not been found in a single spot anywhere else in the entire world."

At the dawn of the 20th century, creative minds around the world gathered in informal Paris cafes to respond to, share, and develop new ways of thinking about the universe and our role in it. Throughout history, Paris was a place people converged to work out imaginative solutions to human problems and possibilities, from war and peace, including the American Revolution and French Revolution, human rights, nature and civilization, to perceptions of how the world works and what is at stake in such knowledge. The roles of scientist, artist, educator, philosopher, and social activist, were fused in cross-cultural, international, cross-disciplinary creativity. The resulting art and science changed the way we think and value, with profound implications for the conception of human destiny and responsibility for our world.

Philosopher/musician Steve Martin wrote a play to describe the role of Paris as an intellectual incubator based on historical events of the early 1900s, *Picasso at Lapin Agile*, wherein Picasso and Einstein face off on who was more important to the 20th century (Elvis wins the debate). This play literally sets the stage for continuing our program in Paris.

Lectures and field trips are organized around the concepts introduced in the play *Picasso at Lapin Agile*, a philosophical inquiry into the influence of science, art, and music: the integration of disciplines at the heart of creativity, invention, and knowledge.

Using Paris (and the still-existing Procope and Montmartre café Lapin Agile) as the setting and theme for a global understanding of how interdisciplinary collaboration

generates creativity and profound cultural evolution, this program integrates interdisciplinary lectures on literature, history, arts, science, and politics, field trips to the places where these historic happenings took place, and experiences that nourish interdisciplinary learning a la Einstein, Picasso, Gertrude Stein, Monet, Matisse, Leonardo da Vinci, Emerson, Benjamin Franklin, Voltaire, Moliere, Proust, Hemingway, Sisley, Renoir, Georges Braque, Chagall, Edith Piaf, Stendhal, Victor Hugo ("Les Mis"), Josephine Baker, Strindberg, Wagner, Trotsky, Nureyev, Oscar Wilde, Salvador Dali, van Gogh, Goethe, Louis Pasteur, Marie Curie, and other central figures in movements and innovations that change the map of human history. We'll begin at Café Procope, rue de l'Ancienne Comedie, birthplace of the Encyclopedie, and oldest café in Paris (begun in 1686 by Sicilian chef Pocopio Cuto, hub of the artistic and literary community in 18 and 19th century Paris, originating as a lemonade and coffee stand. We'll be in the company of Voltaire (who drank forty cups of coffee a day, with chocolate, and said, "Ice cream is exquisite. What a pity it isn't illegal."), Diderot, Condorcet, La Harpe, Benjamin Franklin, John Paul Jones, Jefferson, Alexander von Humboldt, and Rousseau, a place—like Café Lapin Agile--where writers, musicians, poets, philosophers, revolutionaries, statesmen, scientists, dramatists, and literary critics met. And it was here that the Phrygian cap, symbol of Liberty, was first displayed for the Revolution.

Paris invites gazing. It invites many perspectives, from sewers below ground (yes, there is an underground tour) to the birds'. We saw these recreated in *Les Mis* and *Phantom*. We are based at the Generator, which has a rooftop terrace where we convene. In students' free time, there is the Pompidou Center, the intersection of technology and culture, including architecture, art, design, engineering, popular culture; both the building and its contents celebrate the revolutionary imagination that challenges traditional ways to conceive and express and create. From its external escalator to its roof, there are extraordinary views to match the artwork and amazing installations inside. Similarly, the Picasso Museum also offers rooftop perspectives. Then as a group we look out over the city from Sacre Coeur in Montmartre, the Eiffel Tower, Notre Dame Cathedral, and Musee D'Orsay—just as in the *Phantom*, peeking from behind the gargoyles at the panorama below.

Morning and afternoon lectures employ *en scene* locations, the actual Cafe Lapin Agile, in Montmartre (with the Ecological Garden Education Center, and the Montmartre Park Amphitheater), the Tuilleries Gardens, Luxembourg Gardens, Café Rostand (for our Cyrano), and *sous le tour d'Eiffel*.

Field Trips to Intellectual and Historic Centers for Interdisciplinary Significance, include lectures on exemplars of revolutionary imagination, the disciplinary intersections between arts and sciences that created the works, structures, and ideas we are seeing. In each case we connect people's learning to the celebrated cultural artifact.

L'Orangerie, housing Claude Monet's Water Lilies, which played a role in the new Impressionism, which in turn gave scientists a way to understand the quantum properties of light on water which in turn played a role in discoveries of emergent sciences in complexity, consilience, and chaos theories relating to whole dynamical non linear

systems. We see the roots of the scientists' "study abroad" experience in exposure to arts in Paris across media. Then we cross the river to the old train station, now transformed into Musee D'Orsay, for an exhibition of many of the world's most famous examples of revolutionary imagination. From the roof, among the gargoyles, we recreate the scenes from *Phantom of the Opera*, our second-to-last view of Paris from the air.

Group and Individual Research:

The Louvre Museum, including Leonardo da Vinci (engineer, inventor, artist, scientist): illustrating knowledge across time, cultural boundaries, and disciplines.

L'Orangerie, built for Monet's (Exemplar) Water Lilies, influencing not only artists in the new Impressionism, but scientists, as in the emergent chaos theory and studies of light.

Musee Picasso, which displays how emergent science influenced breakthrough artistry, and intersection of classical arts deconstructed through a revolutionary imagination.

Eiffel Tower, the intersection of engineering, art, design, public policy and politics, popular culture, and exemplar of the revolutionary thinking, like Matisse's art, Stravinsky's music, Stein's poetry, that resulted in outrage and scorn: "To bring our arguments home, imagine for a moment a giddy, ridiculous tower dominating Paris like a gigantic black smokestack, crushing under its barbaric bulk Notre Dame, the Tour de Saint-Jacques, the Louvre, the Dome of les Invalides, the Arc de Triomphe, all of our humiliated monuments will disappear in this ghastly dream. And for twenty years ... we shall see stretching like a blot of ink the hateful shadow of the hateful column of bolted sheet metal"—a response to revolutionary imagination, a common fate of genius and creativity.

Notre Dame Cathedral, inspiration to literature, science, and architecture (including across the pond to the work of Sir Christopher Wren). We see Notre Dame Cathedral, itself a product of revolutionary imagination, in history and meaning in public imagination, including Victor Hugo's *The Hunchback of Notre Dame*.

Musee D'Orsay, house of the breakthrough experiments in perception and architectural environment, converted from a railway station. How do we travel now, in this building?

Luxembourg Gardens, and 27 Rue de Fleurs, where Gertrude Stein's famous salon brought together artists, writers, philosophers, and other creators—site of our lecture and field reports for final projects, amidst "pigeons on the grass, alas."

Pigeons on the Grass Alas: Literary Walking, Parks and River, from Rue Goethe to Avenue Victor Hugo, places the writers lived and walked and ate in and wrote about (Gertrude Stein's words as an example of transatlantic and study abroad interdisciplinarity in arts and science).

Guided Historical Walks, where history happens and is commemorated, including Quai Voltaire (Wagner, Sibelius, Wilde, Voltaire), Notre Dame, Opera House, Place de la Concorde (including a lesson on the guillotine), famous bookstores that were meeting places, famous cafes in history (what was said, written, and done, and at the end of the day, what had changed in world history)

Cite des Sciences: Exploration, science and technology, design, music, and art converge in ways that impact literature and the imagination and global social conscience

Cafe Lapin Agile, former Cafe des Assassins, still going strong as a meeting place of artists, philosophers, and writers

Opera de Paris Garnier, illustrating the fusion of architectural styles and materials inform aesthetics as discovered in emergent physics, including art by Chagall, literature and music (The Phantom of the Opera), and politics.

Goethe Institute-Paris, operating to deepen knowledge and understanding of German culture, through the lens of a key thinker of interdisciplinary topics, from theory of color and light, to nature, to philosophy, to poetry and drama: he influences the development of emergent sciences.

Summer Lectures On the Seine, Tuesdays 7 pm—and the transformation of a riverbank to a beach.

Lectures: Victor Hugo as a Lens: How art, architecture, urban planning, social policy and global politics, literature, and science intersect across cultural and disciplinary boundaries in global history of social justice, freedom, war and peace, and stages in human civilization.

Politics and Global Economics

Beyond Les Mis: The Philosophical and Logistical Establishment of the United States: the role Paris and France played in American founders' work and thinking in support of the emergent nation. (The French influence for Thomas Jefferson, Benjamin Franklin, Thomas Paine, and others, as integrated thinkers and doers).

Lectures also include:

Humanities Beyond the Page: American Writers in Paris: the influence of science, art, architecture, landscape, music, history, and politics, on literature, including Ralph Ellison, Ernest Hemingway, Gertrude Stein, Scott Fitzgerald, William Faulkner, Edith Wharton, e.e. cummings, et. al.)

Inside Icons—and Other Monument(al) Stories: From the Eiffel Tower to Notre Dame to statues of Victor Hugo, the art, science, and politics that went into design that changes the human landscape; what is commemorated; why these persons are remembered in stone, and how their cross-Channel international and interdisciplinary experience made their impact on the world's mind and conscience (including political, literary, artistic, military,

philosophical, and religious leaders)

Optional:

Bus trip to Giverny, where Monet drew from landscape to paint the Water Lilies studies that influenced non-linear dynamical systems (chaos) and other theories of emergent sciences.

Alps—it is said that the transformative experience of English, Scottish, Irish and other world citizen scholars was “study abroad” to the Alps.

READINGS

Hand-outs, a website course commons, and a digital and printable anthology of readings, **The Interdisciplinary Mind, Genius at Large**

Created for this course, provides examples of readings from literature, science, history, and politics documents as course preparation (read and performed en scene, and to accompany fields trips). A recommended list for further reading of program and course themes will be provided. Participants in the program will have the chance to engage with works that are relevant to their specific interests; in the theory part of our course, participants will develop, based on their statement of interest, a customized starting bibliography of works to consult before, during, and after the program, that will be further developed as part of the course learning outcomes.

Theory Framework (building on readings for Theory Segment of Program):

Mary Catherine Bateson, *Peripheral Visions: Learning Along the Way* (an anthropologist's guide to learning, making the most of new cultural terrain)

James Gleick, *Chaos: Making a New Science* (drawing on literature and art, this narrative of the interdisciplinary intersections resulting in emergent science features Paris architecture such as The Opera House to explain the neuroscience and engineering of beauty in theory and practice, as well as the physics and science of some of the art, philosophy, and literature created in Paris)

Jonah Lehrer, *Proust Was A Neuroscientist*, essays on figures in multiple disciplines practicing and innovating in Paris through interdisciplinarity

Peter Gelb, *How to Think Like Leonardo da Vinci*, the interdisciplinary mind-set of creativity, with Paris as a specific backdrop

Alain de Botton, *How Proust Can Change Your Life, The Architecture of Happiness, The Art of Travel*

Writings from T.S. Eliot, Water Pater, Mathew Arnold, Edmund Spenser, Wordsworth, Lewis Carroll, Kenneth Grahame, Einstein, Picasso, Claude Monet, Goethe, Emerson, and Gertrude Stein

[On Sir Christopher Wren] Lisa Jardine, *On a Grand Scale: The Outstanding Career of Sir Christopher Wren* (2003), and Adrian Tinniswood, *His Invention So Fertile: A Life of Christopher Wren* (Oxford, 2001), excerpts from *The Fool's Truth: Diderot, Goethe, and Hegel*, James Schmidt, *Journal of the History of Ideas Journal of the History of Ideas* 57.4 (1996) 625-644.

Epic Framework for Travel As Transformational Learning and Revolutionary Imagination:

Chaucer's *Canterbury Tales*

Dramatic Framework for Revolutionary Imagination:

Steve Martin, *Picasso at Lapin Agile* (lectures and field trip at the actual Cafe, a cabaret still run by the family who was there when Picasso, Einstein, and others used it as their rendezvous to discuss their work; original art from the period is still displayed)

Sir Peter Shaffer, *Lettice and Lovage*, set in London, dealing with medieval, Renaissance, and contemporary culture, history, architecture, and literature.

Oscar Wilde, *The Importance of Being Ernest*

“Novel” Framework for Revolutionary Imagination:

Victor Hugo, *Les Miserables* (and *Hunchback of Notre Dame*)

Charles Dickens, *A Tale of Two Cities* (and selections from *Our Mutual Friend* and *Oliver Twist*)

Joyce Cary, *The Horses' Mouth*

Ernest Hemingway, *A Movable Feast*

Jonathan Swift, *Gulliver's Travels*

Lewis Carroll, *Alice in Wonderland*

Gertrude Stein, *Picasso, Matisse, and Me* [a study of genius], from *The Autobiography of Alice B. Toklas*; and *Paris, France* (a memoir of the role of place in the intersections across disciplines that create innovation and “genius”), *What is Genius?*

James Joyce, from *Dubliners*, *Ulysses*, *Finnegan's Wake*

Marcel Proust, from *In Search of Lost Time*

COURSE CURRICULAR STRATEGIES, OUTCOMES, AND LEARNING
PLAN

All work **DUE Post-trip TBA, 2020**; work will be discussed and reviewed pre-departure, during the trip in dedicated conferences, and in follow-up advising.

An Explorer's Portfolio: What and How Have You Learned?

Learner's Journal. Departures; Arrivals. Students, retracing Atlantic, Irish Sea, and Channel-crossed paths of genius, will both study and keep your own journals (in the places and spaces our study abroad figures wrote), including sketching and arts of observation, focus, and reflection, as well as The Bench Project. Students will read and provide interdisciplinary and multi-disciplinary responses to professorial prompts, literature, art, and other works of revolutionary imagination, conscience, and consciousness. You will be asked to analyze patterns in the Exemplar lectures for a theory of "the genius of study abroad." Sometimes there will be a quiz or test, and you will have a chance to use these to reflect on your learning. You will be asked to consider in what formats your journal can emerge, whether essays, thesis, poetry, art, drama, application letters, op-eds, speeches, grant proposals, publications in your field. Your Journal will conclude with the questions, What did you learn from engaging with your Exemplar by literally following in your Exemplar's footsteps? What could you learn by being in the locations in which your Exemplar learned and expressed revolutionary imagination? What have you learned about yourself as a learner?) This is a hefty, weighty, serious, and generative tome you are writing to take you forward to your life next stages. 30%

Three Applications

1) Letter Home:

This epistolary essay gives you the opportunity to develop a contemporary version of communication with the world that is analogous to how our artist/scholar/scientists developed strategies to notify the world of their thinking, progress, and achievements. Based on your journal of active learning, your engagement with Other and Being New, in terms of generative sense of place and *genius loci*, you will write a "letter home," a reflection on your own learning about yourself and the world through "study abroad." You may conceive your letter about learning through being in a new place in formats across media, expressive of your major, including maps, blogs, lectures, editorials, art, and other work for exhibitions, installations, collections, performance, columns, etc. (3 pp., or equivalence in media). 10%

2) What Is Genius? (borrowing from Gertrude Stein), or Wherefore Revolutionary Imagination?

In this final paper, you will have the opportunity to put it all together—your study of your own and your fellow journeyers' Exemplars, our course Exemplars,

your readings, and learnings from our visits. What are the essential experiences and kinds of learning that go into “revolutionary imagination,” or so-called genius? In your analytical essay, you will reflect upon and build your case from the lives and works of our sample Exemplars. 5 pp., 10%

3) How [Your Exemplar] Can Change Your Life

A direct application that expresses your learning is through engaging with Alain de Botton’s *How Proust Can Change Your Life*. You will write your own version, based on your own Exemplar. Length and format will depend upon your figure and your own authorial proclivities and aspirations. 10%

Final Project: Revolutionary Imagination. After engaging common texts across disciplines, and particular texts and learning experiences assigned to you based on your own major, interests, and course goals, and foundational lectures on exemplars of revolutionary imagination, students will develop a significant project supporting and developing your work for your majors, and positioning you for post-graduate opportunities and career (to be completed after reflection work when we return home). This work builds on your study and literal steps of tracing the stages of the learning of your own exemplar in your field of interest, illustrating the role of study abroad for the kind of transformational learning that generates new thinking and revolutionary imagination. Students will develop a project that expresses your own “revolutionary imagination” going forward. Projects’ formats will reflect and express your major and career and life interests, and include an essay (min. 5 pp.), annotated bibliography, and PowerPoint (or other appropriate medium) for presentation. Students will be supported in the development of this project with pre-departure and on-site conferences with the professor. The oral presentation on the project goals will be given at the course conclusion in Paris, and the project will be turned in and presented either in person or through PowerPoint or Skype at the program reunion upon return to the U.S.) 20%

Contribution to the Learning Community

As a collaborative learning community, each student’s participation is critical to the success of the learning of each other member and the group as a whole. Part of a student’s grade honors the importance of what each brings to the group. A collaborative spirit, cooperation, leadership, responsibility, attitude, energy: students are credited for their contributions of spirit and learning. 20%

Students will have the opportunity for focused advising on travels external to the course for additional credit.

Learning Outcomes

Students demonstrate reflective thinking, active learning, and analysis of what factors generate new thinking, consciousness, and conscience, through reading and writing in engagement with exemplar figures across disciplines and those related specifically to their fields. Students study journals, literary works, and theory of learning, as well as attend course lectures on cultural history, to produce a learner’s journal that

expresses and develops their own way of observing and responding to the natural and “made” environments. Students generate real-world applications of their reflections on their own learning, converting their scholarship expressed in journal format into a public format that is relevant to their own fields of professional interest and development for further development. Students express transformational learning in multiple formats across media. Students create a living cultural history in researching, developing, following, and documenting a map of their exemplar. Students read, research, and perform three plays, and present their learning on these plays and two novels set in our learning locations. Students read and comment on work of philosophers, poets, dramatists, artists, essayists, journalists, and historians. Through writing, reading, art, photography, and other means, students recreate the learning of people who made “study abroad” an agency of transformational learning.

COURSE LEARNING DESIGN SUMMARY:

“We shall not cease from exploration”—T.S. Eliot

We have an opportunity to understand the role that access and exposure to different cultures can have in one’s intellectual and creative development. The proximity of Dublin, London/Oxford, and Paris means that they are close enough that people easily go back and forth, yet so distinct in history and culture to the extent that the cross-cultural intersections have a profound influence on new thinking. We have a chance to study and experience these phenomena of learning as we trace the literal evidence of shaping forces of what is considered “genius” across disciplines.

The class learning framework builds on symmetries of texts: novels set respectively in London and Paris and the going to and fro between them—Dickens’ *A Tale of Two Cities* and Victor Hugo’s *Les Miserables*—and plays, equally set in London and Paris and dealing with the intercultural influences of each city—Oscar Wilde’s *The Importance of Being Ernest*, Sir Peter Shaffer’s *Lettice and Lovage*, Shakespeare’s *The Tempest*, and Steve Martin’s *Picasso at Café Lapin*. These literary works are investigated in individual and group research projects for their historical and cultural content as a lens into the shaping forces of intellectual discovery and creativity across disciplines: history, architecture, arts, literature, science, technology, and civic phenomena of each culture.

Similarly, after our grounding in Dublin’s history and cultural heritage, cathedrals, river, pubs, parks, theaters, and museums, we will build on the symmetries exposed when we consider how London/Oxford and Paris “eye” each other geographically and culturally, comparing the narratives of development of the “Eye” and the Eifel Tower, St. Paul’s Cathedral and Notre Dame, Darwin and Goethe, Virginia Woolf and Gertrude Stein, The Tate Gallery and L’Orangerie, Tate Modern and Musee D’Orsay, The National and the Louvre, the pub and the café, the Thames and the Seine, Turner and Monet, Blake and Picasso. In each day’s program, we literally walk in the shoes of course exemplars and the transformational figures in their fields that each student chooses to follow. Final

projects will be presented and designed as a base for further research in one's field, including for a thesis, and the basis of internships and graduate and professional school preparation.

Morning lectures in iconic locations will frame each thematic unit. Evening programs combine reflection, discussion, Reader's Theater, and attendance at plays and concerts. Modeling real-world active learning of the "genius" exemplars we study, our schedule structures time for reading/reflection/observation intrinsic to our Learning Outcomes. As real-world exemplars of revolutionary imagination spent significant time researching, reading, and writing, stimulated by these specific environments, one-fourth of the seminar is dedicated time for independent individual and group research projects and transformational learning readings. We will gather and regroup daily as a learning community to plan and review our day's formal program.

Name _____

Major(s) _____

**EXEMPLAR PROJECT WORKSHEET:
In the Footsteps of Genius**

**TRAVEL AS TRANSFORMATIONAL LEARNING/
REVOLUTIONARY IMAGINATION**

Portrait of Revolutionary Imagination

Worksheet for Paper

Why You Chose This Figure

- 1. Who is your exemplar? (Name, dates, place of birth and death, and where he/she lived and produced work you value)**
- 2. What did this person achieve that you feel is important?**
- 3. Briefly describe how this person epitomizes learning that you value.**
- 4. What is this person's relation to your major, your own life goals, and interests?**

Using Your Exemplar As A Jumping Off Place For Your Own Learning

- 5. How did your exemplar become the person he/she became, and be able to do the kind of work that your exemplar achieved? (Education, experience, mentors, influences—who was your exemplar's exemplar?)**
- 6. What are the links to physical places and spaces where this work and inspiration occurred?**
- 7. What was the role of their experience of travel and/or being in Dublin, Oxford, London, and Paris, as physical and cultural places?**
- 8. Where does a study of your exemplar take you (literally)?**

- 9. Where does a study of your exemplar take you metaphorically? Where do you imagine a study of his/her life and work can get you in knowledge you value?**

EXEMPLAR RESEARCH PAPER WORKSHEET

Preparation for your Map and To Do List

Your answers to the Exemplar Worksheet will provide the structural basis for your research paper.

10 pages, including annotated bibliography (at least 12 sources).

This paper will provide you what you need to make your map and To Do List.

EXEMPLAR MAP WORKSHEET

Process

- 1. Based on your research paper, establish a timeline of places and work that your exemplar did in London, Oxford, and/or Paris. Be as specific as you can. Places to look for this include letters, journals, biographies, autobiographies, memoirs, works by colleagues, histories.**
- 2. Develop a map in which you mark the path you will follow. This could include actual streets, buildings, parks, libraries, stores, public spaces, train stations, etc. It can include neighborhoods or regions. Places can be traced to your biographical sources, or you can infer them.**
- 3. Your map can take any form.**

EXEMPLAR TO DO LIST WORKSHEET

- 1. Based on your research paper, map, and timeline, create a To Do list in which you lay out places you will go. This is your tactical and strategic plan for walking in the footsteps of your exemplar.**
- 2. Make your plans for research and engagement with the learning path of your exemplar, in terms of actual forays to the places and environments that influenced the work and learning of your exemplar.**
- 3. Document the places you go, including in your journal, photography, art.**

NOW YOU'RE READY TO HIT THE GROUND RUNNING! When you arrive, you will have your own active learning plan for individual research on location.

JOURNAL WORKSHEET

1. In this project, your journal is a tool or laboratory or studio in which you explore and discover the possibilities in your own thinking and learning.
 - a. You can experiment with ways to capture the present, understand the past, and shape the future, in writing and sketching.
 - b. You can analyze what you see and work out theories of why things are the way they are, and how they can be.
2. Your journal is a way to reflect, a magic mirror of your mind in the process of traveling.
3. It is a way to observe, be present in the moment, engage the past, imagine the future, think in new ways, and get to new cognitive places—a *journey*.
4. It is not only a chronicle of your learning and thinking, a documentation of your engagement, but it is the means to learning. In the process of keeping it, you will develop, grow, or change in your thinking; as you become aware of your changes, this awareness in turn will generate more reflection.
5. You are free to develop your journal in whatever forms and ways become useful to you, and to experiment with it, in terms of what you write, when you write, where you write.
6. One exercise that grounds the journal project is described below.
7. The journal is also the way that you can process what you read for our course and about your exemplar and other figures of interest to you.
8. The journal is a “meta” place where you reflect on your own learning.
9. The journal is your evidence of work in our courses.

Bench Project:

1. **Find a bench in your immediate area on which to write a journal entry in whatever manner you choose, on whatever topic.**
2. **Photograph or sketch your bench.**
3. **Be sure to date (time, date, weather, circumstance of where you are) each entry.**
4. **Write another entry in which you observe and describe yourself observing as you write. [Meta work]**
5. **Read an entry from our Movable Fest Reader or Bibliography or course materials in how a person experiences a moment, or writes of a new experience.**
6. **Return to this bench and write a new entry of any kind.**
7. **Repeat the process several times, each time drawing from new models.**
8. **Write an entry in which you reflect on what you notice that you are writing—what you are learning from this process and your awareness of the kinds of things you are writing through**

engaging with other writers, and the anthropological regard of yourself as an observer.

- 9. Try out other benches for writing entries.—Result? (write in journal)**
- 10. Document your benches.**
- 11. Upon arrival in London/Oxford/Paris, continue to write on benches and to document this process.**
- 12. Return to your original bench and write an entry.**

Questions to Consider

- 1. How does your actual environment as you write influence what you are writing?**
- 2. How does your process of writing in your journal impact what and how you are seeing?**
- 3. How does your writing in your journal impact what and how you learn?**
- 4. What is the difference in your writing/thinking between being in a new place, and returning to the place you have been?**
- 5. What are other physical places and spaces that impact what and how you are writing?**
- 6. Where and when are best places for you to write?**
 - a. What environment inspires you?**
 - b. What physical spaces invoke your curiosity, interest?**
 - c. What other things influence what you observe, experience, see, and think about?**
- 7. How have your journal entries changed in the process of exploring different locations and styles and possible kinds of writing for a journal?**

Further Experiments with Journal

- 8. When you follow in the footsteps of your exemplar, write in your journal at the places and spaces this figure wrote and worked.**
- 9. Pilgrimage entry: In what ways is your study abroad a pilgrimage?**
- 10. In what ways is engaging with your exemplar in his/her places of engagement itself a pilgrimage?**
- 11. Questions and prompts will be given throughout the course.**

REMEMBER: The plot of this journal is your learning; the narrator hero is you; the happy ending is your learning about your own capacity for revolutionary imagination through the lens of your development of consciousness in seeing and experiencing our world.

Happy Benches!~

