FRENCH AND EXPATRIATE LITERATURE/NYU Fall 2016
Prof Claire de Obaldia (clairobscur2@gmail.com)
Tues/Thurs 9-10 :30 am, Room 411

COURSE DESCRIPTION:
This course explores the connections between major French and American expatriate writings of the Modernist period and beyond. As the site of unprecedented cosmopolitanism and creativity, early 20th-century Paris saw the emergence of artistic and intellectual movements that were to have a considerable impact on Western culture to this day. The texts we will be looking at (novels, short stories, memoirs, poems, and essays) reflect a shared sense of inner and outer exile inherent in the modern condition. They deal explicitly with the experience of living and writing on the margins, of belonging or not belonging, of otherness and estrangement in relation to class, gender, sexuality, language, and to Paris as a specific urban environment.

FORMAT: Class discussions and mini-lectures

OBJECTIVES:
* To explore the impact of a specific time, place, and culture on writing
* To familiarize students with a variety of modes and styles of writing
* To learn to formulate relevant questions and hold multiple perspectives
* To develop and refine analytical skills through the practice of close reading and commentary, but also through a broadening of connections and perspectives

ASSESSMENT:
* Attendance, Preparation and Participation = 10%
* 1 10-minute oral presentation on an excerpt, a prompt, or a related topic = 20%
* 3 short in-class assignments (1 page on a specific excerpt or question) = 15%
* 3 take-home papers (4 pages, comparing and contrasting texts discussed in class) = 30%
* 1 final paper (6-8 pages, partly prepared at home and partly written in class) = 25%

Nb. Other short in-class and home assignments may be marked (but not graded) for feedback.

Optional:
One revised or extended paper, and/or another take-home paper on a related topic chosen by the student (subject to instructor's approval).

Late submission of work: late papers cannot be accepted without a valid medical excuse. Any written work turned in after due dates will count only as a contribution to the "Class participation" grade.

Handwritten papers are OK in case of a computer/printer failure!

Internet: Students using critical material not included in the Reader will be expected to provide exact references (in footnotes, endnotes, or brackets), and any internet material must be printed out and turned in with the paper.
Students are expected to abide by **NYU Attendance Policy** (see below), to be up to date with the assigned reading, and to catch up in case of a missed class.

**Attendance Policy:**

Here is NYU’s Attendance Policy for students studying away at a Global Academic Center:

*Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will affect students’ semester grades. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.*

Beginning Fall 2014, at all Global Academic Centers, unexcused absences will be penalized with a two percent deduction from the student’s final course grade.

Other guidelines specific to NYUParis include:

- **Attendance to class and all course-related events, even outside of regularly scheduled course times, is expected and mandatory. Some class outings/make-up classes take place on Fridays.**
- **Under no circumstances will non-University-related travel constitute an excused absence from class. DO NOT book travel until you have received and carefully studied the syllabus of each of your classes.**
- **If you are not sick enough to go to the doctor, you are well enough to go to class.** Doctor’s notes will be expected for all medical-related absences.
- **No tests, quizzes, or exams will be made up.** A missed test, quiz, or exam will result in a zero.

Questions about this policy should be directed to the Academic Affairs team, not your professor.

**Grading:**

**Grade A:** Superior (A-) or Outstanding (A) applies to work that is very well argued and structured; that gives evidence both of close reading and of extensive knowledge; that shows originality, or particular imaginative flair and insight.

**Grade B:** Very good (B+), Good (B), Adequate or decent (B-): Applies to work which demonstrates an ability to conceptualize the key issues and debates and to formulate relevant points or questions, but which may need to be more thorough, better structured, and/or show more independent thinking and originality.

**Grade C:** Showing signs of reaching above average (C+), Average (C), Just Below Average (C-): Applies to work which, though it may raise a couple of interesting points or questions, remains too superficial, or undeveloped, or poorly structured, and/or shows insufficient grasp of the subject or material.

**Grade D:** Work which is weak (D+), Very Poor Work (D), Unsatisfactory Work (D) Presents incorrect or confused information, misunderstandings of the subject or text, lack of coherence, lack of editing and structure or absence of development, an inability to make

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1 NYU’s “Policies and procedures for students studying away at a Global Academic Center”
proper use of references and quotations, serious inadequacies of expression (syntax, grammar, vocabulary).

**Grade F:** For non- or late submission of work without a valid medical excuse, or for work which is unintelligible, illegible, or wholly irrelevant; for plagiarism or work which uses unattributed material.

**Plagiarism Policy:**

New York University in Paris, as an academic community, is committed to free and open inquiry, to creating an intellectual and social environment that promotes this, and to upholding the highest standards of personal and academic integrity.

All NYUP students have the responsibility to uphold these stated objectives. As a member of this community, you accept the responsibility for upholding and maintaining these standards, which include refraining from all forms of plagiarism and cheating as detailed below.

Cases of plagiarism at NYUParis will be brought to the attention of NYUParis academic administration as well as the implicated student’s home school Dean.

**PLAGIARISM:** a form of fraud, presenting someone else’s work as though it were your own.

- A sequence of words from another writer who you have not quoted and referenced in footnotes.
- A paraphrased passage from another writer’s work that you have not cited.
- Facts or ideas gathered and reported by someone else.
- Another student’s work that you claim as your own.
- A paper that is purchased or “researched” for money.
- A paper that is downloaded free of charge from the Internet.

**Grade Conversion**

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<thead>
<tr>
<th>Grade</th>
<th>Conversion</th>
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<tbody>
<tr>
<td>A</td>
<td>16 Félicitations</td>
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<tr>
<td>A-</td>
<td>15 Excellent</td>
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<tr>
<td>B+</td>
<td>14 Très bien</td>
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<tr>
<td>B</td>
<td>13 Bien</td>
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<tr>
<td>B-</td>
<td>12 Encourageant/Assez bien</td>
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<tr>
<td>C+</td>
<td>11 Moyen plus</td>
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<tr>
<td>C</td>
<td>10 Moyen</td>
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<tr>
<td>C-</td>
<td>9 Passable</td>
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<tr>
<td>D+</td>
<td>8</td>
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<tr>
<td>D</td>
<td>7</td>
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<td>D-</td>
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**Classroom Etiquette:**

- No cell phones in class.
- Leaving class to go to the bathroom or yawning in class is considered rude in France.

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2 NYU’s Expository Writing Department’s Statement on Plagiarism
3 NYU Statement on Plagiarism
4 NYU Statement on Plagiarism
PRIMARY TEXTS
Texts to be purchased from the Eyrolles bookstore:
Fitzgerald, Francis Scott Fitzgerald, Tender is the Night (Arcturus Publishing, 2016)
Stein, Gertrude, Paris France (Liveright, 2013)
Céline, Louis-Ferdinand, Journey to the End of the Night, transl. Ralph Manheim (Alma Classics, 2012)

Primary texts in the NYU Reader
Proust, In Search of Lost Time/A la Recherche du temps perdu [1913-27], Vol. 1, The Way By Swann’s, transl. Lydia Davies (Excerpts)

Secondary Texts (NYU Reader)
Barthes, Roland, The Eiffel Tower and Other Mythologies, transl. Richard Howard (Hill and Wang, 1979)
Beauvoir, Simone de, « Childhood » in : The Second Sex/Le Deuxième sexe (1949)
Breton, André, Manifesto of Surrealism (CreateSpace Independent Publishing Platform 2016) (excerpts)
Conlon, James, “Cities and the Place of Philosophy” (1999) in: Sharon Meagher, Philosophy and the City: Classic to Contemporary Writings (State University of New York Press, 2008)
Morozov, Evgeny, The Death of the Cyberflâneur (NYTimes, Sunday Review, Feb 4 2012)
Prendergast, Christopher, “Conclusion: Baudelaire’s Watch, or the Fast, the Slow, and the Intelligible” in: Paris and the Nineteenth Century (Blackwell, 1995)
Sartre, Jean-Paul, « Existentialism is a Humanism » [1946], transl. John Kulka (Yale University Press, 2000); “An Explication of The Stranger” (1947) in: Literary and Philosophical Essays of Jean-Paul Sartre, transl. Annette Michelson (NY 1955);
Simmel, Georg, “The Metropolis and Mental Life” (1903) in: Sharon Meagher, Philosophy and the City: Classic to Contemporary Writings (State University of New York Press, 2008)
White, Edmund, Chapters One & Five of The Flâneur: A Stroll through the Paradoxes of Paris (Bloomsbury, 2001)
Young, Iris Marion, “City Life as a Normative Ideal” (1990) in: Sharon Meagher, Philosophy and the City: Classic to Contemporary Writings (State University of New York Press, 2008)

Further Suggested Reading:
Benstock, Shari, Women of the Left Bank 1900-1940 (University of Texas Press, 1976)
Berberova, Nina, The Italics are Mine, transl. Philippe Radley (Chatto and Windus, 1999)
Burke, David, Writers in Paris: Literary Lives in the City of Light (Paris Writers Press, 2016)
Cixous, Hélène, « The Laugh of the Medusa »/Le Rire de la méduse et autres ironies (Editions Gallélie, 2010)
Deutsch, Lorant, Metronome, A History of Paris from the Underground (St Martin’s Griffin, 2010)/Métroline
Hoffmann, Eva, Lost in Translation: A Life in a New Language (Plunkett Lake Press, 2011)
Kristeva, Julia, Strangers to Ourselves (Columbia University Press, 1994)/Etrangers à nous-mêmes
Meagher, Sharon M., Philosophy and the City: Classic to Contemporary Writings (State University of New York Press, 2008)
Parsons, Deborah, Streetwalking in the Metropolis: Women, the City and Modernity (Oxford University Press, 2000)
Perec, Georges, An Attempt at Exhausting a Place in Paris, transl. Mark Lowenthal (Wakefield Press 2010)/Tentative d’épuisement d’un lieu parisien
Pizer, Donald, American Expatriate Writing and The Paris Moment: Modernism and Place (Louisiana State University Press, 1996)
Prendergast, Christopher, Paris and the Nineteenth Century (Blackwell, 1992)
Robinson, Marc (Ed), Altogether Elsewhere: Writers in Exile (Faber and Faber, 1994)
Said, Edward, Out of Place: A Memoir (Granta Books, 2000)
Sebald, WG, The Emigrants (Vintage Classics, 2002)
Sontag, Susan, Where The Stress Falls (Penguin Classics, 2009)
Steiner, Georg, After Babel: Aspects of Language and Translation (Oxford University Press, 1998)

WEEKLY SCHEDULE

Tues 6 Sept: Introduction to the course
Thurs 8 Sept: Hemingway (1) A Moveable Feast, Chapters 1-9, pp. 15-80
Tues 13 Sept: A Moveable Feast (2), Chapters 10-19, pp. 81-165

Tues 20 Sept: Fitzgerald, Tender is the Night (1), Book 1, pp. 1-116, and more specifically the Paris section, Chapters 14-25
Thurs 22 Sept: Tender is the Night (2), Book 2, Chapters 1-23, pp. 119-232

Tues 27 Sept: Paper 1 due. Tender is the Night (3), Book 3, Chapters 1-13, pp. 235-302, oral presentations.
Thurs 29 Sept: Gertrude Stein, Paris France (1), Parts 1-3, pp. 3-57

Tues 4 Oct: Paris France (2), Part IV, pp. 61-105; Introduction by Adam Gopnik (pp. i-xiv); Excerpt on Hemingway and Fitzgerald from The Autobiography of Alice B. Toklas (pp. 229-238)
Thurs 6 Oct: Expatriates who write in French: Essays by Julien Green, “A Secret City” (pp. 49-55); “Inventory of the Future” (pp. 149-153); and Nancy Huston, “Orientation”, pp. 2-9; “Disorientation”, pp. 10-18; “The Mask…”, pp. 19-30); “… And the Pen”, pp. 31-39). In-class assignment.


Thurs 20 Oct: Colette, short story (2), “In the Flower of Age”

Tues 25 Oct: Apollinaire poem: Zone
Thurs 27 Oct: Zone (2) (comparing 3 different translations)

Tues 1st Nov: NO CLASS
Thurs 3 Nov: Proust (1) The Way by Swann’s, pp. 7-10; pp. 85-88

Thurs 10 Nov: Prepare short summaries (6 lines each) of Walter Benjamin, “The Arcades Project”, pp. 115-118; Edmund White, Chapters 1 and 5 of The Flâneur (1-51; and 145-170); and Evgeny Morozov, “The Death of the Cyberflâneur” (article, pp.1-4). Oral presentations.

Tues 15 Nov: Aragon, Paris Peasant (1) (Passage of the Opéra, pp. 12-38)
Thurs 17 Nov: Paris Peasant (2) (pp. 38-49)

Fri 18 Nov (Make-up class): Céline, Journey to the End of the Night (1), pp. 1-59

Tues 22 Nov: Journey to the End of the Night (2), pp. 59-92

Tues 29 Nov: Camus, The Outsider (1), Part I, pp. 9-60
Thurs 1st Dec: *The Outsider* (2), Part II, pp. 62-94


Thurs 8 Dec: Recapitulations and conclusions

Tues 13 Dec: Final Paper.