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 (memoir, autobiography, novel, poem, and essay) 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, + 2 outings related to the content of the course.

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 around characteristically 20th-century themes and issues
* 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 = 30%
Attendance, Preparation, and Participation includes abiding by NYU Attendance Policy (see below), being up to date with the assigned reading, preparing each class in advance, and catching up in case of a missed class. It involves engaging in class discussions through direct participation and/or by submitting written responses to an excerpt or a question discussed in class. The student’s command of the material will be evaluated, together with the logic of his or her argument (distinguishing between personal feeling and intellectual grasp), as well as the contribution of his or her comments to the group’s continuing dialogue: making points that build on what has preceded them, being willing to consider new evidence, modifying an earlier position when warranted, and being capable of justifying one’s own (or others’) tangential points if the discussion is re-directed or deviated, making sure the connections are still clear...

Assignments = 70%
* 2 take-home papers (approx. 2 single-spaced pages – close reading or prompt) = 30%
* 2 short in-class assignments (only the best grade is taken into account) = 10%
* 1 final paper (3-4 single-spaced pages prepared at home + an in-class assignment) = 20%
*(At least) one 5 or 10-minute oral presentation on an excerpt or prompt = 10% (if more, only the best grade counts)

Commentary (close reading of a selected excerpt)
Involves reading an excerpt closely on both the level of content and form; identifying what is characteristic and what may be specific to it; and organizing the points according to a clear analytical progression, avoiding simple plot description. Students are also expected to turn in a separate summary of the main argument (maximum 6 sentences).
Critical essay (from a prompt)
Involves rephrasing the prompt and identifying underlying assumptions; organizing main points according to a clear analytical progression, using relevant examples and citations and avoiding simple plot summary; defending multiple perspectives; formulating relevant questions or hypotheses, and making further connections. Students are also expected to turn in a separate summary of the main argument (maximum 6 sentences).

Outline
The skeleton of a close reading or critical essay with main points and sub-points, following writing guidelines.

Optional
(At least) one revision or other paper can be submitted for extra credit. Revisions include working on an existing outline; re-writing an introduction or a conclusion. Extra papers include writing a summary (of an essay or article) and/or writing a paper on an excerpt, a prompt, or a related topic (subject to instructor’s approval), or other texts in the Reader. Old and new grades are then averaged out.

Depending on the size of the group, other short assignments may also be marked for feedback.

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 (background information, reviews, article) 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.

NYU 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. 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 courses.

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

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 or very poor: 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.

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.

• Unless of an emergency, going to the bathroom during class time is considered rude in France.

2 NYU’s Expository Writing Department’s Statement on Plagiarism
3 NYU Statement on Plagiarism
4 NYU Statement on Plagiarism
TEXTS to be purchased from the Eyrolles bookstore downstairs

Fitzgerald, Francis Scott Fitzgerald, *Tender is the Night* (1934/Arcturus Publishing, 2016)

READER (including texts for reference)

**Fitzgerald**, Francis Scott Fitzgerald, *Tender is the Night* (1934/Arcturus Publishing, 2016)

**Beauvoir**, Simone de, « *Childhood » in: *The Second Sex/Le Deuxième sexe* (1949)
**Gopnick**, Adam, Introduction to Gertrude Stein’s *Paris France* XXXXXX
**White**, Edmund, Chapter One 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 (ed), *Philosophy and the City: Classic to Contemporary Writings* (State University of New York Press, 2008)

Further Suggested Reading (some of which is available in my Reserve at the library)

Breton, André, Manifestoes of Surrealism, transl. Seaver & Lane (Ann Arbor, 1972)
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)/ Métronome
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)
Saïd, Edward, Out of Place: A Memoir (Granta, 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
Week 1
Tues 29 May (*ends exceptionally at 12:30): Introductions
Thurs 31 May: Hemingway, A Moveable Feast, Chapters 1-16
Fri 1 June (*ends exceptionally at 1pm): A Moveable Feast, Chapters 17-19

Week 2
Mon 4 June: “Additional Paris Sketches” (pp. 169-225), “Fragments” (pp. 229-236), and Introduction by Sean Hemingway, pp. 1-13. In-class assignment (1).
Tues 6 June: Fitzgerald, Tender is the Night, Book 1, Chapters 1-9
Thurs 8 June: Tender is the Night, Book 1, Chapters 10-25
Fri 9 June: Tender is the Night, Book 2, Chapters 1-13 + OUTING (Around Hemingway…)

Week 3
Mon 11 June: Tender is the Night, Book 2, Chapters 13-23 + Book 3 (Chapters 1-13)
Tues 12 June: Take-home Paper#1 due. Reviews of Tender is the Night
Thurs 14 June: Gertrude Stein, Paris France, Parts I-III
Fri 15 June: Introduction by Adam Gopnik (pp. i-xiv); + Excerpt on Hemingway and Fitzgerald from The Autobiography of Alice B. Toklas (pp. 229-238)

Week 4
Tues 19 June: Summaries and discussion of George Steiner’s “Extraterritorial”, Edward Saïd’s “Reflections on Exile”, and Kennedy’s “Modernism as Exile”.
Thurs 21 June: Colette, “If I Had a Daughter » (pp. 56-58); “The Hand” (pp. 246-48).
Fri 22 June: Colette and “A Fable : The Tendrils of the Vine” (pp. 100-01); + the Colette section in Chapter One of Edmund White’s Le Flâneur, pp. 24-34.
**Week 5**

**Mon 25 June:** 1913: The Year of Modernism Apollinaire, *Zone* (1913): Read the whole poem in the bilingual edition, and then choose a stanza you like and compare it to other translations provided.  

**Tues 26 June:** Take-home Paper #2 due. Introduction to Proust’s *A la Recherche du temps perdu*. Excerpt 1 from *The Way by Swann’s*, pp. 7-10 (beginning of the novel).  


**Fri 29 June:** OUTING Cubists and Surrealists at the Pompidou Centre (pairing up and choosing a painting to write a short commentary on)

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**Week 6**

**Mon 2 July** An example of Surrealist writing: An excerpt from Aragon’s *Paris Peasant*  

**Tues 3 July** Camus, *The Outsider* (1), Part I, pp. 9-60  


**Fri 6 July** Final Paper due + Final In-class Assignment.  

BON VOYAGE!!!