

**UCEAP FRANCE PROGRAM
PARIS, FRANCE**

**PARISIAN VOICES IN LITERATURE
COMPARATIVE LITERATURE 129**

FALL 2018

1. COURSE INFORMATION

Class Times: M/W 10:30am-12:00pm (unless otherwise indicated on course schedule)
Class Location: ACCENT Study Center
Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject Area(s): Comparative Literature, French, History
Course Duration (weeks): 13 weeks

2. FACULTY INFORMATION

Faculty: Carole Viers-Andronico, Ph.D.
Faculty Contact Information: carole.viers@ucparis.fr
Office: UC Paris Study Center
Office Hours: by appointment

3. COURSE DESCRIPTION

In this course, students will engage in discussions prompted by a multiplicity of voices that make up what has been often referred to as the Parisian mosaic – a mosaic whose colorful tiles represent a collection of diverse and multivalent identities. Students will explore how the voices that have emerged in the past several decades bring myriad perspectives, ranging from “traditional” French culture to first and subsequent generation immigrant cultures, many of which come from former French colonies in the Francophone world, to bear on Parisian society and how these contemporary voices take a sometimes playful but often critical look at the identity of their post-war and postcolonial society. Through the study of historical events alongside critical and literary texts, students will analyze representations of the city as a playground for desire, as a forum for consumer delight, and as a breeding ground for social inequality, among other things. The course will, therefore, focus on examining the different social worlds that make contemporary Paris such a fascinating, diverse, and culturally important city. Through readings and class excursions to sites important to their understanding of the texts, students will trace some of the ways French alongside the more problematically termed Francophone writers and filmmakers have made their sundry voices heard over the past half a century.

4. COURSE MATERIALS

Guène, Faïza. *Just Like Tomorrow*, Trans. Sarah Adams, Random House, 2006. Print.
Jacques Jouet. *Mountain R*, Trans. Brian Evenson, Dalkey Archive, 2004. Print.
Patrick Modiano. *Missing Person*, Trans. Daniel Weissbort, Verba Mundi, 1980. Print.
Georges Perec. *Things: A Story of the Sixties*, Trans. David Bellos, Verba Mundi, 1990. Print.
Raymond Queneau. *Zazie in the Metro*, Trans. Barbara Wright, Penguin Classics, 2000. Print.
Leila Sebbar. *Sherazade: Aged 17, Dark Curly Hair, Green Eyes, Missing*, Trans. Dorothy S. Blair, Interlink Books, 2014. Print.
Patrick Süskind. *The Pigeon*, Trans. John E. Woods, Penguin Books, 1989. Print.
Course Reader ([CR] hereafter)

5. COURSE LEARNING OUTCOMES

- Students will be provided with a literary-historical and critical overview of the various social worlds that comprise contemporary, post-WWII Parisian society through close study of literary, filmic, and visual representations.
- Students will be presented techniques to read and interpret both textual and visual evidence through analysis of texts, films, paintings and façades in class and during site visits. To that end, close reading

skills will be emphasized. Through active reading and viewing, students will develop interpretive and critical thinking skills to analyze primary and secondary source works.

- Students will gain an understanding of the complex social issues present in France from WWII to the present by interrogating voices that question the effects of Post-WWII modernization and the rise of consumer culture, as well as identity issues relating to race, class and gender resulting from de-colonization and immigration.

6. PREREQUISITES

There are no prerequisites for this course, but some knowledge of 20th-century French history is recommended.

7. METHODS OF INSTRUCTION

Instruction will consist of lectures on literary and visual representations as well as historical and theoretical concepts; class or assigned visits to sites important to the texts; and class discussions on course topics.

8. COURSE REQUIREMENTS

Lectures & Site Visits

Class meetings will last 1.5 hours per session. Class time will be divided between lectures and group discussions in which active student participation is required. Students are expected to read the material assigned for each class and be prepared to discuss the material.

In addition, students will meet for periodic site visits:

- Week 3: Canal St. Martin (TBC)
- Week 5: Palais de la Porte Dorée (TBC)
- Week 12: Centre Pompidou (TBC)

Class Participation

Attendance and active participation are required. Students are expected to do the readings assigned for each class meeting beforehand, and to actively participate in class discussions.

Written Assessment – Close Reading Essay

Close reading is a fundamental skill for the analysis of literary works. Students will submit a two-page close reading assignment as a preparatory writing exercise for the short essays. A draft and revision process will be optional.

Assignments must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Written Assessment – 2 Short Essays

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two short essays, 4-6 pages each, relating this analysis to the assigned course material (novels, short stories, etc.). Students will receive a list of approved topics. A draft and revision process will be optional for the first short essay.

Essays will be 4-6 pages long and will include a title, introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Midterm Exam and Final Exam

The midterm and final exams aim at evaluating the students' understanding of the readings, lectures and class discussions as well as the students' development of their critical thinking skills. Both the midterm and final exams will cover the material read and discussed in class up to the date of the exam. The exams will consist of identifications/short answer-type questions, which will require that students demonstrate their knowledge of how authors present themes in their specific works, as well as an in-class comparative essay that interrogates one thematic issue, out of a range of choices, present in two authors' works through close

reading analysis. Students will be required to compose their ideas in essay form and in a manner that addresses the topic as it relates to course content.

9. ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

- Class Participation 15%
- Close Reading Essay 10%
- Short Essay 1 15%
- Short Essay 2 20%
- Midterm Exam 20%
- Final Exam 20%

The numerical average will correspond to the following degrees of competence:

- 90 – 100 *Outstanding degree of competence*
- 80 – 89 *Good degree of competence*
- 70 – 79 *Adequate degree of competence*
- 60 – 69 *Basic degree of competence*
- 0 – 59 *Failure to demonstrate a basic degree of competence*

10. ATTENDANCE POLICY

Attendance is expected in all course meetings, course-related activities and visits/excursions on UCEAP programs.

- Students should plan to arrive on time to all course meetings. Students will be marked absent if they are not present at the start of class. Students will also be marked absent if they skip out early.
- Roll will be called as a matter of course. The class register is the official record of student attendance.
- Absences will adversely affect course participation grades.
Students will be required to meet with the Academic Director if it is determined that their lack of participation in a course has a negative impact on the other students in the class (e.g., group presentations). When appropriate, the Academic Director will confer with UCEAP on disciplinary measures to take, including probation and dismissal from the program.
- No MAKE-UPS for missed work: if a student is absent on a day when there is some form of assessment (quiz, test, presentation, exam, etc.), there will be no make-ups.
- NO LATE ASSIGNMENTS: No late assignments will be accepted and no extensions will be given.
- No guests are allowed to participate in any UCEAP courses or site visits.

11. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As participants on the UCEAP Fall Semester Program in Paris students are subject to student conduct policies of UCEAP and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. Students will be responsible for obtaining their own copies of any missed assignments and materials.

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf.

12. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

This means that all academic work—research papers, exams, and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf.

13. STUDENT ACCOMMODATIONS

UCEAP is committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the campus Disability Student Office to UCEAP advisors during the application process, and should contact Paris Director upon arrival to confirm the approved accommodations. No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>.

14. COURSE SCHEDULE

| Date | Contents & Readings | Coursework & Site Visits |
|---|---|--------------------------|
| <p>WEEK 1</p> <p>Monday, Sept. 10th</p> | <p>TOPIC: Introduction Post-WWII France: Forgetting and Purging the Past (and the Present)</p> <p>Film selections: scenes from <i>Inglorious Basterds</i> and <i>The Sorrow and the Pity</i></p> | |
| <p>WEEK 1</p> <p>Wednesday, Sept. 12th</p> | <p>TOPIC: Forgetting the Past in Modiano's <i>Missing Person</i></p> <p>READINGS: Patrick Modiano, <i>Missing Person</i> pp.1-84</p> | |
| <p>WEEK 2</p> <p>Monday, Sept. 17th</p> | <p>TOPIC: Remembering the Past in Modiano's <i>Missing Person</i></p> <p>READINGS: Patrick Modiano, <i>Missing Person</i> pp.85-168</p> | |
| <p>WEEK 2</p> <p>Wednesday, Sept. 19th</p> | <p>TOPIC: Cleanliness and Modernity: Purging the Past in Echenoz's <i>Plan of Occupancy</i></p> <p>READINGS: Kristin Ross, "Hygiene and Modernization" from <i>Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture</i> [CR]</p> <p>Jean Echenoz, <i>Plan of Occupancy</i> [CR]</p> | |

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| <p>WEEK 3 Monday, Sept. 24th</p> | <p><i>TOPIC:</i> Modernity and Loss in Echenoz's <i>Plan of Occupancy</i></p> <p><i>READINGS:</i> Jean Echenoz, <i>Plan of Occupancy</i> [CR]</p> | <p>Site visit #1: Canal St. Martin (TBC)</p> |
| <p>WEEK 3 Wednesday, Sept. 26th</p> | <p><i>TOPIC:</i> Cleanliness, Modernity and Popular Culture in Queneau's <i>Zazie in the Metro</i></p> <p>Film: selections from Louis Malle's <i>Zazie in the Metro</i></p> <p><i>READINGS:</i> Raymond Queneau, <i>Zazie in the Metro</i> pp.3-41</p> | <p>Close Reading Essay Due (11 am, beginning of class)</p> |
| <p>WEEK 4 Monday, Oct. 1st</p> | <p><i>TOPIC:</i> Coming of Age in Post-WWII France: Queneau's <i>Zazie in the Metro</i></p> <p><i>READINGS:</i> Raymond Queneau, <i>Zazie in the Metro</i> pp.42-157</p> <p>Roland Barthes, "The Eiffel Tower" [CR]</p> | |
| <p>WEEK 4 Wednesday, Oct. 3rd</p> | <p><i>TOPIC:</i> Coming of Age in Post-Colonial France: Guène's <i>Just Like Tomorrow</i></p> <p><i>READINGS:</i> Faïza Guène, <i>Just Like Tomorrow</i> pp.1-45</p> | |
| <p>WEEK 5 Monday, Oct. 8th</p> | <p><i>TOPIC:</i> Identity and Popular Culture in Guène's <i>Just Like Tomorrow</i></p> <p><i>READINGS:</i> Faïza Guène, <i>Just Like Tomorrow</i> pp.47-179</p> <p>Alec Hargreaves, "Perceptions of Ethnic Difference in Post-War France." [CR]</p> | <p>Site Visit #2 : Palais de la Porte Dorée (TBC)</p> |
| <p>WEEK 5 Wednesday, Oct. 10th</p> | <p><i>TOPIC:</i> Identity and the Language of Difference in Ben Jelloun's <i>Solitaire</i></p> <p><i>READINGS:</i> Edward Saïd, "Reflections on Exile" [CR]</p> <p>Tahar Ben Jelloun, selections from <i>Solitaire</i> [CR]</p> | |
| <p>WEEK 6 Monday, Oct. 15th</p> | <p><i>TOPIC:</i> Monuments to Failure in Jouet's <i>Mountain R</i></p> | |

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| | <p><i>READINGS:</i> Jacques Jouet, <i>Mountain R</i> pp.3-93</p> | |
| <p><i>WEEK 6</i> Wednesday, Oct. 17th</p> | <p><i>TOPIC:</i> Purging the Present: The Language of Duplicity in Jouet's <i>Mountain R</i></p> <p><i>READINGS:</i> Jacques Jouet, <i>Mountain R</i> pp.95-143</p> | |
| <p><i>WEEK 7</i> Monday, Oct. 22nd</p> | <p><i>TOPIC:</i> Catch-up, Discussion, and Review for Midterm</p> | <p>First Short Essay Due (11 am, beginning of class)</p> |
| <p><i>WEEK 7</i> Wednesday, Oct. 24th</p> | <p>MIDTERM EXAM</p> | |
| <p>October 29th-November 4th: FALL BREAK</p> | | |
| <p><i>WEEK 8</i> Monday, Nov. 5th</p> | <p><i>TOPIC:</i> The Language of Advertising in Perec's <i>Things</i></p> <p><i>READINGS:</i> Georges Perec, <i>Things: A Story of the Sixties</i> pp.13-87</p> | |
| <p><i>WEEK 8</i> Wednesday, Nov. 7th</p> | <p><i>TOPIC:</i> Freedom and Happiness in Perec's <i>Things</i></p> <p><i>READINGS:</i> Georges Perec, <i>Things: A Story of the Sixties</i> pp.88-126</p> | |
| <p><i>WEEK 9</i> Monday, Nov. 12th</p> | <p><i>TOPIC:</i> Solitude as Salvation in Süskind's <i>The Pigeon</i></p> <p><i>READINGS:</i> Patrick Süskind, <i>The Pigeon</i> pp.1-38</p> | |
| <p><i>WEEK 9</i> Wednesday, Nov. 14th</p> | <p><i>TOPIC:</i> Propriety and Loss in Süskind's <i>The Pigeon</i></p> <p><i>READINGS:</i> Patrick Süskind, <i>The Pigeon</i> pp.38-77</p> | |

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| <p>WEEK 10</p> <p>Monday, Nov. 19th</p> | <p>TOPIC: Parisian Perspectives in Fournel's "Story"</p> <hr/> <p>READINGS: Paul Fournel, "Story" [CR]</p> | |
| <p>WEEK 10</p> <p>Wednesday, Nov. 21st</p> | <p>TOPIC: Love, Loss and Fiction in Gallant's "Speck's Idea"</p> <hr/> <p>READINGS: Mavis Gallant, "Speck's Idea" [CR]</p> | |
| <p>WEEK 11</p> <p>Monday, Nov. 26th</p> | <p>TOPIC: Odalisques and Others in Sebbar's <i>Sherazade</i></p> <hr/> <p>READINGS: Leila Sebbar, <i>Sherazade: Aged 17, Dark Curly Hair, Green Eyes, Missing</i> pp.1-135</p> <p>Edward Saïd, selections from <i>Orientalism</i> [CR]</p> | <p>Recommended visit:</p> <p>Go to the Louvre and find some of the paintings described in the novel (info to be distributed in class)</p> |
| <p>WEEK 11</p> <p>Wednesday, Nov. 28th</p> | <p>TOPIC: Paintings and Spaces in Sebbar's <i>Sherazade</i></p> <hr/> <p>READINGS: Leila Sebbar, <i>Sherazade: Aged 17, Dark Curly Hair, Green Eyes, Missing</i> pp. 136-187</p> | |
| <p>WEEK 12</p> <p>Monday, Dec. 3rd</p> | <p>TOPIC: Deterritorializing Cartography and Language in Sebbar's <i>Sherazade</i></p> <hr/> <p>READINGS: Leila Sebbar, <i>Sherazade: Aged 17, Dark Curly Hair, Green Eyes, Missing</i></p> | <p>Site Visit #3: Centre Pompidou (TBC)</p> |
| <p>WEEK 12</p> <p>Wednesday, Dec. 5th</p> | <p>Individual student meetings on Short Essay 2</p> | |
| <p>WEEK 13</p> <p>Monday, Dec. 10th</p> | <p>TOPIC: Conclusions & Review for Final Exam</p> | <p>Second Short Essay Due (11 am, beginning of class)</p> |
| <p>WEEK 13</p> <p>Wednesday, Dec. 12th</p> | <p>FINAL EXAM</p> | |