

Michele Anderson  
 Beth Flynn  
 HU3253, Topics in World Literatures and Cultures: Images of Paris in Literature  
 ENSEA, Cergy, France  
 May/June, 2004

**Texts:**

Weeks 1-4 (Anderson and Flynn)

Barclay, Steven, ed. A Place in the World Called Paris. San Francisco: Chronicle Books, 1994. (Please bring this book to class every day.)

Talbot, Daniel, ed. City of Love. New York: Dell, 1955.

Weeks 1 and 2 (Anderson)

Dickens, Charles. A Tale of Two Cities. New York: Penguin Books U.S.A., 1997.

Giraudoux, Jean. The Madwoman of Chaillo, adapted by Maurice Valency. New York: Dramatists Play Service.

Hugo, Victor, The Hunchback of Notre Dame, trans. John Sturrock. New York: Penguin Classics, 1978.

Required course pack.

Weeks 3 and 4 (Flynn)

Gilbar, Steven, ed. Americans in Paris: Great Short Stories of the City of Light. Santa Barbara: Capra P.

Gopnik, Adam. Paris to the Moon. New York: Random House, 2000.

Hemingway, Ernest. A Moveable Feast. New York: Scribner's, 1964.

Photocopies to be distributed at April 21 meeting.

**Supplies:**

You'll need a file folder to hold journal entries, drafts, and critique sheets. We will be collecting in-class journal entries each class period. We will collect drafts and critique sheets on the day formal essays are due. Please have the file folder the first day of class.

**Purpose:**

The course is described in the catalog as follows:

Comparative approach to selected fictional works and essays in English translation of Western and non-Western authors.

We've described our topic, "Images of Paris in Literature," as follows:

Paris has been and continues to be one of the most important intellectual, cultural, and economic centers in Europe. Sometimes called the City of Light, it has been represented in numerous literary works by authors from around the world. Some authors who have depicted Paris in their work include Honoré de Balzac, Ernest Hemingway, F. Scott Fitzgerald, Edith Wharton, Richard Wright, Charles Baudelaire, George Orwell, Jean Genet, Victor Hugo, Charles Dickens, Franz Kafka, Jules Verne, André Gide, Gertrude Stein, and Emile Zola. We will read, discuss, and compare the work of writers such as these. Representations will include the physical city, the inhabitants of the city, and the culture of the city. We will attempt to make connections between these representations and the historical and cultural circumstances that underlie them. We will read works by British and American writers as well as works in translation by writers from other countries. We will also view several films that depict Paris in ways that complement or contradict the images we find in literature.

**Writing Assignments:**

In-Class Journal:

For each class session in which there are assigned readings, you will be asked to write one or more in-class journal entries. The entries will provide you an opportunity to reflect on the material you have read and to record your reactions.

in a focused way. These entries are not formal and need not be polished or well organized. The act of writing should stimulate you to make connections you might not previously have made.

### Images of Paris Journal:

Create your own images of Paris by describing landmarks, events, people, etc. as you tour Paris and its environs. At least 3 entries, each approximately a handwritten page long, are required each week. Course readings are possible models for your responses, and you may want to make connections between your observations and course readings, though this is not required.

### In-class Portfolio Analysis

At the end of the course you will prepare an in-class portfolio analysis (at least a handwritten page long) that provides a commentary on in-class journal entries, your Images of Paris journal, drafts and critique sheets, and final papers. What are some strengths of your performance on these assignments? What are some limitations?

### Formal Writing:

Two formal papers will be required.

The first is an essay of at least 750 words in which you address an issue pertinent to assigned readings on continental, British, or non-Western images of Paris by bringing to bear additional material (e.g., short stories, passages from novels, essays) not assigned for class discussion. This additional material may be from course texts and should amount to at least 50 pages. Issues might involve, but are not limited to, character analyses, themes, point of view, cultural or historical backgrounds of the authors or works, or a comparison of assigned and additional works. The essay may be handwritten in ink.

The second is an essay of at least 750 words in which you address an issue pertinent to assigned readings on American or Canadian images of Paris by bringing to bear additional material (e.g., short stories, passages from novels, essays) not assigned for class discussion. This additional material may be from course texts and should amount to at least 50 pages. Issues might involve, but are not limited to, character analyses, themes, point of view, cultural or historical backgrounds of the authors or works, or a comparison of assigned and unassigned works. The essay may be handwritten in ink.

### ***Presentations:***

You will have an opportunity to present essays # 1 and 2 in presentations of at least 5 minutes. Each presentation should be based on the paper you have submitted but should be tailored for oral delivery. Your presentation should be accompanied by an outline that includes a thesis statement that is a summary of your presentation.

### ***Reports:***

Once during weeks 1 and 2 and once during weeks 3 and 4 you will report on photocopied material that is pertinent to the course but that the other students are not required to read. Reports should be at least five minutes long and should include a description of the work and a discussion of connections between the new material and material the class has read together. Photocopied material will be distributed at the April 21 meeting.

### ***Attendance:***

Attendance is mandatory. Much of the course involves conversation about course readings. If you miss those conversations, you will have missed a good deal of the course content. Unexcused absences will affect your grade.

### ***Late Papers:***

Since the course emphasizes the revision process and since it is important that presentations be based on finished essays, drafts and final essays must be submitted on time. Late papers will affect your grade.

**Grades:**

Your grade will be based on the following:

Journal, drafts, critiques, portfolio analysis	20%
Images of Paris journal	15%
Presentations # 1 and 2	20 %
Reports	5%
Formal essay # 1	20 %
Formal essay # 2	20 %

**Criteria for Evaluation:****A Papers and Presentations:**

The author makes an original contribution so that the reader becomes involved and learns from the piece or presentation.

The central point of the essay is clear, and the parts of the essay have been connected effectively. The outline for the presentation is correct in form and effective.

Support for the point is appropriate for the intended audience and convincing.

The reader's or listener's needs have been taken into consideration.

There are few if any errors.

**B Papers and Presentations:**

The writing or speaking is clear, but the contribution does not seem especially original or new.

The central point is clear, but the parts of the essay or talk could be connected more effectively.

Support for the point is adequate for the intended audience and fairly convincing.

The reader's or listener's needs have been taken into consideration to an extent.

There are some errors.

**C Papers and Presentations:**

Take some effort on the part of the reader or listener to get through the essay or talk.

The paper or talk does not have a strong focus, and it is not always clear how the parts support the thesis.

Support for the point is not especially appropriate for the intended audience and not especially convincing.

The reader's or listener's needs have not always been taken into consideration.

There are a number of errors.

**D Papers and Presentations:**

The reader or listener cannot figure out what point the writer or speaker is trying to make.

The central point is not at all clear, and the parts do not support it.

Support for the point is inappropriate for the intended audience and not convincing.

The reader's or listener's needs have not been taken into consideration.

There are many errors.

**F Papers and Presentations:**

The paper or talk does not respond to the assignment at all or has not been handed in or presented.

**Other:**

Remember that formal essays should have titles. Please leave at least an inch margin on the sides and top and bottom of the paper and remember to number the pages on papers. Label all work. Include your name, the instructor's name, the course number and time, the date, and the course assignment. Be sure to indicate if the paper is a draft, a formal

paper, or a revision.

MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990 (ADA). If you have a disability and need a reasonable accommodation for equal access to education or services at MTU, please call Dr. Gloria Melton, Associate Dean of Students (7-2212). For other concerns about discrimination, you may contact your advisor, department head or chair, or the Affirmative Action Office (3310).

It may be necessary to alter the syllabus as the course proceeds in order to better meet the instructional needs of the class.

Plagiarism--using the ideas or words of others without acknowledging the source--is unethical and a violation of University policy. Plagiarism cases will be handled by the Dean of Students. Some consequences of plagiarism could be failure of a paper or course. The University has subscribed to an anti-plagiarism service that can detect plagiarized material. If you have questions about the proper way to cite the ideas of someone else, please see one of us.

### **HU 3253. Topics in World Literatures and Cultures: Images of Paris in Literature Part I: Non-American authors.**

## **Course Schedule, Weeks 1 and 2: May 17 – 27, 2004**

**Texts: See book list above. Most of the required books -- inexpensive, used copies -- are available in the MTU Campus Book Store, with the exception of the following:**

**To be sold at April 21<sup>st</sup> meeting of the class:** (Combined cost for these 2 items not to exceed \$20.)

**1. Required Course Pack of Xeroxed readings on Paris by non-American authors.** (Copyright permissions were purchased for some of these. Cost includes copyright permission cost.) **(CP)**

**2. *City of Love*.** Ed. By Daniel Talbot. (Collection of Short Stories) Dell, 1955. (An out-of-print, paperback book, used copies.) To be used all 4 weeks of the course. **(COL)**

**Note:** With the exception of books to be purchased from the Campus Book Store, "selections" refer to Xeroxed pages, most of which are in the course pack for purchase **(CP)**. While some of the shorter texts, such as poetry, may be published with the original French accompanying the English translation, only the translation is required for reading. If you know French, you may wish to read these in the original. Note that while the title may be in French, the reading will be the English translation. Some additional reading will be done in class. The books will allow you to explore at least one author more deeply by reading additional pages for the **required essay**.

Assignments for each date should be read in advance of that class. Bring the book or selections to class.

**Student reports:** Because of limitations on copyright permissions, some short selections will be assigned to individual students to read and present to the class. Each student will have at least one opportunity to present one of these extra readings. These reports (approximately 5-10 minutes) count as an oral presentation grade (See above: 5 % of your grade). This is in addition to the final oral presentation on your essay topic.

### **Week 1 (May 17-19)**

**M, May 17:** Victor Hugo: *The Hunchback of Notre Dame*. (Purchase paperback from Campus Book Store) Book I: Ch. 1, 2, 5, 6. Book II: Ch. 3, 4, 5, 6, 7. Book IV: Ch. 1-6. (Chapters are short.) Film: *The Hunchback of Notre Dame* with Charles Laughton. We will view at least part of the film in class if a VCR is available. (It should be.) Discussion of 19<sup>th</sup>-Century French Romanticism. Hugo's novel is an example of several elements of Romanticism with its revival of the Middle Ages, its portrayal of both the beautiful and the grotesque, etc.

**T, May 18.** George Sand: *Letters* (most written from Paris in 1831) (CP). Honoré de Balzac: *Père Goriot* (selections from the novel) (CP, pp. 339-387) Discussion of 19<sup>th</sup>-Century French Realism. **Optional student report:** Student with knowledge of French to read in French and report on some of George Sand's romantic love letters.

Emile Zola: *The Dram-Shop (L'Assommoir)*(selections from the novel) (CP, pp. 1-29, 36-39, 56-73). Discussion of 19<sup>th</sup>-Century French Naturalism.

**Studentreport:** *The Dram-Shop*: Ch. III: "The Wedding," additional pages.

**W, May 19. Images of Paris journal entries (at least 3) due. Proposal for Essay 1 due.**

Charles Dickens: *A Tale of Two Cities*(selections from the novel: all of Book I: Recalled to Life; Book II: Ch. 3: "A Disappointment"). At least part of the film, *A Tale of Two Cities*, will be shown in class if a VCR is available.

**Studentreport:** How Dickens portrays the French Revolution in Book II: Ch. 21, "Echoing Footsteps," Ch. 22, "The Sea Still Rises," and Ch. 23, "Fire Rises."

**Week 2 (May 24-27)**

**M, May 24.** Guy de Maupassant: 3 short stories: "Minuet," "On the River," and "That Costly Ride." (CP) Katherine Mansfield: "Feuille d'Album"(short story in *COL*, pp. 226-232); **studentreport:** Mansfield's story, "Miss Brill" (compare to Maupassant's "Minuet.") Selections from *A Place in the World Called Paris* to read in class.

Poetry: Baudelaire: *Spleen of Paris* (3 poems in prose, *COL*, pp. 102-103, 190-92, 233-35); Paul Verlaine: selected poems, (CP); Rubén Darío (of Nicaragua): "Pax"(CP); Apollinaire: "Le Pont Mirabeau" ("Mirabeau Bridge") (CP)

**T, May 25. Essay 1 draft due. Expatriots and others in Paris.** Julio Cortázar: "A Yellow Flower" (CP). Aldous Huxley: "The French of Paris" (*COL*, pp. 214-24).

**Studentreports:** Jean Rhys, selection from *Quartet*(short novel if anyone wishes to read all of it); Anaïs Nin: selections from her diary, early 1930s; George Orwell: selections from *Down and Out in Paris and London*; André Aciman: "The Last Time I Saw Paris" (essay). Sitor Situmorang (Indonesian): "Snow in Paris" and "Fontenay aux Roses." **Optional studentreport:** Student with knowledge of French to translate in class a short selection from *Un Nègre à Paris* by Bernard Dadié of Ivory Coast.

Selections from *A Place in the World Called Paris* to read in class.

**W, May 26. Images of Paris journal entries (at least 3) due. Essay draft returned for revision.**

Jacques Prévert: "Rue de Seine" (*COL*, pp. 75-77) Raymond Queneau: short selections from *Exercices in Style*(handouts in class).

Jean Giraudoux: *The Madwoman of Chaillot* (most of this play to be read in class).

**Th, May 27. Essay 1, final draft due. Presentations on student essays.**

Colette: "Paris! City of Love" (*COL*, pp. 56-64)

Selections from *A Place in the World Called Paris* to read in class.

## HU 3253. Topics in World Literatures and Cultures: Images of Paris in Literature

Part II: American and Canadian Authors

### Course Schedule for weeks 3 and 4:

Week 3 (June 1-3)

T Méral, "Paris in American Literature," (Flynn), Report # 1, Franklin, Irving, and Cooper, Report #2, Poe, "The Purloined Letter," Report # 3, James, "Occasional Paris," Report # 4, Wharton, "The Last Asset," Report # 5, Adams, The Education of Henry Adams, Cather, "The Cemeteries of Paris."

W The Lost Generation (film), Hemingway, A Moveable Feast, "A Good Café," "Miss Stein Instructs," "Une Génération Perdue," "Shakespeare and Company," Stein, "Hemingway in Paris," City of Love, pp. 165-174.

Th Proposal for essay # 2 due. Paris Journal entries due (at least 3), AME, "Hunger was Good Discipline," "Ford Madox Ford and the Devil's Disciple," "Ezra Pound and His Bel Esprit," "Scott Fitzgerald."

Week 4 (June 7-10)

- M Draft of essay # 2 due. Gilbar, Americans in Paris, Root, "Carmencita," An American in Paris, (film), Baldwin, "A Stranger Here," City of Love, pp. 236-255. Flanner, Paris Journal (Flynn).
- T AJP, Adams, "Winter Rain," Frank, "The Waiting Room," Tuck, "Rue Guynemer," Minot, "A Death in Paris," Calisher, "Il Plœ:r Dã Mõ Kœ:r."
- W Essay # 2 due. Gopnik, Paris to the Moon, "Paris to the Moon," "A Tale of Two Cafés," "Couture Shock," Report # 6, Gallant, "Mlle. Dias deCorta."
- Th Paris Journal entries due (at least 3); portfolio due. In-class portfolio analysis. Presentations. Gopnik, "The Crisis in French Cooking," "One Last Ride."



The texts were derived, in part, from the earlier Pyramid Texts (c. 2400-2300 BCE) and inspired the later work known as The Egyptian Book of the Dead (c. 1550-1070 BCE). The Coffin Texts are significant on a number of levels but, primarily, because they illustrate the cultural and religious shift between the Old Kingdom and the First Intermediate Period of Egypt and clarify the development of the religious beliefs of the people. The Old Kingdom & First Intermediate Period. Texts include the writings of Hume, Descartes, Bacon, Berkeley, Newton, Locke, Mill, Edwards, Kant, Leibniz, Malebranche, Spinoza, Hobbes, and Reid. Translated by Jonathan F. Bennett. All Texts. - select by author - Bacon (1561-1626) Bentham (1748-1832) Berkeley (1685-1753) Boyle (1627-1691) Burke (1729-1797) Butler (1692-1752)