
PARIS, HISTORY AND LITERATURE in Fall 2019 (CL1091FB8)

Course Code	CL1091FB8	Professor(s)	Brenton Hobart
Prerequisites	None	Office Number	G-107
Class Schedule	MR: 12:10-13:30 in G-102	Office Hours	9:55-10:35 (M/R), 15:05-15:45 (M)
Credits	4	Email	bhobart@aup.edu
Semester	Fall 2019	Office Tel. Ext.	N/A

Course Description

Paris: History and Literature—

Through the study of major works of literature, this course examines the legacy of Parisian history, politics and civilization from the *Ancien Régime* to contemporary Paris. How, throughout history, has Paris consistently been the stage of major world issues thanks to authors' writings which create, and therefore recreate, the City of Light? How have the writers of Paris rendered glorious and financially exploitable various historical realities by turning them into literature? Themes studied include: Catholic France and freedom of religion, absolute monarchy and government by the people, colonialism and anti-colonialism, substance use/abuse and literature, Parisian identity and foreign influence, the abolition of the death penalty, academic excellence, justice, rights, sexual liberties, civil liberties and (above all) Paris which, for many, remains yet today the paradigm of culture and civilization?—the most literary, philosophical and beautiful city in the world.

The course offers a survey of French literature situated and often written in Paris, the students' host city, hopefully for the next four years. It shall explore the history of Paris through its literature; thus, how the city nurtured the fiction it produced, and how fiction recreated the city. The course shall take place in English and in French. Not only will the students engage in the historical and current study of another culture, they may also choose to have the challenging task of doing that in a non-native language. And to boot they get to do it on site.

The visual study of the city (how each student's errant eyes absorb it) shall coincide with each student's mental perception (recreation) of the city. Somewhere, the physical object viewed, and the intellectual recreation of that object will meet. That's half of the study. The other half is what the student can do with that study as a final project, on paper, in a short film, as a theatrical production, as a podcast, etc.

The ultimate goal, not only of the final project, but of the entire course, is that the students "think critically about cultural and social difference" – through classroom discussion, as well as while contemplating living in cold and hunger (a selection of poetry by François Villon),

immigration, homelessness, and crime and punishment in the Paris of Philippe Augustus (Hugo's *Notre-Dame de Paris*), laughter as a panacea for the hardships of the times (Rabelais' *Pantagruel*), substance abuse and domestic violence in the streets of La Goutte d'Or (passages of Zola's *L'Assommoir*), religion, transvestism, and living with (and loving) difference in Belleville (Roman Gary's *La Vie devant soi*), the underworld of the metro, and latent homosexuality (Queneau's *Zazie dans le métro*), alienation in adolescence in the Paris *banlieu* (Gisèle Pineau's *Un papillon dans la cite*).

Course Learning Outcomes

General Education

This course fulfills one part of your [FirstBridge](#) requirement within the 4 courses of the [Integrative Inquiry for the Global Explorer](#) requirements (16 credits and 1 experiential learning component):

- [FirstBridge](#) (2 courses/8 credits)
- Two Integrative Inquiry courses (outside the major – 2 courses/8 credits)
- Experiential Learning

Course Outline

Tentative Class Schedule

September

Week 1	Monday 2	Course Introduction, François Villon, <i>Poésies</i>
	Thursday 5	François Rabelais, <i>Pantagruel</i>
Week 2	Monday 9	François Rabelais, <i>Pantagruel</i>

	Thursday 12	François Rabelais, <i>Pantagruel</i>
Week 3	Monday 16	François Rabelais, <i>Pantagruel</i>
	Thursday 19	Victor Hugo, <i>Notre-Dame de Paris</i>
Week 4	Monday 23	Victor Hugo, <i>Notre-Dame de Paris</i>
	Thursday 26	Victor Hugo, <i>Notre-Dame de Paris</i>
Week 5	Monday 30	Victor Hugo, <i>Notre-Dame de Paris</i>

October

	Thursday 3	Victor Hugo, <i>Notre-Dame de Paris</i>
Week 6	Monday 7	Queneau, <i>Zazie dans le métro</i>
	Thursday 10	Queneau, <i>Zazie dans le métro</i>
Week 7	Monday 14	Queneau, <i>Zazie dans le métro</i>
	Thursday 17	Émile Zola, <i>L'Assommoir</i>
Week 8	Monday 21	Émile Zola, <i>L'Assommoir</i>
	Thursday 24	Émile Zola, <i>L'Assommoir</i>

Week 9	Monday 28	Émile Zola, <i>L'Assommoir</i>
	Thursday 30	Fall Break (no classes)

November

Week 10	Thursday 4	Émile Zola, <i>L'Assommoir</i>
	Thursday 7	Roman Gary, <i>La Vie devant soi</i>

Week 11	Monday 11	Roman Gary, <i>La Vie devant soi</i> / Project proposals due
	Thursday 14	Roman Gary, <i>La Vie devant soi</i>

Week 12 due	Monday 18	Roman Gary, <i>La Vie devant soi</i> / Outline/First draft of project
	Thursday 21	Ionesco, <i>La Cantatrice chauve</i>

Week 13	Monday 25	Gisèle Pineau, <i>Un Papillon dans la cité</i>
	Thursday 28	Gisèle Pineau, <i>Un Papillon dans la cité</i>

December

Week 14	Monday 3	Gisèle Pineau, <i>Un Papillon dans la cité</i>
	Thursday 5	Gisèle Pineau, <i>Un Papillon dans la cité</i>

Final exam: Monday, December 16, 2019 – 12:00 – usual classroom

Final project presentation; paper due (Absolutely No Late Projects)

Textbooks

Title	Author	Publisher	ISBN	Required
Fahrenheit 451	Ray Bradbury	Flamingo	9780006546061	Yes
Selected Stories	Philip K. Dick (ed. by Jonathan Lethem)	Houghton Mifflin Harcourt	9780544040540	Yes

Attendance Policy

ATTENDANCE:

Regular attendance and participation in class discussion is crucial for a student's success in this course. Coming to class late, repeatedly leaving the room during class discussion or talking amongst yourselves during class discussion will affect your final grade for the course.

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

GRADING:

In-class participation (20%) presence and presentations (5%) 25%

Midterm..... 25%

Final Exam..... 25%

Final Project..... 25%

A (94-100), A- (90-93), B+ (87-89), B (84-86), B- (80-83), C+ (77-79), C (74-76), C- (70-73), D+ (67-69), D (64-66), D- (60-63), F (0-59)

COURSE REQUIREMENTS:

Come to class, every day. Read all assignments (this is a course that demands a lot of reading, and thinking about what you're reading; so, read, read, read). Lead the class discussion, just once. Take the exams and final exam. Write/create an original final project. Try your best.

FINAL PROJECT GUIDELINES:

Please note that the final project must be submitted in **electronic form** – unless of course you decide to do something theatrical. You may also submit it in print. In accordance with University policy, written work is examined using anti-plagiarism software.

Other
