FRENCH AND EXPATRIATE LITERATURE/NYU Summer 2017
Prof Claire de Obaldia (clairobscur2@gmail.com)
Mon/Tues/Thurs 2:00-4:00 ; Fri 2:00-3:30
Classroom : tba

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 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. A couple of outings will be included, related either to the life of specific authors in Paris or to another aspect of the course.

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 = 20%
*1 short (10 mins max) oral presentation on an excerpt, a prompt, or a related topic = 10%
*1 short in-class assignment = 10%
*2 take-home papers (approx. 4 pages on prompt or excerpt) = 30%
*1 final paper partly prepared at home and partly written in class = 30%

Nb. Other home assignments may be turned in for feedback or extra credit to make up for a weaker grade. And depending on the size of the group, students may have the opportunity to give more than one oral presentation (only the best grade will be registered).

Late submission of work: late papers cannot be accepted without a valid medical excuse.

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 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.

---

1 NYU’s “Policies and procedures for students studying away at a Global Academic Center”
**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

**Classroom Etiquette:**

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

**TEXTS to be purchased from the Eyrolles bookstore:**


**Fitzgerald**, Francis Scott Fitzgerald, *Tender is the Night* (Arcturus Publishing, 2016)


**NYU Reader Fiction**


**Proust**, *In Search of Lost Time/A la Recherche du temps perdu* [1913-27], Excerpts from Vol. 1, *The Way By Swann’s*, transl. Lydia Davies (+ General Editor’s Preface; and Translator’s Introduction)


---

2 NYU’s Expository Writing Department’s [Statement on Plagiarism](#)

3 NYU Statement on Plagiarism

4 NYU Statement on Plagiarism
Non-Fiction (Including chapters or essays for reference)

English-Speaking Expatriates Who Write in French:


Essays on Expatriation and Exile


Urban Studies

Simmel, Georg, “The Metropolis and Mental Life” (1903) in: Sharon Meagher (ed), Philosophy and the City: Classic to Contemporary Writings (State University of New York Press, 2008)


Young, Iris Marion, “City Life as a Normative Ideal” (1990) in: Sharon Meagher (ed), Philosophy and the City: Classic to Contemporary Writings (State University of New York Press, 2008)

Conlon, James, “Cities and the Place of Philosophy” (1999) in: Sharon Meagher (ed), 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)

Morozov, Evgeny, The Death of the Cyberflâneur (NYTimes, Sunday Review, Feb 4 2012)

Existentialist Writings

Beauvoir, Simone de, « Childhood » in : The Second Sex/Le Deuxième sexe (1949)

Sartre, Jean-Paul, “An Explication of The Stranger” (1947) in: Literary and Philosophical Essays of Jean-Paul Sartre, transl. Annette Michelson (NY 1955);

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 Galilée, 2010)

Deutsch, Lorant, Metronome, A History of Paris from the Underground (St Martin’s Griffin, 2010)/Métronom
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
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, 1995)
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** (subject to change depending on size of group and what’s on in town)

**Week 1**

**Tues 30 May:** Introduction to the course + 1st two chapters of Hemingway, A Moveable Feast

**Wedn 31:** No Class

**Thurs 1st June:** A Moveable Feast (1), Chapters 3-16

**Fri 2 June:** A Moveable Feast (2), Chapters 17-19

**Week 2**

**Mon 5 June:** Paper 1 due on Hemingway, “Additional Paris Sketches” (pp. 169-225), “Fragments” (pp. 229-236), and Introduction by Sean Hemingway, pp. 1-13

**Tues 6 June:** Fitzgerald, Tender is the Night (1), Book 1, Chapters 1-9

**Wedn 7 June:** No Class

**Thurs 8 June:** Tender is the Night (2), Book 1, Chapters 10-25

**Fri 9 June:** Tender is the Night (3), Book 2, Chapters 1-13

**Week 3**

**Mon 12 June:** In-class assignment: Tender is the Night (4), Book 2, Chaps 14-23 (+ Book 3)

**Tues 13 June:** Gertrude Stein, Paris France (1), Parts I-II

**Wedn 14 June:** No Class

**Thurs 15 June:** Paris France (2), Part III; + Introduction by Adam Gopnik (pp. i-xiv); + Excerpt on Hemingway and Fitzgerald from The Autobiography of Alice B. Toklas (pp. 229-238).

**Fri 16 June:** Summary and discussion of Gerald Kennedy’s, “Modernism as Exile”, pp. 185-242.

**Week 4**


**Tues 20 June:** Apollinaire poem: Zone

**Wedn 21 June:** No Class


**Fri 23 June:** No Class
Week 5
Mon 26 June: Paper 2 due. Proust (1) *The Way by Swann’s*, Beginning, pp. 7-10
Tues 27 June: Proust (2), Excerpt 2: pp. 57-61
Wedn 28 June: No Class
Thurs 29 June: Short summaries of Walter Benjamin’s *The Arcades Project*, Edmund White, pp. 34-51. + Oral presentations
Fri 30 June: Short summaries and oral presentations of Deborah Parsons’ Introduction to *Streetwalking The Metropolis* + “Mythologies of Modernity” on the idea of the female “flâneuse”; and Evgeny Morozov, “The Death of the Cyberflâneur”

Week 6
Mon 3 July: Camus, *The Outsider* (1), Part I, pp. 9-60
Tues 4 July: *The Outsider* (2), Part II, pp. 62-94
Wedn 5 July: No Class
Fri 7 July: Final paper due (Part 1) + Part 2 in class