



## CAS LF 343 Literary Representations of Paris

**Prerequisite:** CAS LF 212, college 4th semester French, or placement test equivalence

**Credits:** 4

**Hub Units:** Creativity/innovation  
Aesthetic Exploration  
Global Citizenship and Intercultural literacy – Outcome 2

**Schedule:** 16 two-and-a-half-hour sessions over 7.5 weeks  
(2 weekly sessions + 2 additional sessions)

### Course visits:

- Guided visit of the Montmartre neighborhood
- Guided visit to Victor Hugo's House
- Guided visit of The Arcades of Paris
- Guided visit of the Latin Quarter

### Course material:

- A course pack with all required literary readings (to be purchased by each student).
- Ernaux, Annie. *La Vie extérieure*. Paris: Gallimard, 2000.
- Carole Narteau et Irène Nouailhac, *La Littérature française, les grands mouvements littéraires du XIXe siècle*, Librio n°932, 2011.
- Carole Narteau et Irène Nouailhac, *La Littérature française, les grands mouvements littéraires du XXe siècle*, Librio n°933, 2011.
- Nicole Ricalens-Pourchot. *Lexique des figures de Style. Collection 128. Tout Le savoir*. Paris: Armand Colin, 2016.
- Micheline Joyeux, *100 exercices, Figures de Styles*, Collection Profil Pratique. Paris: Hatier, 2004.

### Assessment for the course:

- |                                  |     |
|----------------------------------|-----|
| - Participation and preparedness | 10% |
| - 4 Quizzes                      | 20% |
| - Oral presentation              | 20% |
| - 4 Short Creative Writings      | 30% |
| - Final Creative Writing Essay   | 20% |

### Out-of-class workload:

- Mandatory readings for each session: two literary texts by session, one chapter on literary or cultural history from the manual or other sources. (15 pages).
- In-depth literary analysis of one text per session (hand-out with questions to complete).
- Learn definitions stylistic figures and practice them in creative exercises.
- Production of a short creative texts every other class (300 words) – first draft + revision after peer-evaluation
- Individual exploration of a Parisian neighborhood to prepare for oral presentation.
- In-depth reflection on creativity and on the personal representation of one's intercultural and literary experience of Paris for Creative Writing Essay (1500 words).

This course, including assignments and additional visits, is conducted entirely in French.



## I. COURSE DESCRIPTION

### **Paris, myth and reality**

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 used Paris as an inspiration, but have also helped 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 19<sup>th</sup> century", the place where the greatest artists, philosophers, and thinkers of the time came together to conceive, represent, critique and invent the fast changing world of modernity.

The central role that Paris has played in the arts for 150 years not only allows for a long-term understanding of French culture through the study of literary texts; it also leads students to reflect on major cultural and historically aspects of Western culture as well as their own culture.

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 works of various writers interact with our image of the city, microcosm of the challenges of its time, its social, political and urban issues, its artistic questioning.

Our class taking place in Paris, our study will focus as much on the city as on the texts; guided and unguided visits of Paris will be central to the course. We will confront previous literary representations studied in class with the contemporary reality and explore what is left of them, how they shape the present or how they can be renewed.

### **Literary analysis and critical thinking:**

For each session, students will read and prepare in-depth two texts, responding to key questions:

1. What is historical and literary context of the text?
2. What does the text say?
3. What image of Paris does the writer construct? What are the main themes chosen by the writer?
4. How does the writer construct his representation of Paris (metaphor, stylistic effects, vocabulary, etc.)?
5. How does this representation contrast with previous representations studied stylistically or thematically?

Each session will be organized around this preparatory work; student-led discussions are therefore the essential foundation of the course. The objective is for students to learn to recognize various literary processes, understand their implications, and produce an exhaustive analysis of each text as well as to confront them with their own literary background.

### **Creative Writing**

Once a week, students in groups will put into practice their newly acquired literary and cultural knowledge through the writing of creative texts based on models studied. This in-class activity, designed as a creative process involving experimentation, trial and error, cross-fertilization, peer-feedback and revision, will serve as a basis for experimental Short Creative Writings. This will lead to a collective reflection on creativity as a learnable process and on the various types of factors that promote and inhibit creativity. In the end, as a result of this historical, cultural, literary and stylistic exploration, each student will create their own original "literary representation" of Paris.

## II. HUB AREAS AND LEARNING OUTCOMES

### Hub area: Creativity/innovation (1 unit)

1. *This course serves as a experiential guide for students in literary creation through both*
  - *analytical discovery: studying how major authors have written about Paris, reflecting about the purpose of literature as a unique perspective, identifying stylistic approaches and means used to convey a message or an impression,*
  - *active production: experimenting with diverse approaches to writing, practicing various figures of speech, using mind-mapping in order to find their own purpose and inspiration.*

*It follows a progressive process:*

- *The discovery phase: first contact with authors and free writing (first sessions);*
  - *The practice phase: applying specific literary techniques to create short texts, reinforced by peer review and rewriting;*
  - *The achievement phase: creating their own literary representation of Paris, with a first draft submitted to peer review, a round table about personal, group and cultural factors that promote and inhibit creativity, all leading to creating a finalized personal literary production (last sessions).*
2. *By the end of this course, students will have produced:*
    - *Short creative texts based on literary aspects studied in class and experimented with different genres, such as: blog posts, narratives, "flânerie", poems;*
    - *A 1500 word creative text in which students develop their personal representation of Paris based on their first hand experience of the city and on the influence of texts and authors studied in class.*

### Hub area: Aesthetic Exploration (1 unit)

1. *Students will demonstrate knowledge and appreciation of the main characteristics of major literary movements from 1750 to present day (romanticism, realism, modernity, surrealism, oulipo) and how they respond/react/relate to their larger cultural context as well as the importance and relevance of major French authors such as Hugo, Baudelaire, Zola, Apollinaire, Prévert, Beauvoir, Breton, Perec, as well as contemporary authors such as Modiano, Ernaux, Rolin, Vasset, Haenel*
2. *Students will be able to name and identify main stylistic processes and figures of speech; assess and explain, orally or in writing, the impact of the main stylistic processes and figures of speech as well as of cultural context on the meaning of a text ; organize their reflection in a coherent and structured literary analysis of excerpts of major work.*
3. *Students will produce both structured literary analysis of excerpts from major works (notably during oral presentations) and creative texts requiring to apply literary concepts studied in class.*

### Hub Area: Global Citizenship and Intercultural literacy – Outcome 2 (1 unit)

*Being immersed in a culture and discovering it through literary and historical prisms gives a very unique and reflective perspective on facing the unfamiliar, where the notions of pleasures and challenges take a deeper meaning. At the heart of this course is the goal of relating Paris in literature, with its historical, social, cultural dimensions, to the reality of Paris today. Students will therefore explore actual places writers refer to and confront their daily experience of the city to the way it is depicted by authors. This ongoing reflection on their personal and intercultural experience will be integrated in the writing of short texts throughout the semester and will lead to the creation of their own literary representations of Paris.*

### French studies outcomes

- Demonstrate proficiency in speaking, reading, writing and the understanding of spoken French, at the intermediate-mid to advanced-low level as measured by ACTFL guidelines; and the ability to use these skills in a range of academic and everyday situations
- Demonstrate knowledge of French of major literary movements and authors from 1750 to present day with attention to historical, generic, or cultural context
- Read critically and closely, interpret texts and develop arguments about literary and texts and cultural topics.

### III. ASSESSMENT AND GRADING

#### Participation, effort, and progress: 10%

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, and attendance and punctuality.

#### Oral presentation: 20%

Working in groups of 2 or 3, students will prepare a 20-minute presentation on a given text and its evocation of a Parisian site. The objective of the presentation is twofold: produce a precise literary analysis of the given text and a reflection on the author's representation of a neighborhood but also create an original presentation of the neighborhood based on the students' personal exploration of it.

#### Quizzes: 20%

Four short quizzes will check on students' comprehension of the courses content (literary movements, major authors, stylistic aspects).

#### Short Creative Writing: 30%

Students will write short creative texts in which they will reflect on their personal cross-cultural experience while putting into practice literary processes studied in class. Creative productions will be evaluated by peers and revised in response to feedback received. They will involve various approaches to writing such as blog/Twitter post, narration, "flânerie", poetry.

#### Final Creative Writing Essay: 20%

Students will write a creative essay (4 pages) thus producing their own literary representation of Paris based on their first hand cross-cultural experience of the city and on the influence of texts and authors studied in class on their personal perceptions and expression.

#### Grading conversion (out of 100)

FINAL GRADE FOR THE COURSE				GRADES FOR INDIVIDUAL COMPONENTS/ASSIGNMENTS											
93-100 :	A	77-79,5 :	C+	A+	=	97	B+/A-	=	89,5	C+/B-	=	79,5	D+/C-	=	69,5
90-92,5 :	A-	73-76,5 :	C	A/A+	=	96	B+	=	88	C+	=	78	D+	=	68
87-89,5 :	B+	70-72,5 :	C-	A	=	95	B/B+	=	86,5	C/C+	=	76,5	D/D+	=	66,5
83-86,5 :	B	69-60 :	D	A/A-	=	92,5	B	=	85	C	=	75	D	=	65
80-82,5 :	B-	59,5-0 :	F	A-	=	91	B/B-	=	82,5	C/C-	=	72,5	D/D-	=	62,5
				A-/B+	=	89,5	B-	=	81	C-	=	71	D-	=	61
							B-/C+	=	79,5	C-/D+	=	69,5	F	=	55



### BU Paris Attendance Policy

Our program is subject to French student visa laws where an active student status is mandatory. As the sponsor of your visa, Boston University has the legal obligation to ensure that you comply with visa requirements. If you do not attend classes or your internship as required, you will be considered to be in breach of your visa and can be deported. Any student who does not comply with this policy may be sent home from the program at the discretion of the program director, and may, as a result, forfeit credit and program costs for part or all of the semester.

<b>1 absence (courses* or internship**)</b>	<b>= -1 point on your final grade</b>
<b>More than 3 unexcused absences</b>	<b>= F for the course</b>
<b>Unsubmitted written work Absence for a presentation or exam Plagiarism</b>	<b>= F (0 points) for the assignment in question</b>

\*Courses: class sessions, exposé preparation, in-class presentation

\*\* Internship: EUSA meetings, BU Paris workshops, work placement schedule

**EXCUSED ABSENCES =**

- Absence for illness excused by the *certificate of a French doctor*
- Internship interview
- OFII medical visit (must have *convocation*)
- Professional imperative that conflicts with academic workshop

**Documentation to be submitted to [buparis@bu.edu](mailto:buparis@bu.edu) the day following the absence**

#### TARDINESS

- The professor reserves the right to *not admit* a tardy student to class or to count a tardy arrival as either a *half or whole unexcused absence*.
- Late arrivals to class will impact the class *participation grade*.
- **Leaving class** before it ends is considered as tardiness.
- **Late submission** of written work will entail a penalty on the assignment grade.
- Written work submitted **more than a week late** or **after final exams** will not receive credit (grade =F).

Students who do not complete a course on time will be given an F.

There are **no withdrawals** from classes, the internship nor the internship course.

#### PLAGIARISM – OFFICIAL BU POLICY

Simply stated, plagiarism is taking another’s work and presenting it as your own. It is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. It can take many forms, including reproduction of published material without acknowledgement, or representing work done by others as your own. This includes the increasing common practice of purchasing and downloading work from the Internet “paper mills”. Plagiarism applies to all media – printed matter of all kinds, video, audio, and oral presentation. Even unacknowledged paraphrasing or use of another’s methodology, structure or management of material is plagiarism. You must use quotation when quoting even if you do the translating yourself.

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/>

#### IV. INDICATIVE CALENDAR

	<i>Topics and Readings</i>	<i>Assignments and Activities</i>
Session 1	<b>Introduction</b> <ul style="list-style-type: none"> <li>• <b>VISIT:</b> Guided visit of the Montmartre neighborhood. Meeting point Abbesses metro station.</li> </ul>	VISIT  On the spot creative writing and peer review
Session 2	<b>Paris as a Literary Capital</b> <ul style="list-style-type: none"> <li>• Course presentation</li> <li>• Methodology of analysis of literary texts through an example in class</li> <li>• Methodology of creating writing and discussion on criteria for peer-review</li> <li>• Charles Ferdinand Ramuz, <i>Paris (Notes d'un Vaudois)</i></li> </ul>	<b>Handout on text</b>  Close reading of text In-class creative writing and peer review
Session 3	<b>The Myth of Paris</b> <ul style="list-style-type: none"> <li>• Charles Baudelaire, "Les Sept Vieillards"</li> <li>• Victor Hugo, Introduction to <i>Deux volumes de Paris Guide par les principaux écrivains et artistes de la France</i> (excerpts)</li> </ul>	<b>Handout on text</b>  Close reading of texts In-class creative writing and peer review
Session 4	<b>The Paris of Revolutions (1789-1871)</b> <ul style="list-style-type: none"> <li>• Auguste Barbier, "La Cuve"</li> <li>• Victor Hugo, <i>Choses vues</i> (excerpts)</li> <li>• Chapter on Romanticism.</li> </ul>	<b>Quiz 1</b> <b>Creative writing 1 (blog post)</b> <b>Handout on text</b>  Close reading of texts
Session 5	<b>The Paris of Revolutions [cont'd]</b> <ul style="list-style-type: none"> <li>• Victor Hugo, <i>Les Misérables</i> (excerpts)</li> <li>• Jacques Prévert, "Mai 1968"</li> <li>• Stylistic figures and literary processes: definitions and exercises</li> </ul>	<b>Handout on text</b>  Close reading of text In-class creative writing and peer review
Session 6	<b>VISIT: Victor Hugo's House</b> <ul style="list-style-type: none"> <li>• Stylistic figures and literary processes: definitions and exercises</li> </ul>	<b>Creative writing 2 (narrative)</b> <b>Handout on text</b>  VISIT
Session 7	<b>The Paris of Arcades and Flâneurs</b> <ul style="list-style-type: none"> <li>• Charles Baudelaire, "Les Foules"</li> <li>• Emile Zola, <i>Au Bonheur des dames</i> (excerpts)</li> <li>• "A note on Realism" by Robert Louis Stevenson</li> <li>• Stylistic figures and literary processes</li> </ul>	<b>Quiz 2</b> <b>Handout on text</b>  Close reading of text In-class creative writing and peer review
Session 8	<b>VISIT: The Arcades of Paris</b> <ul style="list-style-type: none"> <li>• Walter Benjamin, <i>Paris, capital du XIXe siècle</i> (excerpts)</li> <li>• Chapter on Realism and Naturalism</li> <li>• Stylistic figures and literary processes</li> </ul>	<b>Creative writing 3 ("Flânerie")</b>  VISIT

Session 9	<b>Paris and Modernity</b> <ul style="list-style-type: none"> <li>• Charles Baudelaire, "A une passante" and "Les Fenêtres"</li> <li>• Guillaume Apollinaire, "Le Pont Mirabeau" and "Zone"</li> <li>• Chapter on Poetic Vanguard</li> <li>• Stylistic figures and literary processes</li> </ul>	<b>Oral Presentation 1 :</b> Charles Baudelaire, "A une passante" <b>Oral Presentation 2 :</b> Guillaume Apollinaire, "Le Pont Mirabeau"
Session 10	<b>Avant-Garde and Intellectual Paris</b> <ul style="list-style-type: none"> <li>• Simone de Beauvoir, <i>La Force de l'âge</i> (excerpts)</li> <li>• Jean-Paul Sartre, <i>L'Être et le néant</i> (excerpts)</li> <li>• Ernest Hemingway, <i>A Moveable Feast</i> (excerpts)</li> <li>• André Breton, <i>Nadja</i> (excerpts)</li> <li>• Chapter on Surrealism</li> <li>• Stylistic figures and literary processes</li> </ul>	<b>Handout on text</b> <b>Quiz 3</b> <b>Oral Presentation 3:</b> André Breton, <i>Nadja</i>
Session 11	<b>Writing Paris Today</b> <ul style="list-style-type: none"> <li>• Introduction to Annie Ernaux</li> <li>• Annie Ernaux, <i>Journal du dehors</i> (excerpts)</li> <li>• Annie Ernaux, <i>La Vie extérieure</i> (excerpts)</li> <li>• Stylistic figures and literary processes</li> </ul>	<b>Handout on text</b> <b>Oral Presentation 4 :</b> Annie Ernaux, <i>Journal du dehors</i>  Close reading of text In-class creative writing and peer review
Session 12	<b>Other Visions of the City</b> <ul style="list-style-type: none"> <li>• <i>Bulletin du groupe français de L'Internationale lettriste</i> (23) (excerpts)</li> <li>• Georges Perec, <i>Tentative d'épuisement d'un lieu parisien</i> (excerpts)</li> <li>• Patrick Modiano, <i>Dora Bruder</i> (excerpts)</li> </ul>	<b>Handout on text</b> <b>Creative writing 4 (poem)</b>  Close reading of text
Session 13	<b>How does creativity work?</b> <ul style="list-style-type: none"> <li>• Group discussion on creativity: what is creativity and how it works (processes, strategies, promotion and inhibition of creativity)</li> <li>• Presentation of individual Final essay project and peer review</li> </ul>	Group discussion
Session 14	<b>Peripheries and Non-places</b> <ul style="list-style-type: none"> <li>• Yannick Haenel, <i>Evoluer parmi les avalanches</i> (excerpts)</li> <li>• Jean Rolin, <i>Zones</i> (excerpts)</li> <li>• Philippe Vasset, <i>Un Livre Blanc</i> (excerpts)</li> </ul>	<b>Handout on text</b> <b>Quiz 4</b>
Session 15	<ul style="list-style-type: none"> <li>• Presentation of final essay to the class</li> <li>• Discussion and comparison of creative and writing strategies</li> <li>• Peer review</li> </ul>	<b>Creative Writing Essay</b>  Round table
Session 16	<b>VISIT:</b> The Latin Quarter	VISIT
Final exam day :	<b>Revised Final Creative Writing Essay due</b>	





## IV. BIBLIOGRAPHY

### Studied texts

- Guillaume Apollinaire, *Alcools*, Mercure de France, 1913.
- Louis Aragon, *Le Paysan de Paris*, Gallimard, 1926.
- Auguste Barbier, *Iambes*, Urbain Canel et AD. Guyot, 1832.
- Charles Baudelaire, *Les Fleurs du mal*, Poulet-Malassis, 1857.
- , *Le Spleen de Paris*, Michel Lévy, 1869.
- Simone de Beauvoir, *La Force de l'âge*, Gallimard, 1960.
- Walter Benjamin, *Paris Capitale du monde, exposé écrit en français par l'auteur*, 1939.
- André Breton, *Nadja*, Gallimard 1963.
- , *Manifeste du surréalisme*, Editions du Sagittaire, Paris, 1924.
- Annie Ernaux, *La Vie extérieure*, Gallimard, Folio, 2000.
- , *Journal du dehors*, Gallimard, 1993.
- Julien Gracq, *En lisant en écrivant*, Editions José Corti, 1982.
- Yannick Haenel, *Évoluer parmi les avalanches*, Gallimard, 2003.
- Ernest Hemingway, *Paris est une fête*, Gallimard, 1964.
- Victor Hugo, Introduction aux deux volumes de *Paris Guide* par les principaux écrivains et artistes de la France, 1867, publié à l'occasion de l'Exposition universelle.
- , *Choses vues*, juin 1848.
- , *Les Misérables*, Éditions Lacroix, Verboeckhoven et Cie, 1862.
- Patrick Modiano, *Dora Bruder*, Gallimard, 1997.
- Georges Perec, *Tentative d'épuisement d'un lieu parisien*, Christian Bourgeois, 1975.
- Jacques Prévert, *Paroles*, Gallimard, 1949.
- Potlach, Bulletin d'information du groupe français de l'Internationale lettriste, (23), 13 octobre 1955.
- Charles-Ferdinand Ramuz, *Paris* (notes d'un Vaudois), 1938.
- Jean Rolin, *Zones*, Gallimard, 1995.
- Jean-Paul Sartre, *L'Être et le néant*, Gallimard, 1976.
- Robert Louis Stevenson, « A Note on realism » dans *Essays in the Art of Writing*, Chatto & Windus, 1905.
- Philippe Vasset, *Un Livre blanc*, Fayard, 2007.
- 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.





## Additional readings

### Theoretical works

Roger Caillois, « Paris, mythe moderne », in *Le Mythe et l'homme*, Gallimard/Folio essais, 1987.  
Jean-Paul Clébert, *La Littérature à Paris*, Larousse, 1999.  
Magazine littéraire n°332, « Paris des écrivains », Magazine littéraire, 1995.

### Literary descriptions of Paris

Théophile Gautier, *Paris et les Parisiens*, Boîte à documents, 1996.  
Joris-Karl Huysmans, *Croquis parisiens*, Bibliothèque des arts, 1994.  
Louis-Sébastien Mercier, *Le Tableau de Paris*, La Découverte/poche, 1998.  
Restif de la Bretonne, *Les Nuits de Paris*, Gallimard/folio, 1986.

### Paris in 20th century poetry

André Breton, *Poison soluble*, Gallimard/poésie, 1996.  
Yves Martin, *Le Partisan. Le Marcheur*, Table ronde, 1996.  
Jacques Réda, *Les Ruines de Paris*, Gallimard/Poésie, 1993.

### Paris in classical literature novels

Honoré de Balzac, *Le Père Goriot*, Gallimard/Folio, 1999.  
Alexandre Dumas, *Les Mohicans de Paris*, deux volumes sous coffret, Gallimard, 1998.  
Gustave Flaubert, *L'Éducation sentimentale*, Gallimard/Folio, 1972.  
Victor Hugo, *Notre-Dame-de-Paris*, Gallimard/Folio classique, 1989.  
Gérard de Nerval, « Les faux-saulniers » in *Œuvres complètes*, tome 2, Gallimard/Bibliothèque de la Pléiade, 1984.  
Eugène Sue, *Les Mystères de Paris*, Robert Laffont/Bouquins, 1999.  
Jules Verne, *Paris au XXe siècle*, Hachette/Le Livre de poche, 1996.  
Émile Zola, *L'Assommoir*, Gallimard/Folio classique, 1999.

### Paris in 20th century novels

Guillaume Apollinaire, *Le Flâneur des deux rives*, Gallimard/Imaginaire, 1993.  
Marcel Aymé, *Le Passe-muraille*, Gallimard/Folio, 1982.  
Joseph Delteil, *Les Chats de Paris*, Les Éditions de Paris, 1994.  
Eugène Dabit, *Hôtel du Nord*, Gallimard/Folio, 1990.  
Patrick Modiano, *La Petite Bijou*, Gallimard, 2001.  
Patrick Modiano, *La Place de l'Étoile*, Gallimard/Folio, 1975.  
Jacques Réda, *Le Méridien de Paris*, Fata Morgana, 1998.  
Philippe Soupault, *Les Dernières nuits de Paris*, Gallimard/Imaginaire, 1997.  
Boris Vian, *Manuel de Saint-Germain-des-Prés*, Hachette/Le livre de poche, 2001.