CAS/GRS Course Revision Proposal Form

This form is to be used when proposing a revision of an existing CAS or GRS course.

Once completed, this form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgil@bu.edu.

For further information or assistance, contact Associate Dean Susan Jackson (617-353-2410; sjackson@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: BU Study Abroad, Paris Internship Program  DATE SUBMITTED: 11/18/16
CURRENT COURSE NUMBER: CAS LF 343E
CURRENT COURSE NAME: La France à Paris: Paris in Literature and the Arts
CURRENT 40 WORD COURSE DESCRIPTION: Traces the history of literature and culture of France in Paris from the Middle Ages through the present
CURRENT CROSS-LISTING DEPARTMENT/PROGRAM, if any:
TO BE OFFERED NEXT:  Sem./Year: Spring 2016  Fall 2017
INSTRUCTOR(S): Hélène Marineau
DEPARTMENT CONTACT NAME AND POSITION: Debra Terzian, Director, Academic Affairs, BU Study Abroad
DEPARTMENT CONTACT EMAIL AND PHONE: dterzian@bu.edu, 617-353-9888

ITEMS PROPOSED FOR REVISION (check all that apply):

- [ ] Course Number
- [ ] Title
- [ ] Short Title
- [ ] Credits
- [ ] Cross-listing
- [ ] 40 Word Description
- [ ] Prerequisites
- [ ] Divisional Studies Credit
- [ ] Other (Explain)

Notes: The “short title” appears in the course inventory and on student transcripts and must be 15 characters maximum including spaces. The “40 word description” appears in the CAS/GRS Bulletin.

PROPOSED REVISIONS: For each item checked above, provide the current information, then the proposed information, then a brief explanation for the proposed change, including the intended impact of the change.

1. Title
   a. Current information: La France à Paris: Paris in Literature and the Arts
   b. Proposed information: Literary Representations of Paris
   c. Explanation & impact: Match title with course content & clarify course purpose
2. **Short title**
   a. Current information: France in Paris
   b. Proposed information: Paris Lit Reps
   c. Explanation & impact: match the 40 word description with the actual purpose of the course

3. **40 word description**
   a. Current information: Traces the history of literature and culture of France in Paris from the Middle Ages through the present
   b. Proposed information: Explores the cultural and literary history of Paris from 1750 to the present day. Topics include mythical and real representations of Paris, and how the work of Parisian writers interacts with our image of the city.
   c. Explanation & impact: match the 40 word description with course content

**IMPACT ON OTHER DEPARTMENTS/PROGRAMS:** Will any of these changes have an impact on students pursuing the degree requirements or expectations of other departments, programs, or schools? 
Check one:  □ Yes  ■ No

If YES, please identify impacts and attach cognate comment from the appropriate department/program/school.

**RESOURCE NEEDS: STAFFING, FACILITIES, AND EQUIPMENT:** As a result of the proposed changes, will there be any changes in the staffing, special facilities or equipment needs of the course (e.g. laboratory, library, instructional technology, technical resources, etc)?
Check one:  □ Yes  ■ No

If YES, explain further and indicate whether currently available staffing, facilities, and equipment are adequate for the proposed course. (NOTE: Approval of proposed revisions does not imply a change in resource commitments on the part of CAS.)

**FURTHER INFORMATION THAT MUST BE SUBMITTED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:**

1. A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the proposed changes (see guidelines on “Writing a Syllabus” on the Center for Excellence and Innovation in Teaching website. Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

2. Cognate comment from chairs or directors of relevant departments and/or programs. Use the form available here. You can consult with Susan Jackson (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

**DEPARTMENT APPROVAL:**

__________________________________________
Department Chair

__________________________________________
Other Department Chair(s) (for cross-listed courses)

__________________________________________
Date

__________________________________________
Date
DEAN'S OFFICE CURRICULUM ADMINISTRATOR USE ONLY

CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved  Date:____________________
☐ Tabled    Date:____________________
☐ Not Approved  Date:____________________

Divisional Studies Credit:

☐ Endorsed

☐ HU
☐ MCS
☐ NS
☐ SS

☐ Not endorsed

____________________________________
Curriculum Committee Chair Signature and Date

Comments:

PROVISIONAL APPROVAL REQUESTED for Semester/Year ________________________

____________________________________
Dean of Arts & Sciences Signature and Date

Comments:

CAS FACULTY: Faculty Meeting Date: ________________________  ☐ Approved  ☐ Not Approved

____________________________________
Curriculum Administrator Signature and Date

Comments:
CAS LF 343 Literary Representations of Paris

Credits: 4

Professor: Hélène Marineau (hmarin@bu.edu)

Schedule: 16 two-and-a-half-hour sessions over 7.5 weeks
(Monday & Wednesday – 9:30am to 12pm + 2 additional sessions)

Office hours: Monday 3:00-3:30, and by appointment

Course visits:
- Guided visit of the Montmartre neighborhood
- Victor Hugo’s House
- The Arcades of Paris
- The Latin Quarter

Course material:
- A course pack with all required literary readings (to be purchased by each student).

I. COURSE PRESENTATION AND OUTCOMES

This course offers a journey through the cultural and literary history of France from 1750 to the present day through the lens of a singular place: Paris. The arts have taken Paris as an inspiration, but have also helped to construct our image of it.

Paris is much more than just a setting for French arts and letters. The city is often an active space, a character, the metaphor of an entire society. Beginning with the French Revolution, it is also a symbol of the historic changes that the Western world is experiencing at any given moment. Paris is therefore also a symbol of progress, in both negative and positive ways. Paris experienced a golden age when it became, in the words of Walter Benjamin, "the capital of the 19th century." It was where the greatest artists, philosophers, and thinkers of the time came together to conceive and represent the new world. This evolution is reflected in the city’s urbanism.

This course will explore, through literature, the cultural history of the superposition of Paris the myth and Paris the reality. We will study how the work of various Parisian writers interacts with our image of the city. Because our study will focus as much on the city as the texts, guided and unguided visits of Paris will be integrated into the course.

For each class session, students will read and prepare several texts, responding to two key questions:
1. What does the text say? What image of Paris does this writer construct?
2. How does the writer construct this representation of Paris (metaphor, stylistic effects, vocabulary, etc.)?

Each session will be organized around this preparatory work; student-led discussions are therefore the essential foundation of the course. The objective of this class structure is to help students learn
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Paris
to recognize various literary devices, understand their implications, and produce an exhaustive analysis of each text.

The course, including additional seminars and visits, is conducted entirely in French.

Outcomes
By the end of this course, students will have developed:
• basic knowledge of major literary movements from 1750 to present day and their main characteristics; the ability to situate and explain in their historical and artistic contexts movements (such as romanticism, realism, surrealism, and oulipo) through the reading and in depth analysis of poetic or fiction texts by major authors such as Hugo, Baudelaire, Zola, Apollinaire, Prévert, Sartre, Beauvoir, Breton, Perec, as well as contemporary authors such as Modiano, Ernaux, Rolin, Vasset, Haenel;
• the ability to identify and name the main stylistic processes and figures of speech (lexical field, metaphor, repetition, juxtaposition, etc.), to determine their impact on the meaning of a text, to organize and develop observations and reflections in a coherent and structured analysis (oral or written);
• a concrete experience of the city and of its cultural and literary history, through collective visits or individual exploration of a specific neighborhood related to a given literary text;
• the ability to build their own literary representation of Paris from a constant reflection on their personal and intercultural experience as well as the evolution of their relation to the city, and to describe it through a creative writing essay;
• the necessary linguistic skills to understand and communicate on literary texts.

II. ASSESSMENT AND GRADING

Exam: 20%
The final exam is cumulative and will contain both short-answer questions and an essay.

Essay: 20%
Students will conduct an independent visit of a Parisian neighborhood and write a 4-page essay reacting personally to their discovery of this neighborhood in light of texts and authors studied in class.

Oral presentation: 20%
Working in groups of two or three, students prepare a 20-minute presentation on a given text and its evocation of a Parisian site, which they will also visit.

Homework: 25%
Throughout the course, students will complete six response assignments, answering comprehension questions related to the text currently being studied. These assignments ensure that students prepare adequately for each class session and that they understand basic techniques of literary analysis.

Participation, effort, and progress: 15%
Included in this grade is weekly homework, which involves reading texts and completing worksheets to ensure comprehension and prepare class discussion. This grade also takes into account the quality of a student's presence in class, energy, relevance of comments, effort and progress in language proficiency, and attendance and punctuality.
**Attendance Policy**
1 absence (class session or activity) = -1 point on the overall grade
4 or more unexcused absences = grade of F for the course
Missed assignment or test = grade of 0 for the assignment
Plagiarism on an assignment = grade of 0 for the assignment

**NB:** Excused absences must be justified by a doctor’s note or a scheduled internship interview.

**Plagiarism (BU Policy)**
All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on the examinations or for plagiarism may be ‘expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the dean.’ Read the full Academic Conduct Code online at [http://www.bu.edu/academics/policies/academic-conduct-code/](http://www.bu.edu/academics/policies/academic-conduct-code/).

**III. CALENDAR**

**Session 1**
- **VISIT:** Guided visit of the Montmartre neighborhood

**Session 2 Paris as a Literary Capital**
- Course Presentation
- Introduction to the analysis of literary texts

**Session 3 The Myth of Paris**
- Charles Baudelaire, “Les Septs Vieillards”
- Julien Gracq, *En lisant, en écrivant* (excerpts)
- Victor Hugo, Introduction to *Deux volumes de Paris* *Guide par les principaux écrivains et artistes de la France* (excerpts)
- **Response assignment 1 due**

**Session 4**
- **VISIT:** Victor Hugo’s House

**Session 5 The Paris of Revolutions (1789-1871)**
- Auguste Barbier, “La Cuve”
- Charles Baudelaire, “La beauté du people”
- Victor Hugo, *Choses vues* (excerpts)
- **Response assignment 2 due**

**Session 6 The Paris of Revolutions [cont’d]**
- Jacques Prévert, “Mai 1968”
- Peter Watkins, *La Commune de Paris* (excerpts)
- Victor Hugo, *Les Misérables* (excerpts)
- **Response assignment 3 due**
Session 7 The Paris of Arcades and Flâneurs
- Charles Baudelaire, "Les Foules"
- Émile Zola, Au Bonheur des dames (excerpts)
- Louis Aragon, Le Paysan de Paris (excerpts)
- Walter Benjamin, Paris, capital du XIXe siècle (excerpts)
- Response assignment 4 due

Session 8 VISIT: The Arcades of Paris
- Reading: La Littérature française. Les Grands mouvements littéraires du XIXe siècle,
- Reading: « A Note on Realism » Robert Louis Stevenson

Session 9 Paris and Modernity
- Charles Baudelaire, “A une passante” and “Les Fenêtres”
- Guillaume Apollinaire, “Le Pont Mirabeau” and “Zone”
- Response assignment 5 due
- Reading: «La Mouvance symboliste » in La Littérature française. Les Grands mouvements
  littéraires du XIXe siècle, p.86-88
- Reading: «L’Avant Garde poétique » in La Littérature française. Les Grands mouvements
  littéraires du XXe siècle, p.18-22

Session 10 Writing Paris Today
- Introduction to Annie Ernaux
- Oral Presentation 1: Annie Ernaux, Journal du dehors (excerpts)

Session 11 Contemporary Paris
- Annie Ernaux, La Vie extérieure
- Response Assignment 6 due

Session 12 Avant-Garde and Intellectual Paris
- Annie Ernaux, La Vie extérieure
- Simone de Beauvoir, La Force de l’âge (excerpts)
- Jean-Paul Sartre, L’Etre et le néant (excerpts)
- Oral Presentation 2: Ernest Hemingway, A Moveable Feast (excerpts)
- Oral Presentation 3: André Breton, Nadja (excerpts)
- Reading: « Autour du surréalisme » in La Littérature française. Les Grands mouvements
  littéraires du XXe siècle, p.38-46

Session 13 Other Visions of the City
- Bulletin du groupe français de l’Internationale lettriste (23) (excerpts)
- Oral Presentation 4: Georges Perec, Tentative d’épuisement d’un lieu parisien (excerpts)
- Oral Presentation 5: Patrick Modiano, Dora Bruder (excerpts)
- ESSAY DUE
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Paris

Session 14 Peripheries and Non-places
- Yannick Haenel, Evoluer parmi les avalanches (excerpts)
- Oral Presentation 6: Jean Rolin, Zones (excerpts)
- Oral Presentation 7: Philippe Vasset, Un Livre Blanc (excerpts)

Session 15
- VISIT: The Latin Quarter

Session 16
- Synthesis and review for Final Exam

FINAL EXAM: Last Friday

IV. BIBLIOGRAPHY

Studied texts
Guillaume Apollinaire, Alcools, Mercure de France, 1913.
Louis Aragon, Le Paysan de Paris, Gallimard, 1926.
Auguste Barbier, Lames, Urbain Canel et AD. Guyot, 1832.
---, Le Spleen de Paris, Michel Lévy, 1869.
Simone de Beauvoir, La Force de l’âge, Gallimard, 1960.
André Breton, Nadja, Gallimard 1963.
Annie Ernaux, La Vie extérieure, Gallimard, Folio, 2000.
---, Choses vues, juin 1848.
---, Les Misérables, Éditions Lacroix, Verboeckhoven et Cie, 1862.
Patrick Modiano, Dora Bruder, Gallimard, 1997.
Charles-Ferdinand Ramuz, Paris (notes d’un Vaudois), 1938.
Jean-Paul Sartre, L’Être et le néant, Gallimard, 1976.
Robet Louis Stevenson, « A Note on realism » dans Essays in the Art of Writing, Chatto & Windus, 1905.
Emile Zola, Au Bonheur des dames, Éditions Lacroix, Verboeckhoven et Cie, 1883.
---, Paris, Éditions Lacroix, Verboeckhoven et Cie, 1898.
---, « Le Roman expérimental », Le Bien public, 1881.
Theoretical works

Literary descriptions of Paris

Paris in 20th century poetry
André Breton, Poison soluble, Gallimard/poésie, 1996.
Yves Martin, Le Partisan. Le Marcheur, Table ronde, 1996.

Paris in classical literature novels

Paris in 20th century novels
Patrick Modiano, La Place de l’Étoile, Gallimard/Folio, 1975.