



CIEE Global Institute – Paris

Course name:	Paris in French Literature
Course number:	LITT 3101 PCSU
Programs offering course:	Summer in Paris
Open Campus track:	Language, Literature and Culture
Language of instruction:	English
U.S. Semester Credits:	3 semester credits
Contact Hours:	45
Term:	Summer 2019

Course Description

This course looks at texts by French writers to discover the manner in which the prestige, social world, political upheavals, intellectual and cultural life and, of course, the beauty of Paris have been registered and negotiated in literature. While the main focus of the course is the study and analysis of these texts, context and perspective on the role and image of Paris in the selections will be provided by materials and lectures treating a variety of subjects, including the political and social history of Paris, its architectural specificities, as well as its urban planning and development. Attention will also be devoted to the life and times of the authors, and to the figures and movements that influenced their writing.

Learning Objectives

- To analyze French literature with emphasis both on text and context
- To understand the political and sociocultural trends weaved into the fabric of French literature
- To gain a better understanding of the city of Paris (on an economic, urban, and architectural level) through literature that depicts it
- To learn about French authors and the backgrounds they bring to their respective literature

Course Prerequisites

This course is introductory and therefore open to all. However, students who are not familiar with reading and writing about literature may need to allot extra time to familiarise themselves with basic critical approaches and tools.

Methods of Instruction

The course looks at the impact of a specific time, place, and culture on the novellas, short stories, memoirs, essays, and poems of major 19th- and 20th-century French authors. In the process, students familiarise themselves with a variety of modes and styles of writing (Romantic, Realist, Naturalist, Modernist, Fantastic, Structuralist, etc.) around themes and issues which are still relevant to contemporary French literature and culture and to present-



day representations of Paris.

Developing and refining analytical skills will be typically done through the practice of close reading, but also through a broadening of connections and perspectives.

Classes combine mini-lectures and discussions. They also include short oral presentations by students on an excerpt or a prompt. Two outings related directly to the content of the course will be organised (museum or special exhibition and/or neighbourhoods, cafés, or houses of writers on our list).

Assessment and Final Grade

- 3 papers written partly in class, partly at home (500 words for each paper, single-spaced) on an excerpt drawn from texts studied in class = 30%.

Nb. The first of those 3 papers is graded for feedback only.

- 1 final paper combining:

> an in-class assignment = 10% (300-400 words)

> and a separate paper prepared at home (700-800 words, single-spaced) = 20%

- One 10-minute oral presentation on an excerpt = 10%

- Preparation and Class Participation = 30%

Handwritten papers are OK only in the event of a computer/printer failure. They should be clear and legible, and written on A4-size paper. Papers written in class should also be written on A4-size paper (provided by the instructor), and written as legibly as possible with a pen rather than a pencil.

Any **internet material** used (background information, reviews, articles) must be printed out and turned in with the paper.

Plagiarism is a form of fraud, presenting someone else's work as though it were your own. Please note that the following counts as plagiarism:

- A sequence of words from another writer whom 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" by someone else for money
- A paper that is downloaded from the Internet.

For more information on CIEE academic policies, including grading criteria and plagiarism, please refer to the section on Academic Integrity at the end of this syllabus, as well as to the Academic Manual for Students and your Program Terms and Conditions.

Course requirements



Combined papers in-class/take-home

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/or specific to it, and discerning the broader questions it may raise.

Combined papers in-class/take-home

Comparative Question

Comparing and contrasting two texts or two questions discussed in class.

Final Paper

Involves a commentary and a general comparative reflection on the course as a whole, from a set of prompts provided by the instructor. Any material not included in the Canvas course files must be printed out and turned in with the paper.

Oral Presentations provide the opportunity to practise the close reading of a short excerpt, or a “compare and contrast” prompt in the classroom.

Preparation and Class Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

The preparation and participation grade for this class specifically takes into account:

*The student’s attention and involvement (taking part in class discussions and/or voluntarily responding to an excerpt or prompt in writing; taking part in online discussions)

*His or her command of the material (carefully read and researched)

*The logic of his or her argument (distinguishing between personal feeling and intellectual grasp)

*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;
- being capable of justifying one’s own tangential points or those of others if the discussion is redirected or deviated;
- making sure the connections are still clear...

Preparation and participation are graded three times during the session: at the end of week 2 (for weeks 1 and 2), week 3 and week 4.



Attendance and Punctuality

Regular class attendance is required throughout the program, and all unexcused absences* will result in a *lower participation grade* for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

*Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, *excessively tardy (over 15 minutes late) students will be marked absent. Attendance policies also apply to any required co-curricular class excursion or event*, as well as to Internship, Service Learning, or required field placement.*

*With the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. *No make-up or re-sit opportunity will be provided.*

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	--
10 – 20%	2	Reduction of final grade; written warning
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion



Weekly Schedule

Week 1

Class 1

Introduction to the course. Maupassant's *Tales of Paris* (1), "Waiter, a 'Bock'", pp. 167-75; "A Queer Night in Paris" (pp. 22-35).

Class 2

Maupassant, *Tales of Paris* (2), "The Wardrobe" (pp. 147-55); "Tombstones" (pp. 156-66). Prompts for take-home paper #1 on Maupassant due in class 3.

Week 2

Class 3

Take-home paper #1 due, + in-class assignment #1 (both graded for feedback only). Baudelaire poems from the *Parisian Scenes/Tableaux Parisiens* : « Landscape » (p. 167); « To a Woman Passing By » (p. 189); « Dawn » (p. 211).

Class 4

OUTING.

Class 5

In-class assignment #2 and prompts for take-home Paper#2 due on Mon 2 July. Colette short stories (1) "The Cashier" and "The Find".

Week 3

Class 6

Take-home Paper#2 due. Colette (2): Edmund White on Colette, Feminist writing, and "Women, The City, and Modernity".

Class 7

Paris as the capital of Modernism: Apollinaire, *Zone* (poem).

Class 8

2 perspectives on Paris during the German Occupation 1940-44
A first perspective with Marcel Aymé's short-story « The Man Who Walked Through Walls »(pp. 9-23)/« Le Passe-Muraille ».

Class 9



A second perspective with Marguerite Duras's *The War : A Memoir* (1). **In-class assignment #3** and prompts for take-home Paper #3, due on Mon 9 July, on Duras, *The War : A Memoir* (2). Prompts for the Final paper, due on last day.

Week 4

Class 10

Take-home Paper #3 due + OUTING

Class 11

A Structuralist view of Paris: Barthes, "Semiology and Urbanism"(pp. 191-201)/« La Sémiologie de l'urbanisme»; and "The Eiffel Tower"(pp.3-22)/La Tour Eiffel" (in: *The Semiotic Challenge/L'Aventure Sémiologique and Mythologies*) .

Class 12

Annie Saumont short stories, "I'm no Truck" (pp. 57-69); "Thunderstruck" (pp. 123-36); "The Finest Story in the World" (pp. 339-43)in: *I'm no Truck/Je suis pas un camion*

Class 13

Final take-home paper due, combined with a final in-class assignment.
Conclusions.

Academic Integrity

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own.*

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the professor has explicitly announced that a particular test is to be taken on an "open book" basis).



The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad.*

The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).

There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.
- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.
- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate, require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.

In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student's permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student's home institution of the infraction and subsequent penalty.