

Reading Paris Underground: A Social Imaginary in the Long Nineteenth Century

Course Description

This course satisfies the General Education Requirement for areas E, G, & Writing

This course will trace the idea of “the underground” as it appears in French texts between 1788 and 1873 both from the literary canon and in other works that compose the larger cultural structure of the time. To gain a deeper understanding of literary works, and indeed what it meant for a text to be “literary” in the long nineteenth century, we will look at a wide variety of discursive objects in dialogue with one another about the nature of the underground. Close readings of major works by Balzac, Hugo, Baudelaire, and Zola will be complemented by newspaper articles, moralist social surveys, short stories, poems, cabaret songs, photographs, sketches, caricatures, and even film clips.

We will approach these texts in two different manners. At times, you will be asked to perform close readings of literary works where meaning is found within the text itself. At others, you will carry out contextual readings which place the texts in their broader cultural significance.

Course Objectives

In this course, **conducted entirely in French**, you will continue your study in the five areas of language learning: reading, writing, listening, speaking and understanding cultural context. By the end of the course, you will have attained a competence in critical analysis that is appropriate to an upper-level college course. In other words, you will have improved your ability to think critically about discursive objects in general and to construct valid arguments when speaking and writing about literature and other cultural productions.

Assignments and Evaluation

10% - Attendance. Two missed classes are permitted without explanation; additional unexcused absences will result in the loss of one percentage point from the class total per class missed. For example: 3 absences = 9% in attendance; 4 absences = 8%. For absences due to an internship or job interview, or participation in varsity sports or jury duty, please provide documentation; for absences due to an extended illness, family emergency, or other emotional distress please speak with someone in CAPS, CARE, or in Academic Advising at 1117 Cheadle Hall; they will inform me of your situation and we can make arrangements for you to make up course work if appropriate. **No absences will be excused without documentation.**

10% - Participation. You are expected to do all readings and to contribute to class discussion every time we meet. To receive an A in participation, you should demonstrate by your in-class and pre-class contributions that you have read and thought about the readings. You should participate in discussions, listen attentively to your peers and respond respectfully to their comments.

20% Reading Comprehension Quizzes: Comprehension quizzes for each reading will be posted on GauchoSpace three days before that reading is to be discussed in class. **Your responses must be posted by 11:59am the day of our class meeting. The lowest quiz grade will be dropped.**

20% - Presentation. A 4-to-6-minute group presentation of a relevant text, author, event, or cultural object, presented on the day most appropriate to the subject. These presentations will be spread throughout the semester. A good presentation should be thorough, lively, bring up important questions, and inspire responses from other students. A *barème* for grading expectations will be provided.

20% - First Draft Research Paper. You will be asked to write, *in French*, a 5-7 page Research paper. Following prompts provided by me, you will argue a thesis using examples from one to three texts studied in class and **at least two reliable secondary sources**. This first draft with bibliography will be due in **week 7**. I will return a graded and annotated version of the paper one week later. A *barème* for grading expectations will be provided.

20% - Final Draft Research Paper. A final draft will be due on the day of the final. Make sure to incorporate **ALL** comments given in the first draft. A mistake that appears in the final draft after being corrected in the first draft will automatically result in the loss of 10%.

Technology policy

One of the central goals of this course is to understand literature not as written words on a page, but rather as a driving force in how a society understands itself. Literature is the story of a society told by its most astute observers, and it can be portrayed in many different ways, via a wide variety of media. Not so differently from the twenty-first century's social networking revolution, the nineteenth century experienced an unprecedented proliferation of media by which an individual could get his message to the masses....*That being said*, there are some technology etiquette rules to be followed:

1. You will turn off your cell phone before class. Do not allow your ringer to go off in the middle of our discussions, and do not send or read text messages.
2. If you prefer to take notes on a laptop, please be sure that this is the only purpose for which the laptop is being used. **Do not go on Facebook, or check your email, or succumb to any other internet temptations that may distract you from the class discussion.**
3. Work must be submitted on GauchoSpace so that there is a reliable paper trail. Unless otherwise indicated, work is due before midnight (Pacific Time).
4. Papers are to be submitted as **Word** documents (**_.doc or _.docx**). If you write in Pages, PDFs or other programs, please convert to Word.
5. Please proofread your written work using spellcheck (simply change the default language to French), and using an online proofreader such as *bonpatron.com*. Do not forget diacritical marks (*é, ç, à, ô*, etc.), which are *obligatory* in French written expression. You can find these using the "insert" function in your word processor or you may use designated keystrokes.
6. Don't hesitate to make use of online bilingual dictionaries such as *larousse.fr* or *wordreference.com* (hint: if you don't find a word in one, try the other). However, use of translation tools, such as *Babelfish* or *Google Translate*, is **strictly prohibited**, and will be treated as plagiarism.

Academic Ethics Statement

"All members of the academic community share responsibility for the academic integrity of students at UCSB. Academic dishonesty is an assault upon the basic integrity and meaning of a University. **Cheating, plagiarism, and collusion** in dishonest activities are serious acts which erode the University's educational and research roles and cheapen the learning experience as well as the value of one's degree. This is true for offenders as well as the entire community. It is expected that all UCSB students will support the ideal of academic integrity and that they will be responsible for the integrity of their work. Materials (written or otherwise) submitted to fulfill academic requirements must represent a student's own efforts unless otherwise permitted by an instructor. It is also the responsibility of each student to know the campus rules regarding academic misconduct—ignorance is not an excuse."

Copied from <http://judicialaffairs.sa.ucsb.edu/academicintegrity.aspx>



Charles Marville. "Le haut de la rue Champlain". 1872. (Musée Carnavalet/Roger-Viollet)

BIBLIOGRAPHY

TO PURCHASE AT THE BOOKSTORE OR ONLINE:

Zola, Émile. *Le Ventre de Paris*. Ed. Henri Mitterand. Paris: GF Flammarion, 2002. Print.
ISBN-13: 9782070423583

AVAILABLE ON GAUCHOSPACE :

Balzac, Honoré de. *Ferragus, chef des Dévorants*. Paris: Editions du Boucher, 2002.

Barbey d'Aurevilly, Jules. "La Vengeance d'une femme." *Oeuvres Romanesques Complètes*, edited by Jacques Petit, vol. 2, Gallimard, 1966, Bibliothèque de la Pléiade.

Baudelaire, Charles. *Fleurs du Mal*. Ed. John E. Jackson and Yves Bonnefoy. Paris: Livre de Poche, 1999. Print.

---. *Spleen de Paris*. Ed. Robert Kopp and Georges Blin. Paris: Gallimard, 2006.

Buret, Eugène. *De la misère des classes laborieuses en Angleterre et en France*. Paris: Chez Paulin, 1840.

Frégier, Honoré Antoine. *Des Classes dangereuses de la population dans les grandes villes: et des moyens de les rendre meilleures*. Paris: J.-B. Baillière, 1840. Web.

Hugo, Victor. *Les Misérables*. edited by Yves Gohin, vol. 2, Gallimard, 2002.

Mercier. *Tableau de Paris*. Ed. Jean-Claude Bonnet. Paris: Mercure de France, 1994.

Parent-Duchâtelet, A.-J.-B. *De la prostitution dans la ville de Paris: Considérée sous le rapport de l'hygiène publique, de la morale et de l'administration. Ouvrage appuyé de documents statistiques puisés dans les archives de la préfecture de police: Avec cartes et tableaux*. Paris: Baillière, 1836.

Sue, Eugène. *Les mystères de Paris*. La Bibliothèque électronique du Québec edition, Laffont, 2005. Collection À Tous Les Vents.

FILMS :

Les Misérables. Dir. Raymond Bernard. Pathé-Nathan, 1934. 4h25mn. (available on Kanopy)

Subway. Dir. Luc Besson. Island Pictures [Gaumont], 1985. 104mn. (Available on Gauchospace)

La Tournée des grands ducs. Dir. Léonce Perret. Pathé Frères, 1910. *Screening the Poor 1888-1914*, Edition Filmmuseum: Film & Kunst, 2011 (Available at Instructional Development)

Date	Theme/Objective	Reading Assigned	In-Class Activity
Lundi 2 avril	Introduction		Syllabus, Paris Souterrain
Merc. 4 avril	La Conspiration	Balzac. <i>Ferragus, chef des Dévorants.</i> (pp. 4- 22)	contextualisation historique et politique
Lundi 9 avril	La Conspiration	Balzac. <i>Ferragus, chef des Dévorants.</i> (pp.23- 82) Quiz #1	Discussion: Des conspirations révolutionnaires
Merc. 11 avril	Le Monde Criminel	Balzac. <i>Ferragus, chef des Dévorants.</i> (pp.83- 113) Frégier: <i>Des Classes dangereuses ...</i> ("Avant Propos" (pp. v. – ix.) & "Intro." (pp. 1-15)	L'imaginaire social des "bas-fonds"
Lundi 16 avril	Le Monde Criminel	Sue I: <i>Les Mystères de Paris.</i> (pp. 6-122)	Discussion: le roman-feuilleton
Merc. 18 avril	Le Monde Criminel	Sue II: <i>Les Mystères de Paris.</i> (pp. 123-257) QUIZ #2	Discussion: Eugène Sue et ses lecteurs (correspondance)
Lundi 23 avril	Le Monde Criminel	Sue III: <i>Les Mystères de Paris.</i> (pp. 258-388)	Discussion : le fait divers.
Merc. 25 avril	Les Égouts	Regarder <i>Les Misérables</i> , film de Raymond Bernard.	Discussion : l'histoire des égouts
Lundi 30 avril	Les Égouts	Hugo: <i>Les Misérables.</i> "L'Intestin de Léviathan" (pp. 645-662) QUIZ #3	Regarder et discuter : <i>La Tournée des grands ducs.</i> (9 minutes)
Merc. 2 mai	Les Égouts	Hugo: <i>Les Misérables.</i> "La Boue, mais l'âme" (pp. 668-693)	Discussion : les photographies de Nadar
Lundi 7 mai		Special Collections Visit	Les sources primaires.

Date	Theme/Objective	Reading Assigned	In-Class Activity
Mercredi 9 mai	Une Poésie Urbaine	- Baudelaire: <i>Fleurs du Mal</i> . "Au Lecteur"; "Les Sept Vieillards"; "Les Petites Vieilles"; "Le Crépuscule du soir"; "LeCygne"	Discussions: le flâneur
Lundi 14 mai	Une Poésie Urbaine	- Baudelaire. <i>Le Spleen de Paris</i> . "Les Yeux des Pauvres"; "Le Vieux Saltimbanque"; "Le Joujou du pauvre"; "À Arsène Houssaye" QUIZ #4	Discussion : Haussmannisation
Merc. 16 mai	La Prostitution	Parent-Duchtelet. <i>De la prostitution...</i> "Définition..." (pp. 25-28)	Discussion: la femme au dix-neuvième siècle
Vendredi 18 mai	FIRST VERSION FINAL PAPER		
Lundi 21 mai	La Prostitution	Barbey d'Aurevilly. "La Vengeance d'une femme" (pp. 229-264) QUIZ #5	Discussion: <i>Olympia</i> (1865) de Manet
Merc. 23 mai	Les classes sociales	Zola. <i>Le Ventre de Paris</i> . Chap. I & II (pp. 31- 155)	Discussion : Zola
Lundi 28 mai	HOLIDAY		NO CLASS
Merc. 30 mai	Les classes sociales	Zola. <i>Le Ventre de Paris</i> . Chaps. III & IV (pp. 156 - 304)	Discussion: Zola et Cézanne
Lundi 4 juin	Les classes sociales	Zola. <i>Le Ventre de Paris</i> . Chap. IV (pp.305-388) QUIZ #6	Discussion du texte
Merc. 6 juin	Le métro	Regarder <i>Subway</i> , film de Luc Besson.	Discussion du film, fin du cours
Jeudi 14 juin	FINAL PAPERS DUE 3PM		