

SAMPLE SYLLABUS



NYU Paris

Studies in Prose Genres

Postcolonial Readings of Classic Texts

V45.9868.003

Instruction Mode: In-person

Spring 2022

If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for NYU [SITE], please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact nyu.paris.academics@nyu.edu if you have trouble accessing the Brightspace site.

Syllabus last updated on: 10/12/2021

Lecturer Contact Information

TBA

Course Details

- Class meeting day/time: Tues/Thurs 10:45am-12:15pm
- All times are [Time Zone] (Daylight Saving Time ends [Date]).
- Location: Rooms will be posted in Albert before your first class.
- emote Participants: Your instructor will provide you with the Zoom link via NYU Classes.
- COVID-related details: In the interest of protecting the NYU Paris community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.
 - If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change during the drop/add period if

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in-person student registration increases significantly or at any point during the semester if local COVID-19 regulations require additional physical distancing.

Course Description

In this course we focus on a selection of fairy tales, three contemporary novels, a novella, and a biographical essay in which the world of the character, the narrator, or the author, is read through the lens of a literary classic. In each case, the reading and rewriting of the primary text involves temporal and spatial displacements that generate shifting perspectives and a constant reshuffling of centre and periphery. Between a reverential affiliation to the past and a creative misreading and rewriting of it, these intertextual encounters with “great” Western literary works insistently raise the questions of identity, originality, and “writing back”. Exploring these questions will therefore also involve drawing on comparative, translation, gender and postcolonial studies.

Course Objective

Upon Completion of this Course, students should be able to:

- Manage a broad range of issues and topics
- Situate 17th to 20th-century texts within their historical contexts
- Be familiar with a variety of modes and styles of writing
- Formulate relevant questions and hold multiple perspectives
- Apply their analytical skills to any type of text, fictional and nonfictional, through the practice of close reading
- Develop or refine standard methods of comparative literature

Assessment Components

Written Assignments

Take-Home Paper #1

To be submitted on Brightspace on (or before) due date and time. 6-8 pages (1500-2000 words) prepared at home in a standard font, involving a response to a prompt, comparing and contrasting texts discussed in class, or the close reading of an excerpt or excerpts.

This first assignment is given a feedback grade and can be revised, either partially (e.g. introduction, conclusion, transitions, etc.) or completely. Only the grade of the revised paper counts, unless the paper has not been revised, in which case the feedback grade becomes the final grade.

Short midterm in-class assignment involving a review of some of the questions raised in class, a simple outline in response to a prompt, or the close reading of an excerpt from one of the texts studied in class.

Take-Home Paper #2

To be submitted on Brightspace on (or before) due date and time.

6-8 pages prepared at home in a standard font, involving a response to a prompt, comparing and contrasting texts discussed in class, or the close reading of an excerpt or excerpts. The paper must include a separate summary of the student’s core argument, as well as a very basic outline.

Take-Home Paper #3

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To be submitted on Brightspace on (or before) due date.

6-8 pages prepared at home in a standard font, involving a response to a prompt, comparing and contrasting texts discussed in class, or the close reading of an excerpt or excerpts. The paper must include a separate summary of the student's core argument, as well as a very basic outline (also separate).

Final Paper, at home and in class

Approx. 8 pages (2000 words) addressing main questions raised by the course as a whole, prepared and written partly at home (to be submitted on Brightspace), and partly in class during exam week.

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be approved by Academic Affairs (nyu.paris.academics@nyu.edu).
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Grading of Assignments

Assignments/Activities	% of Final Grade
Class participation	10%
3 Take-home papers = 20%+ 20%+20%	60%
1 short midterm in-class assignment	5%
Final paper (written partly at home, partly in class)	25%

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Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

US Letter Grade	US numerical	French numerical	
A	94-100 or 4.0	15-20	Excellent
A-	90-93 or 3.7	14	Very Good
B+	87-89 or 3.3	13	Good
B	84-86 or 2.7	12	Good
B-	80-83 or 2.7	11	Satisfactory
C+	77-79 or 2.3	10	Sufficient
C	74-76 or 2.0	9	Sufficient
C-	70-73 or 1.7	8	Sufficient
D	65-66 or 1.0	5-7	Poor
F	below 65 or 0	1-4	Fail

Grading Criteria

A range: applies to work that is very well argued and structured; that gives evidence both of close reading and of extensive knowledge; that shows imaginative flair and originality.

B range: 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.

C range: 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.

D range: 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

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to make proper use of references and quotations, serious inadequacies of expression (syntax, grammar, vocabulary).

F grade: 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.

Academic Policies

Attendance Policy

You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Studying 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, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to nyu.paris.academics@nyu.edu to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Your professor is entitled to deduct points if you frequently join the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Classroom Etiquette

To optimize the experience in a blended learning environment, please consider the following:

- Please note that we like to start our classes on time, and that late arrivals are disruptive. Repeated late arrivals will count as absences.

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- Cell phones are to be stowed away and turned off or in silent mode during class time, unless it is the device on which you are reading the assigned text (not recommended!).
- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- Make sure to let your classmates finish speaking before you do : you can raise your hand if you would like to speak.
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class.

Please make you sur read and acknowledge the information regarding this section on the **NYU Paris Resources** site on Brightspace.

Academic Honesty/Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

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Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Paris.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, please contact one of the following:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone (NY): +1 (212) 998-2277

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- Office of the Director, NYU Paris: +33 1 53 92 50 80

Course Materials and Schedule

Required Texts, fictional and secondary, read in the following order:

1.1 Perrault, Charles, *Little Red Riding Hood*, pp. 100-03, and *Bluebeard*, pp. 104-14 in: *The Complete Fairy Tales* (Oxford World's Classics 2009, transl. Christopher Betts), and in *Little Red Riding Hood, Cinderella, and Other Classic Fairy Tales of Charles Perrault* (Penguin Classics 1977, transl. Angela Carter), pp. 1-3, and pp. 5-10. (In French: *Le petit chaperon rouge; La barbe bleue*). [Reader]

1.2 Carter, Angela, **The Bloody Chamber*, pp. 1-42; **The Werewolf*, pp. 126-28; **The Company of Wolves*, pp. 129-39 in: *The Bloody Chamber And Other Stories* (Penguin Classics, 1979) [Reader]

Secondary texts [All in your Reader]

Betts, Christopher, Introduction, pp. ix-xxxvii, to his translation of Perrault's *The Complete Fairy Tales* (Oxford World's Classics 2009); **Bettelheim, Bruno**, "Little Red Riding Hood", pp.165-83; and "Bluebeard", pp.299-303 in: *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (Penguin, 1991); **Carter, Angela**, "Notes From the Front Line", pp.69-77 in: Michelle Wandor ed, *On gender and writing* (Pandora Press, 1983); and "All the Better to Eat you With", pp. 451-55 in: *Shaking a Leg: Collected Journalism and Writings* (Vintage, 1997); **Seifert, Lewis C.**, Introduction to *Fairy Tales, Sexuality, and Gender in France (1996)*, pp. 1-18.

2.1 Defoe, Daniel, *The Life and Adventures of Robinson Crusoe* [Buy any good classic edition]

2.2 Tournier, Michel, *Friday* (Johns Hopkins UP, 1997, transl. Norman Denny) [Buy]. Or in French : *Vendredi ou Les Limbes du Pacifique* (any good paperback edition).

Secondary Texts [All in your Reader]

Daniel **Defoe**, Prefaces to Volume II and III of *Robinson Crusoe*, (pp. 239-43); and "Serious Observations", pp. 243-45; Jean-Jacques **Rousseau**, "A Treatise on Natural Education", pp. 262-64; Charles **Lamb**, "On Defoe's novels", p. 269; Charles **Dickens**, "The Want of Emotion in Defoe", p. 274; Leslie **Stephen**, "Defoe's Discovery of a New Art Form", pp. 277-79; Virginia **Woolf**, "Robinson Crusoe", pp. 283-87; Ian **Watt**, "Robinson Crusoe as a Myth", pp. 288-306 (All essays from the Norton Critical (Second) Edition of *Robinson Crusoe* edited by Michael Shinagel, Harvard University, available in my reserve); Susan **Sontag**, "Questions of travel", pp. 274-84 in: *Where The Stress Falls: Essays* (Vintage, 2001).

3.1 Dickens, Charles, *Great Expectations* [Buy any good classical edition]

3.2 Lloyd Jones, *Mister Pip* [Buy any available edition]

Secondary Texts [All in your Reader]

George **Gissing**, "Dickens's Shrews", pp. 627-29; Bernard **Shaw**, "Introduction to *Great Expectations*", pp. 631-41; Dorothy **Van Ghent**, "On *Great Expectations*", pp.648-54 (All essays from the Norton Critical Edition of *Great Expectations* edited by E. Rosenberg, Cornell University, available in my reserve); **George Steiner's** "Understanding as Translation", pp. 18-50 in: *After Babel : Aspects of Language and Translation* (Oxford University Press,

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1975); and Susan Sontag's "On Being Translated" (1995), pp. 334-47 in: *Where The Stress Falls: Essays* (Vintage, 2001).

4.1 **Flaubert, Gustave,** *A Simple Heart* in: *Three Tales*
<https://blogs.baruch.cuny.edu/spring2017/files/2017/03/Gustave-Flaubert.pdf>

(or in French: *Un Coeur simple* in : *Trois Contes* – any good paperback edition)

4.2 Barnes, Julian, *Flaubert's Parrot* [Buy any edition]

Secondary Texts [All in your Reader] on Post-Colonial and Comparative Literature

Ashcroft, Bill, Griffiths, Gareth, Tiffin, Helen, Introduction, pp. 1-13, to *The Empire Writes Back: Theory and Practice in post-colonial literatures* (Routledge, 2002); Stephen Slemon's "Post-Colonial Theories", pp. 178-97 in: *New National and Post-Colonial Literatures* (Clarendon Press, 1996); George Steiner, "What is Comparative Literature?", pp. 142-59 in: *No Passion Spent: Essays 1978-1996* (Faber, 1996); **Bernheim, Charles,** « The Bernheimer Report (1993) : Comparative Literature at the Turn of the Century », pp. 39-47 in: *Comparative Literature In The Age Of Multiculturalism* (Johns Hopkins UP, 1995); **Pratt, Marie-Louise,** « Comparative Literature and Global Citizenship », pp.58-65 (Ibid); and **Riffaterre, Michael,** « On the Complementarity of Comparative Literature and Cultural Studies », pp. 66-73 (ibid).

Extended Bibliography for Further (Optional) Reading

- Ashcroft, Griffiths, and Tiffin,** *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (Routledge, 2002)
- Bhabha, Homi,** *The Location of Culture* (Routledge, 1994)
- Bakhtin, Mikhail,** *The Dialogic Imagination. Four Essays.* M. Holquist ed. (University Press of Texas, 1982)
- Bassnett, Susan, and Trivedi, Harish,** *Post-Colonial Translation: Theory and Practice* (Routledge, 1999)
- Bassnett, Susan,** *Translation* (Routledge, 2013)
- Bloom, Harold,** *The Anxiety of Influence* (Oxford University Press, 1976)
- **The Western Canon: The Books and School of the Ages* (Papermac, 1995)
- Chamoiseau, Patrick,** *L'Empreinte à Crusoé* (Gallimard, 2012)
- Coetzee, J.M.,** *Foe* (Secker and Warburg, 1987)
- Currie, Mark,** *Metafiction* (Longman, 1995)
- Deleuze, Gilles,** *Différence et répétition* (PUF, 1968)
- Derrida, Jacques,** *Writing and Difference* (Routledge, 2001)
- Freud,** "The Uncanny" in: *The Uncanny*, transl. David McLintock (Penguin Classics, 2003)
- Genette, Gérard,** *Palimpsests: Literature in the Second Degree* (University of Nebraska Press, 1997)/*Palimpsestes* (Seuil, 1982)
- Graham, Allen,** *Intertextuality* (Routledge, 2000)
- Hillis Miller, Joseph,** *Fiction and Repetition: Seven English Novels* (Harvard UP, 1982)
- Hutcheon, Linda,** *A Theory of Parody* (Methuen, 1985)
- **A Poetics of Postmodernism* (Routledge, 1988)
- Jackson, Rosemary,** *Fantasy: The Literature of Subversion* (Routledge 1981)
- Meyer Spacks, Patricia,** *The Female Imagination: A Literary and Psychological Investigation of Women's Writing* (Allen & Unwin, 1976)
- Propp, Vladimir,** *Morphology of the Folktale* (Martin Fine Books, 2015)
- Rushdie, Salman,** *Imaginary Homelands: Essays in Criticism 1981-1991* (Granta, 1991)
- Said, Edward,** *Orientalism* (Routledge, 1978)
- **The World, The Text, and The Critic* (Harvard UP, 1993)
- **Culture and Imperialism* (Chatto and Windus, 1993)
- **Beginnings: Intention and Method* (Columbia University Press, 1995)

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Showalter, Elaine, *A Literature of their Own: British Women Writers, from Charlotte Brontë to Doris Lessing* (Virago, 2014)

Spivak, Gayatri Chakravorti, *In Other Worlds: Essays in Cultural Politics* (Routledge, 1987)

**The Post-Colonial Critic: Interviews, Strategies, Dialogues* (Routledge, 1990)

**A Critique of Postcolonial Reason : Toward A History of the Vanishing Present* (Harvard UP, 1999)

Todorov, Tzvetan, *The Fantastic: A Structural Approach to A Literary Genre* (transl. Richard Howard, Cornell UP, 1975)

Warner, Marina, *Once Upon A Time: A Short History of Fairy Tale* (Oxford University Press, 2014)

Zipes, Jack, *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization* (Heinemann, 1983)

**The Irresistible Fairy Tale: The Cultural and Social History of a Genre* (Princeton University Press, 2012)

Resources

- **Electronic Resources (via Brightspace / NYU Library Course Reserves)**
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

Course Schedule

Session 1 (Thurs 27 January 2022) Introductions

Introductions to the course (syllabi), to the fairy tale as a genre, and to Charles Perrault, our first writer, in the context of 17th-century French literature.

For Session 2, read and compare Little Red Riding Hood translated by Christopher Betts, and then by Angela Carter. Read also Bruno Bettelheim's essay on Little Red Riding Hood.

Session 2 (Tues 1 Feb) Fairy tale (I): Charles Perrault, *Little Red Riding Hood*

Comparison of the 2 *Little Red Riding Hood* translations, and discussion of Bettelheim's essay.

*For Session 3, read Angela Carter's *The Werewolf, and The Company of Wolves*.*

Session 3 (Thurs 3 Feb) Angela Carter's rewritings of *Little Red Riding Hood*

Discussion and comparison of *The Werewolf* and *The Company of Wolves*.

For Session 4, read and compare Charles Perrault's Bluebeard in Christopher Betts' translation, and then in Angela Carter's translation.

Session 4 (Tues 8 Feb) Fairy tale (II) Charles Perrault, *Bluebeard*

Discussion and comparison of Betts' and Carter's translations.

*For Session 5, read the first half of Angela Carter's *The Bloody Chamber*, and identify what Carter has used from the original and what she has changed.*

Session 5 (Thurs 10 Feb) Angela Carter's rewriting of *Bluebeard*

Discussion (I) of *The Bloody Chamber*.

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For Session 6, read the second half of The Bloody Chamber and choose an excerpt to comment on in class (5-10 minutes).

Session 6 (Fri 11 Feb) MAKE UP CLASS: *The Bloody Chamber* (II), and oral presentations of individual excerpts.

*For Session 7, read *Bruno Bettelheim's essay on Bluebeard; *Angela Carter's "The Better to Eat you With" + her "Notes from the Front Line"; and *Lewis Seifert's introduction to his Fairy Tales, Sexuality, and Gender in France. Select one point, idea, or question that interests you most in each text that you can share with the class.*

Session 7 (Tues 15 Feb) Comparative session Perrault/Carter

A discussion of Perrault's 2 fairy tales and of their rewritings by Carter through the lens of Bettelheim's essay, Carter's 2 essays, and Seifert's Introduction.

Session 8 (Thurs 17 Feb) Daniel Defoe

I will introduce Daniel Defoe in the context of 18th-century English literature, and his Preface to his novel.

For Session 9, read and prepare Robinson Crusoe, pp. 27-108 (Penguin Classics) by paying attention to both content (what the story is about), and form (the way in which the plot is recounted and organized, point of view, choice of vocabulary, syntax, tone or mood...)

Paper #1 due on Brightspace on Fri 18 Feb by 11:59 pm

Session 9 (Tues 22 Feb) Defoe, Robinson Crusoe (I)

A general discussion and closer reading of pp. 27-108 (Penguin).

For Session 10, read and prepare pp.108-69 (Penguin) of Robinson Crusoe, and select a short excerpt to comment on in class (5-10 minutes).

Session 10 (Thurs 24 Feb) Defoe, Robinson Crusoe (II)

A general discussion of pp. 108-69 + oral presentations of chosen excerpts.

For Session 11, read and prepare pp. 169-274 (Penguin).

Session 11 (Tues 1 March) Defoe, Robinson Crusoe (III)

A discussion of pp. 169-274 (Penguin) and of the questions it raises.

For Session 12, read Prologue + chapters 1-3 of Michel Tournier's Friday.

Session 12 (Thurs 3 March) Michel Tournier's rewriting of Defoe, Friday

I will briefly introduce the author Michel Tournier, and we will then discuss the Prologue + chapters 1-3 of *Friday*.

For Session 13, read and prepare chapters 4-7 of Friday and select an excerpt to comment on in class.

Session 13 (Tues 8 March) Tournier, Friday (II)

A discussion and close reading of chapters 4-7 + oral presentations of chosen excerpts.

For Session 14, read and prepare chapters 8-12 of Friday and identify 3 points, ideas, or questions which the novel raises for you, one of which must be related to the form (structure, style, etc.) of the novel.

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Session 14 (Thurs 10 March) Tournier, Friday (III)

Final discussion of *Friday* and of the questions the novel raises as a whole.

For Session 15, read the following prefaces and essays on Robinson Crusoe in your Reader: Daniel Defoe, Prefaces to Volume II and III of Robinson Crusoe, (pp. 258-59; and pp. 259-62); and "Serious Observations", pp. 263-65; Jean-Jacques Rousseau, "A Treatise on Natural Education", pp. 282-84; Charles Lamb, "On Defoe's novels", pp. 289-90; Charles Dickens, "The Want of Emotion in Defoe", p. 295; Leslie Stephen, "Defoe's Discovery of a New Art Form", pp. 298-300; Virginia Woolf, "Robinson Crusoe", pp. 306-11; Ian Watt, "Robinson Crusoe as a Myth", pp. 311-32), + Susan Sontag, "Questions of Travel", and select 3 points, ideas, or questions by which to compare both the original and its rewriting to present to the class.

Tues 15 and Thurs 17 March NO CLASS (Spring Break)

Session 15 Tues 22 March Comparative session Defoe/Tournier

Oral presentations and discussion of comparative prompts *Robinson Crusoe/Friday* in preparation for Paper #2

Session 16 Thurs 24 March Charles Dickens

I will introduce Charles Dickens in the context of 19th-century Victorian literature.

Paper #2 due on Fri 25 March on Brightspace by 11:59pm

For Session 17, read and prepare chapters 1-19 of Great Expectations, with the usual attention to both content and form.

Session 17 Tues 29 March Dickens, Great Expectations (I)

General discussion and close readings of chapters 1-19 of *Great Expectations*.

For Session 18, read and prepare chapters 20-30 of Great Expectations.

Session 18 Thurs 31 March Dickens, Great Expectations (II)

A discussion of chapters 20-30 of *Great Expectations*, + close readings of my chosen excerpts.

For Session 19, read chapters 31-39 of Great Expectations and select 1 excerpt to comment on in class.

Session 19 Tues 5 April Dickens, Great Expectations (III)

General discussion of chapters 31-39 of *Great Expectations*, and oral presentations of chosen excerpts.

For Session 20, read and prepare chapters 39-59 of Great Expectations, and list 3 questions the novel as a whole raises for you, one of which must be related to its form (structure, style, etc.).

Session 20 Thurs 7 April Dickens, Great Expectations (IV)

Discussion of the final part of *Great Expectations*, and of the questions raised by the novel as a whole.

For Session 21, read and prepare Lloyd Jones, Mister Pip, pp. 1-90.

Session 21 Tues 12 April Lloyd Jones, Mister Pip (I)

Discussion and close readings of pp. 1-90.

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For Session 22, read pp. 90-134, and choose an excerpt to present to the class (5-10 minutes).

Session 22 Thurs 14 April *Mister Pip* (II)

General discussion of pp. 90-134 and oral presentations of selected excerpts.

For Session 23, read the end of Mister Pip (pp.134-219), list 3 points or questions the novel as a whole raises for you, and sum up (in no more than a few sentences) the core argument of George Steiner's "Understanding as Translation" and Susan Sontag's "On Being Translated" (Reader).

Session 23 Tues 19 April Comparative session Dickens/Lloyd Jones

We will review the different questions raised by the novel as a whole and in relation to Steiner and Sontag's essays.

Comparative prompts for Paper #3 will also refer back to George **Gissing**, "Dickens's Shrews" (pp. 627-29); Bernard **Shaw**, "Introduction to *Great Expectations*" (pp. 631-41); and Dorothy **Van Ghent**, "On *Great Expectations*" (pp.648-54) (all in your Reader, and drawn from the Norton Critical Edition of *Great Expectations* available in my NYU library reserve).

For Session 24, read A Simple Heart by Flaubert.

Session 24 Thurs 21 April Gustave Flaubert, *A Simple Heart*

I will introduce Flaubert in the context of 19th-century French literature, and we will discuss the novella and the questions it raises.

For Session 25, read and prepare chapters 1-4 Flaubert's Parrot by Julian Barnes.

Paper #3 due on Brightspace on Fri 22 April by 11:59pm.

Session 25 Tues 26 April Julian Barnes, *Flaubert's Parrot* (I)

Discussion and close readings of chapters 1-4 of *Flaubert's Parrot*.

For Session 26, read and prepare chapters 5-7 of Flaubert's Parrot.

Session 26 Thurs 28 April Barnes, *Flaubert's Parrot* (II)

For Session 27, read chapters 8-14 of Flaubert's Parrot.

Session 27 Tues 3 May Barnes, *Flaubert's Parrot* (III)

Discussion and close reading of the end of *Flaubert's Parrot*.

Session 28 Thurs 5 May Conclusions. Please note that for the final paper + in-class exam, you will be expected to have read **Ashcroft**, Bill, **Griffiths**, Gareth, **Tiffin**, Helen, Introduction to *The Empire Writes Back: Theory and Practice in post-colonial literatures*; and Stephen Slemon's "Post-Colonial Theories"; George Steiner, "What is Comparative Literature?"; **Bernheim**, Charles, « The Bernheimer Report (1993) : Comparative Literature at the Turn of the Century »; **Pratt**, Marie-Louise, « Comparative Literature and Global Citizenship »; and **Riffaterre**, Michael, « On the Complementarity of Comparative Literature and Cultural Studies ».

Reading day = Tues 10 May

Session 29 Thurs 12 May Final exam

SAMPLE SYLLABUS

Final Paper due Fri 13 May on Brightspace by 11:59pm.

Your Lecturer

With 2 degrees in German and Hispanic studies from the Sorbonne (Paris IV), and a Masters and Doctorate in Comparative Literature from Oxford (English, French, German, Spanish), Claire de Obaldia has taught comparative literature at Oxford, Geneva, the Sorbonne, and different American universities in Paris and London since the 1990s. In 2000 she also became a certified teacher of the FM Alexander Technique (somatic education), combining her academic activity with that of teaching Alexander's work both privately and on teacher training courses in Paris and London.

*Her publications include *The Essayistic Spirit* (Oxford University Press, 1995); *L'Esprit de l'essai, de Montaigne à Borges* (Coll. Poétique, Seuil, 2005); «*Floating Islands* », an essay on philosophies of education in : *Alexander in Context* (Hite, London 2014) ; « *Emerging Selves* », in : *Alexander Life Stories* (Alexander Trust, London, 2016) .*