

Summer 2018

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American Literary Expatriates in Europe

ENGL S-177v

Course description

This course explores the fiction and travel literature produced by American writers living in Europe, from Henry James to the present. In the course of this period the relationship between Old to New World continuously evolves. While Europe becomes the battlefield for two bloody World Wars as well as the site of a museum past, the USA assumes a dominant role on the world stage. American writers living and traveling in Europe reflect on these shifts and changes while also exploring the complex set of contradictions that expatriate life reveals. For African American writers, for instance, Europe represents both a site of liberation from the oppression of American color codes and also an area of the world where they are often exoticized. We will focus on American literature set in Europe with readings that include but are not limited to essays, travelogues, poems, novellas, novels and short stories.

Required readings:

Henry James, *The Aspern Papers* (1888)

Ernest Hemingway, *The Sun Also Rises* (1926)

A Moveable Feast (1958)

The Garden of Eden (1986)

James Baldwin, *Giovanni's Room* (1956)

Ben Lerner, *Leaving the Atocha Station* (2011)

Course Pack, includes:

Henry James, "Italian Hours," from *Collected Travel Writing: The Continent* (1993)

Mark Twain, *Innocents Abroad*, selections

T.S. Eliot, "The Waste Land" (1922)

Gertrude Stein, *Tender Buttons*, selections; *The Autobiography of Alice B. Toklas*, selections

F. Scott Fitzgerald, *Expatriate Stories*, selections

Edith Wharton, "Roman Fever" (1934)

Richard Wright, *Pagan Spain* (1957), selections

James Baldwin, *Notes of a Native Son* (1955), Part III ("Encounter on the Seine: Blacks Meets Brown," "A Question of Identity," "Equal in Paris," "Stranger in the Village")

Additional Reading (see course website):

Bradbury, Malcolm, *The Expatriate Tradition in American Literature*

Nancy L. Green, "Expatriation, Expatriates, and Expats: The American

Transformation of a Concept," *American Historical Review*, 114, no. 2 (April 2009): 307-328.

Donald Pizer, *American Expatriate Writing and the Paris Moment: Modernism and Place*, selections

Harold T. McCarthy, *Richard Wright: The Expatriate as Native Son*

Ewa Barbara Luczak, *How their Living Outside America Affected Five African American Authors: Toward a Theory of Expatriate Literature*, selections

Course Requirements

Active participation in the course, two critical essays (6-8 pages) and a third (also 6-8 pages) that may be creative in nature (see below); a midterm, and an in-class presentation.

Class Presentations: throughout the semester, I will ask you to prepare short class presentations (maximum time: 15 minutes; note, you will be timed and stopped if you go over the limit) based on close readings of particular passages of the texts we read. You will receive more information on this method as the semester develops.

Essays: two of the three essays required for this class should be critical explorations of texts and/or topics covered in class. These should be based on close analyses of specific passages and may include the secondary recommended material indicated in the syllabus. These essays should be polished—revised and edited carefully—and argumentative in nature. Possible paper topics will be circulated well before your deadlines. Another essay, which may be submitted as your second or third written assignment, can be a creative response to one of our texts (i.e. a parody, an imitation) or a creative essay, story of travelogue inspired by your time in Venice but connected to the major themes of the class. Specific instructions will be circulated in class. Alternatively, you can substantially revise one of your first two essays (if the final version warrants it) and submit it as your third essay.

Grading

Class participation	25%
Three papers (6-8 pages)	45%
Mid-Term	15%
Final Presentation	15%

Seminars

Week One: *Innocents Abroad*

Wharton, "Roman Fever"

Henry James, "Italian Hours," from *Collected Travel Writing: The Continent* (1993)

Mark Twain, *The Innocents Abroad*, selections

James, *The Aspern Papers*

Additional Reading:

Bradbury, Malcolm, *The Expatriate Tradition in American Literature*, BAAS Pamphlets in American Studies, No. 9 (Durham, England: British Association for American Studies, 1982).

Week Two: The Waste Land

T.S. Eliot, "The Waste Land"
Stein, Tender Buttons, selections
The Autobiography of Alice B. Toklas, selections

Additional Reading:

Green, Nancy L. "Expatriation, Expatriates, and Expats: The American Transformation of a Concept," *American Historical Review*, 114, no. 2 (April 2009): 307-328.

First Essay Due

Week Three: The Lost Generation: Hemingway

Hemingway, *The Sun Also Rises*
A Moveable Feast

Week Four: Hemingway and Fitzgerald

Fitzgerald, *The Expatriate Stories*, selections
Hemingway, short stories, selections
Hemingway, *The Garden of Eden*

Additional Reading:

Donald Pizer, *American Expatriate Writing and the Paris Moment: Modernism and Place*, selections

Video showing: Woody Allen, *Midnight in Paris* (details to be arranged)

Midterm

Week Five: World War II and Beyond

Richard Wright, *Pagan Spain*, selections

Additional Reading:

Harold T. McCarthy, *Richard Wright: The Expatriate as Native Son*

Second Essay Due

Week Six: James Baldwin in Europe

Baldwin, *Notes from a Native Son*, Part III
Baldwin, *Giovanni's Room*

Additional Reading:

Ewa Barbara Luczak, *How their Living Outside America Affected Five African American Authors: Toward a Theory of Expatriate Literature*, selections

Third Essay Due