This graduate seminar is designed for M.A. students in French or Comparative Literature. In this course, students will be assigned research and responsibilities according to their status. Around a few theoretical concepts of mapping and marginality, notably through the writings of Jacques Derrida, students will envision the evolution of a city, or its culture and its human configuration. According to this theoretical framework, artistic products such as paintings, novels, poems, and songs can serve the same topographical purposes as a map. While maps of Paris evolve to become a recognized form of art, the city’s margins serve to define the limits of an urban hegemony always in progress.

Every week, the seminar will focus on one particular marginal figure in the history of Paris responsible for the mapping of the city. This course is a seminar and, therefore, each participant will be responsible for a part of the class. Each graduate student will be assigned the organization of an activity in coordination with the professor and according to his/her interests and competences. Undergraduate participants will be assigned research activities on a weekly basis. The course will be conducted entirely in French and all students are expected to engage and express their ideas in lingua exclusively.

COURSE PROGRAM

01/09: Course Introduction, Theoretical Concepts, Individual Assignments, Film Projection:

COURSE SCHEDULE: Each seminar session will be named after a marginal figure. When indicated, undergraduate students will read only passages of major literary works. Graduate students will have to read the entire novel.

01/16: Quasimodo: De Lutèce à Paris: 1300-1500, développements urbains
François Villon, Le Testament (sélection)
Victor Hugo, Notre Dame de Paris (passages)
Bronislaw Geremek, Marginaux Parisiens aux XIV et XVème siècles (passages)
01/23: **Gargantua** : Le Seizième Siècle Parisien et l’âge de la cartographie
   - Anonyme, Jean de Paris
   - Rabelais, Gargantua (passages)
   - Montaigne, Essais (sélection)

01/30: **Jean-Baptiste** : Un autre monde dans un monde florissant
   - Cyrano, Histoire des Etats de la Lune (passages)
   - Molière, L’avare (passages)
   - *Molière* les films

02/06: **Donatien Alphonse François** : Ville de lumières et révolutions
   - Montesquieu, Lettres Persanes (extraits)
   - Voltaire, Zadig
   - Sade, Justine (passages)

02/13: **Grosse-Joue** : Entre Néo-Classicisme et Romantisme
   - Jacques-Louis David, Peintures
   - Louis-Sébastien Mercier, Le tableau de Paris
   - Restif de la Bretonne, Les nuits de Paris

02/20: **Nana** : La Semi-Mondaine, Produit de l’Industrie
   - Emile Zola, Nana
   - Henri de Toulouse-Lautrec, Peintures

02/27: **Charles et Arthur** : Promeneurs et disparus
   - Charles Baudelaire, Le Spleen de Paris
   - Arthur Rimbaud, Une saison en enfer

03/12: **Des Esseintes** : Peur de la ville qui grandit, Airs d’Apocalypse
   - Joris-Karl Huysmans, À rebours (passages)
   - Gustave Moreau, Peintures
   - Guillaume Appolinaire, Alcools

03/19: **Joséphine** : Paris Jazz et Paris Tango, l’Entre-Deux Guerres
   - André Breton, Nadja (passages)
   - Henry Miller, Tropic of Cancer
   - Joséphine Baker, Chansons
   - Django Reinhardt, Nuages

03/26: **Arletty** : L’heure de l’existentialisme et la reconstruction
   - Jean-Paul Sartre, Les mots
   - Culture Populaire : Le mec à maman
   - Jacques Tati, Clichés parisiens
   - Film : Hôtel du Nord
ASSIGNMENTS AND EVALUATION
The graduate students will be in charge of a weekly interactive presentation according to the following division:
- Historical Context (Maxime Gibert)
- Cartography (Jérémie Christakis)
- Visual Arts (Megan Bruning)
- Poetry (Lochard Noel)

TEXTS REQUIRED: All reading materials will be posted on BlackBoard. Students might be required to have a Netflix subscription in order to view films from home. Many texts from the Reading Program are available for free consultation online.

COURSE EVALUATION:
Participation and Attendance ................................................................. 20%
Weekly Assignments (Undergraduate)/Activity (Graduate) ............ 30%
2 In-Class Essay Examination (15% each) ................................. 30%
Final Research Project (Undergraduate)/Paper (Graduate) ............. 20%
ATTENDANCE AND CLASS PARTICIPATION:
Regular attendance is obligatory for successful completion of the course. Acquisition of the analytical skills can only be mastered with regular class participation. Only one unexcused absence is permitted. Each additional absence will lower the final grade by five points. Two late arrivals or early departures will count as one absence. Absence due to illness, death in the family, court appearance, etc. will only be excused upon valid documentation. In these cases, students can touch-base with the instructor after the absence. No make-up quizzes or exams will be given for the absence(s). If the absence is excused, Instructor will average out the rest of the grades. If the absence is unexcused and the exam’s date appears on this syllabus, the Student will receive a 0/100 for it.

ASSIGNMENTS:
Students are expected to come to class with all assigned readings, films or other sources read, seen, and they must be prepared for discussion. Preparation means that students will look up every word they do not understand in the documents they have to consult, and get at least a general understanding of the meaning of the material. Students are responsible to search information about the figures the course will be exploring. They will prepare questions and personal reflections to bring to class discussions for each class period. They will write down their observations and be prepared to present them if professor calls on them.

All occasional homework assignments must be turned-in on time. Instructor won’t accept late assignments unless absence is excused by one of the reasons mentioned above.

Class participation cannot be made up. A regular attendance, a consistent preparation to class and a good attitude are expected of all students.

IMPORTANT NOTE: Please consult Blackboard on a regular basis (at least before every class meeting) and look for small texts and articles posted by the Instructor.