IN SEARCH OF LOST TIME, FALL 2020                      Marcelle Clements
9/9/2020-12/13/2020                      Marcelle.Clements@nyu.edu
Wed 2:00PM-4:45PM                     Office Hours by appointment

SCHEDULE
(Sample topics for class discussion are listed in the first few weeks.)

Week 1, September 9: Introductory class – no reading assignment.
Pleasure: What does it mean, to read for pleasure? What books have given us the greatest pleasure? In what ways does the work of memory connect the writer and the reader? What is a “writer’s writer”?

The Three “I’s”: Who is the “I” in Proust’s text? How does Proust manipulate the distances between protagonist, narrator and author? Time is regained in memory and embodied in art; the role of beauty; Proust’s metaphors (the church, the hawthorn bush, the madeleine, the interior book).

Week 3, September 23: Swann’s Way Part II, ”Swann in Love” (p. 265-543) and Swann’s Way, Part III, ”Place Names - The Name” (p. 545-606) 339 pages
Proustian Love: Have you ever loved anyone the way Swann loves Odette? What sort of power is exercised by Swann in the relationship? By Odette? Proust’s metaphors (art, flowers, music). The magic of names; names as catalysts in cycles of idealization and disappointment.

Week 4, September 30: Within a Budding Grove (up to p. 298: ”Madame Swann at Home”) 298 pages.
The recollection of beauty or love. Poetical/literary synthesis is more powerful than the sorrows we endure; Paris at fin-de-siècle; progress; speed; the beginning of now. What is modernity?

Week 5, October 7: Within a Budding Grove (p. 299 to the end: ”Place Names - The Place”) 430 pages
M learns to look and learns to see. Is Proust an Impressionist or a Cubist? Proust’s landscape as expressed by the settings and characters of ISOLT (the sea, the young girls in bloom, the artist.) Proust’s “geometry of time.”

Week 6, October 14: The Guermantes Way (Up to p. 424: Part One) 425 pages.
M gains an entrée to French Aristocracy. Proust’s metaphors; the Guermantes, gods of the netherworld; the genius of Françoise’s braised beef; the theater of cruelty of the Parisian salon.

Week 7, October 21: The Guermantes Way (p. 425 to the end: Part Two ) 400 pages

Week 8, October 28: Sodom and Gomorrah (Through paragraph 1 on p. 358) 360 pages
Week 9, November 4: *Sodom and Gomorrah* (p. 358 to the end) 380 pages

Week 10, November 11: *The Captive* (pp 1-439 through first paragraph) 439 pages

Week 11, November 18: *The Captive* (pp 439-559); *The Fugitive*, Chapter One: "Grieving and Forgetting" (page 563-752) 320 pages

November 25: Thanksgiving break. No Class.

Week 12, December 2: *The Fugitive*, Chapter Two: "Mademoiselle de Forcheville," "Sojourn in Venice," "New Aspect of Robert de Saint-Loup" (pp. 753-936); *Time Regained* (pp 1-255) 538 pages (or 269 pp per week between November 18 and December 2)

Week 14, December 9: *Time Regained*, Complete. 280 pages

Deadline: Paper #3

**READING:** The reading of *In Search of Lost Time* is the chief work of the seminar. Please be sure to assess whether you can handle an average of 350 pages per week. This cannot be done without a commitment to a reading schedule, week in, week out. Each class will begin with writing a brief response to that week’s reading. I will provide a prompt.

**CLASS:** The success of this intensive class depends on a lively discussion in which all participants are fully engaged. It is by speaking and listening to one another that we consolidate our understanding.

**ASSIGNMENTS:** Weekly work online --Posting of your class writing exercise in your own forum. Posting of three quotes from the week’s reading. Contribution to the discussion forum.

**WRITING:** You may either select your own topics, pending my approval, or choose from a list of sample topics that I will provide.

PAPER 1: Due on week 4. (Optional: Submit a first draft a week early for my feedback and suggestions.) 5 pages. This is an informal essay, designed to demonstrate your understanding of the reading and your attention in class. No secondary sources required. Deadline: October 2 by email; October 3 in hard-copy.

PAPER 2: Midterm. (Optional: Submit a first draft a week early for my feedback and suggestions.) 5-8 pages. This is a formal college paper OR a literary essay (less formal in structure, but no less rigorous), designed to demonstrate your understanding of the themes of *In Search of Lost Time*, and of Proust’s strategies. Include one secondary source, chosen from a list I will provide. Deadline: October 29 by email; October 30 in hard-copy.
PAPER 3: Final. As above. (Optional: Submit a first draft a week early for my feedback and suggestions.) 8-12 pages. Use two or more secondary sources, chosen from a list I will provide. Deadline: December 10 by email; December 11 in hard copy.

IN LIEU OF FINAL EXAM: Small-group multimedia projects and oral presentations on art, science, culture, history of Europe 1870-1920. Requirements: research, team work, presentations.

GRADES:
10% class participation
15% reading completion and comprehension (as evidenced by class writing exercises, pop quizzes)
20% NYU class site (online) participation
10% multi-media and oral presentations
10% paper #1
15% paper #2
20% paper #3

ONE-ON-ONE CONFERENCES: Starting in mid-October, I will meet with each student for a half-hour conference. We will review your work to date and answer any questions you may have. In addition, please let me know at any time during the semester if you wish to meet, or to talk by phone or email.

Disability Disclosure Statement: Academic accommodations are available for students with disabilities. The Moses Center website is www.nyu.edu/csd. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosecsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for