



LT351 AMERICAN EXPATRIATE WRITERS

IES Abroad Paris BIA

DESCRIPTION:

This course explores how expatriation provided American writers of the 1920s and 1930s with a vantage point from which to critically engage notions of American identity and to shape the definition and development of American literature and culture. It places this literary movement in historical context by considering how the American volunteer effort prior to the U.S. official entry into World War I, literary culture in Paris, and racial segregation in the U.S. were catalysts for the migrations of American writers to France and eventually, for their views of “America” and “Europe.” In addition to reading novels, memoirs, criticism, and news articles, we will watch contemporary film and television that help us think about the visual and cultural production of American expatriate Paris and its enduring appeal.

CREDITS: 3

CONTACT HOURS: 39

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR: Cynthia Tolentino, Ph.D.

PREREQUISITES: None

ADDITIONAL COST: Approximately 35 USD for six books. Students can select the edition of the book that they wish to use for the class. There are also copies of the books available in the IES Saint-Amand library.

METHOD OF PRESENTATION:

Seminar format. There will occasionally be mini-lectures to help to contextualize the assigned readings, as well as related excursions to sites in Paris, but this course is primarily discussion-based.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation: 10%
- Ten reflection posts on Moodle: 25%
- Midterm oral presentation: 20%
- Short essay: 15%
- Final paper: 30%

Course Participation

Students should come to class prepared to discuss the assigned readings. Participation goes beyond attending class; students are expected to show that they are engaged with the issues and themes of each session. A rubric for participation will be posted on Moodle.

Reflection Posts

Questions are provided. Each post should take an analytical perspective to the question or topic. It should conclude by raising another related question. Posts should be submitted to Moodle the night before class. They will be used as a springboard for class discussion.

Short Essay

Essay topics will be proposed by the instructor. The essay length is 4-5 pages, not including the bibliography.

Midterm Oral Presentation

The midterm presentation will be on a topic selected by the student, following approval by the instructor. It should include an interactive element that engages the class in a reflection on your topic.



Final Paper

The final paper will be on a topic selected by the student, following approval by the instructor. Students will formulate a theme or question that will allow them to compare two or three texts from the course. The topic and texts should be different than those used for the midterm oral presentation and short essay. The paper length is 7-10 pages, not including the bibliography.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Analyze concepts of expatriation, immigration, exile, and national identity in relation to cultural and historical perspectives.
- Compare how American expatriate writers have constructed “America,” “Europe,” “France” and “Paris” in their works.
- Identify American expatriate writers, texts, and themes of the 1920s and 1930s.
- Make observations about the political and aesthetic visions of literary movements such as modernism and black internationalism.
- Formulate arguments about why some American expatriate texts have sparked interest in the present day.

IES PARIS ATTENDANCE POLICY

Your academics are a priority, and regular class attendance is mandatory, respectful, and essential to academic success. Being absent from class will prevent you from maximizing your learning and will negatively affect your participation grade.

Lateness

Please arrive on time for each class meeting. Arriving late for class is disruptive for faculty members and students alike and will prevent you from maximizing your learning.

- 0 to 15 minutes = late
- Over 15 minutes = 1 absence

If you arrive late 3 times, it will be counted as an absence.

Absences

If you must be absent, please email both your professor and the academic team as soon as possible (mfedon@iesabroad.org) and (emaines@iesabroad.org). Absences for medical reasons and/or emergencies will be considered excused, but justification will be required. In this case, we will need:

- a *certificat médical*,
- from a French doctor,
- must be submitted within 24 hours of the absence,
- or proof of upcoming medical appointment.

If you are absent for an exam, presentation, or other graded in-class assignment, you must provide justification for the absence, or you will receive an automatic F.

Our attendance policy allows each student to miss one 3h course and two 1.5h class sessions without it affecting the final grade of the class. Above that, your final grade will be lowered. The following example is for a 1.5h class:

Final grade: A-
1 unexcused absence: A-
2 unexcused absences: A-
3 unexcused absences: B+
4 unexcused absences: B

And so on...

For any and all absences students are required to fill out the **ABSENCE FORM**, which can be found using the following link:

<https://airtable.com/appwRSChoi8XeQUhz/shrkeAL2VXGdy1RH5>

Any documentation FOR AN EXCUSED ABSENCE must be uploaded to this platform.

CONTENT:

Week	Content	Assignments and Readings
Week 1	Session 1 (September 9): What is an expatriate? Definitions and contexts.	- Green, Nancy L. "Expatriation, Expatriates, and Expats: The American Transformation of a Concept." 307-328 (21 pages). - Bradbury, Malcolm. "Second Countries: The Expatriate Tradition in American Writing." 15-39 (24 pages). - Koutonin, Mawuna Remarque. "Why are white people expats when the rest of us are immigrants?" <u>The Guardian</u>. Friday 13 March 2015.
	Session 2 (September 11): Expatriation/Immigration/Repatriation	- Luibhéid, Eithne. « Immigration." 125-130 (5 pages). - McDonald, J.R. "The Repatriation of French Algerians, 1962-1963." 146-155 (9 pages). Reflection Post 1: Interview 2 people (students or members of your host family): what comes to mind when they hear the words "expatriation" and "expatriate"? What is involved in "expatriation"? What is an "expatriate"? In what ways do their responses relate to ideas found in the articles by Green, Bradbury, and Koutonin?
Week 2	Session 1 (September 16): Writing the Lost Generation	Hemingway, Ernest. <u>The Sun Also Rises</u> (1926) Reflection Post 2: How is Paris portrayed in Hemingway's novel?
	Session 2 (September 18): Literary Modernism Film clip: Paris: The Luminous Years: Toward the Making of the Modern (2010; dir. Perry Miller Adato; 120 min)	- Stein, Gertrude. 1923. "If I Told Him: A Completed Portrait of Picasso." (poem) "Modern, Modernism." 139-146 (7 pages).
Week 3	Session 1 (September 23): Expatriate Communities in 1920s Paris Film clip: Paris Was a Woman (1996; dir. Greta Schiller; 97 min.)	- Benstock, Shari. <u>Women of the Left Bank: Paris, 1900-1940</u>. 4-20; 34-36 (18 pages). - Beach, Sylvia. <u>Shakespeare and Company</u>. 9-29, 34-53 (39 pages).

	Session 2 (September 25): Expatriate Women Writers - Film clip: Julie and Julia (2009; dir. Nora Ephron; 123 min.) - Workshop for short essay	Bring a one-paragraph description and an outline for your short essay to share and discuss with the class.
Week 4	Session 1 (October 30): Expatriate Autobiography	Stein, Gertrude. <u>The Autobiography of Alice B. Toklas</u> (1933) Reflection Post 3 due: What is an autobiography? How do you think Stein's book relates to the idea of an autobiography?
	Session 2 (October 2): Autobiographical stories and essays	- Fitzgerald, F. Scott. 1924. "How to Live on Practically Nothing a Year." 40-57 (17 pages). - Fitzgerald, F. Scott. 1930. "The Bridal Party." 561-576 (15 pages). - Fitzgerald, F. Scott. 1931. "Babylon Revisited." 616-633 (17 pages). Short essay due
Week 5	Session 1 (October 7): Expatriate estrangement	Barnes, Djuna. <u>Nightwood</u> (1936) Reflection Post 4 due: How does the world conjured in <u>Nightwood</u> compare to those in other literary works that we have read in the class? Do you think the terms "expatriation" and "expatriate" are relevant to Barnes's book? Explain your views.
	Session 2 (October 9): Aspiring expatriates - Film clip: Midnight in Paris (2011, dir. Woody Allen, 94 min.) - Workshop for Midterm Presentations	Bring a one-paragraph description and outline of your midterm presentation to share and discuss with the class
Week 6	Session 1 (October 14): Harlem in Montmartre Film clip: Harlem à Montmartre (2009, dir. Dante James, 82 min)	Hughes, Langston. 1940. <u>The Big Sea</u>. 139-186 (47 pages).

		Reflection Post 5 due: How does Langston Hughes portray the idea of community in 1920s Paris? Is there an African American community in <u>The Big Sea</u>?
	Session 2 (October 16): Midterm Presentations	
Week 7	Session 1 (October 21): Midterm Presentations	
	Session 2 (October 23):	No class meeting (make up class on Dec 5)
Week 8	FALL BREAK	
Week 9	Session 1 (November 4): Négritude/Black Cultural Nationalism	- Nardal, Jane. 1928. "Black Internationalism." 105-107 (2 pages). - Nardal, Jane. 1928. "Exotic Puppets." 108-113 (5 pages). - Nardal, Paulette. 1929. "In Exile." 116-118 (2 pages).
	Session 2 (November 6): Looking back at America Film clip: I Am Not Your Negro (2016, dir. Raoul Peck, 110 min.)	Beauvoir, Simone de. 1947. "An Existentialist Looks at Americans." 299-316 (4 pages). Reflection Post 6 due: How does Beauvoir define "America" and "Europe"?
Week 10	(November 11): ARMISTICE DAY (national holiday)	No class; make up class on Friday, November 21
	Session 2 (November 13): Jazz expatriates Film clip: Round Midnight (1986, dir. Bertrand Tavernier, 133 min)	- Said, Edward W. "Reflections on Exile." 173-186 (13 pages). Recommended: - Jordan, Matthew F. "Vamp in the Meaning of Jazz: The Cakewalk Comes to Town." 17-38 (21 pages).

Week 11	Session 1 (November 18): Expatriate exile	Baldwin, James. <u>Giovanni's Room</u> (1956) Reflection Post 7 due: How does Baldwin's novel portray the Les Halles neighborhood in particular and Paris more generally? How might you describe them differently now?
	Session 2 (November 20): Paris: a haven for Black Americans?	- Baldwin, James. 1955. "Encounter on the Seine: Black Meets Brown." 117-123 (6 pages). - Baldwin, James. 1955. "Equal in Paris." 138-158 (20 pages). - Baldwin, James. 1959. "The Discovery of What It Means to be American." 137-142 (5 pages).
	Session 3 (November 21): Paris as symbol MANDATORY MAKEUP SESSION	- Hemingway, Ernest. <u>A Moveable Feast</u> (1964) - Chandler, Adam. "How Hemingway's <u>A Moveable Feast</u> Has Become a Bestseller in France." <u>The Atlantic</u>. November 23, 2015. Reflection Post 8 due: What do you think makes Hemingway's <u>A Moveable Feast</u> a "memoir" rather than a travel book or an autobiography? In the style of <u>A Moveable Feast</u>, how will you remember your time in Paris?
Week 12	Session 1 (November 25): Paris as metropole	Truong, Monique. <u>The Book of Salt</u>. 11-31 (20 pages). Bring a one-paragraph topic description and outline for the final paper to share and discuss with the class

	Session 2 (November 27): Subterranean Paris Film clip: Naked Lunch (dir. David Cronenberg, 1991, 115 min.)	Miller, Henry. <u>Tropic of Cancer</u> (1934), pages 1-80. Reflection Post 9 due: How does Miller's writing style shape your reading of the novel? How do you think his story of being a writer in 1930s Paris compares to the 1920s Paris stories that we have read?
Week 13	Session 1 (December 2): Instagram Paris - TV clip: Emily in Paris (created by Darren Star, 2020-2022). - Workshop for final paper	Bring your revised description and outline of the final paper to share and discuss with the class
	Session 2 (December 4): Contemporary Expatriate Voices	- Druckerman, Pamela. <u>French Children Don't Throw Food: One American Mother Discovers the Wisdom of French Parenting</u>. 1-9; 239-267 (35 pages). - Youngblood, Shay. <u>Black Girl in Paris</u>. 7-21 (14 pages). Reflection Post 10 due: What accounts for the enduring appeal of American expatriate stories in Paris? Are they repeating old clichés and stereotypes - or is there more nuance than first meets the eye?
Week 14	Session 1 (December 5): Film clip: The Spanish Apartment (dir. Cedric Klapisch, 2002, 122 min.)	- Baldwin, James. 1955. "Stranger in the Village." 159-175. (16 pages). - Cole, Teju. "Black Body: Reading James Baldwin's Stranger in the Village." <u>The New Yorker</u>. August 19, 2014. (12 pages)
	Session 2 (December 9): Workshop for final paper	Bring a rough draft of your final paper to discuss and develop in class.

POSSIBLE COURSE-RELATED TRIPS:

- Visit an exhibition related to American expatriate artists and writers
- Visit to the Palais de la Porte Dorée to view the colonial frescoes and murals.
- Visit to a Montparnasse café frequented by American expatriate artists and writers.

REQUIRED READINGS:

Books (to read in their entirety)

- Baldwin, James. Giovanni's Room (1956)
- Barnes, Djuna. Nightwood (1936)
- Hemingway, Ernest. A Moveable Feast (1964)
- Hemingway, Ernest. The Sun Also Rises (1926)
- Stein, Gertrude. The Autobiography of Alice B. Toklas (1933)
- Miller, Henry. Tropic of Cancer (1934)

Articles

- Baldwin, James. 1955. "Encounter on the Seine: Black Meets Brown." Notes of a Native Son. Boston: Beacon Press, 1984. 117-123.
- Baldwin, James. 1955. "Equal in Paris." Notes of a Native Son. Boston: Beacon Press, 1984. 138-158.
- Baldwin, James. 1955. "Stranger in the Village." 159-175. Notes of a Native Son. Boston: Beacon Press, 1984. 117-123.
- Baldwin, James. 1959. "The Discovery of What It Means to be American." Collected Essays. New York: Library of America, 1998. 137-142.
- Beach, Sylvia. 1956. Shakespeare and Company, Lincoln: University of Nebraska Press, 1991. 9-29, 34-53.
- Benstock, Shari. Women of the Left Bank: Paris, 1900-1940. Austin: University of Texas Press, 1987. 4-20; 34-36.
- Beauvoir, Simone de. 1947. "An Existentialist Looks at American." Simone De Beauvoir, Philosophical Writings. Eds. Margaret A. Simons, Marybeth Timmermann, and Mary Beth Mader. Urbana and Chicago: University of Illinois Press, 2004. 299-316.
- Bradbury, Malcolm. "Second Countries: The Expatriate Tradition in American Writing." Yearbook of English Studies, 8 (1978): 15-39.
- Chandler, Adam. "How Hemingway's A Moveable Feast Has Become a Bestseller in France." The Atlantic. November 23, 2015.
- Cole, Teju. "Black Body: Reading James Baldwin's Stranger in the Village." The New Yorker. 19 August, 2014, <https://www.newyorker.com/books/page-turner/black-body-re-reading-james-baldwins-stranger-village>
- Druckerman, Pamela. French Children Don't Throw Food: One American Mother Discovers the Wisdom of French Parenting. London and New York: Penguin Press, 2012. 1-9; 239-267.
- Fitzgerald, F. Scott. 1930. "The Bridal Party." The Short Stories of F. Scott Fitzgerald: A New Collection. Ed. Matthew J. Bruccoli. New York: Charles Scribner & Sons, 1989. 561-576.
- Fitzgerald, F. Scott. 1931. "Babylon Revisited." The Short Stories of F. Scott Fitzgerald: A New Collection. 616-633.
- Fitzgerald, F. Scott. 1924. "How to Live on Practically Nothing a Year." My Lost City, Personal Essays, 1920-1940, ed. James L. W. West III, Cambridge University Press, 2005. 40-57.
- Green, Nancy L. "Expatriation, Expatriates, and Expats: The American Transformation of a Concept," American Historical Review, 114, no. 2 (April 2009): 307-328.
- Hughes, Langston. 1940. The Big Sea. London: Pluto Press, 1986. 139-186.
- Jordan, Matthew F. "Vamp in the Meaning of Jazz: The Cakewalk Comes to Town." Le Jazz: Jazz and French Cultural Identity. Urbana: University of Illinois Press, 2010. 17-38.
- Koutonin, Mawuna Remarque. "Why are white people expats when the rest of us are immigrants?" The Guardian. Friday 13 March 2015.
- Luibhéid, Eithne. « Immigration." Keywords in American Cultural Studies. 2007. 125-130.
- McDonald, J.R. "The Repatriation of French Algerians, 1962-1963." International Migration (Geneva), 3(3): 1965. 146-155
- "Modern, Modernism." Modernism: Keywords. Eds. Melba Cuddy-Keane, Adam Hammond, and Alexandra Peat. Eds. Hoboken: Wiley-Blackwell, 2014. 139-146.

- Nardal, Jane. 1928. "Black Internationalism." Negritude Women. Ed. T. Denean Sharpley-Whiting. Minneapolis: U of Minnesota Press, 2002, 105-107.
- Nardal, Jane. 1928. "Exotic Puppets." Negritude Women. 108-113.
- Nardal, Paulette. "In Exile," Negritude Women. 116-118.
- Said, Edward W. "Reflections on Exile." Reflections on Exile and Other Essays. Cambridge, MA: Harvard University Press, 2002. 173-186.
- Stein, Gertrude. 1923. "If I Told Him: A Completed Portrait of Picasso." Selections: Gertrude Stein. Berkeley and London: University of California Press, 2008.
- Truong, Monique. The Book of Salt. New York: Vintage, 2004. 11-31.
- Youngblood, Shay. Black Girl in Paris. New York: Riverhead Books, 2000. 7-21.

Filmography

- Harlem à Montmartre (2009, dir. Dante James, 82 min.)
- I Am Not Your Negro (2016, dir. Raoul Peck, 110 min.)
- Julie and Julia (2009; dir. Nora Ephron; 123 min.)
- Midnight in Paris (2011, dir. Woody Allen, 94 min.)
- Naked Lunch (dir. David Cronenberg, 1991, 115 min.)
- Paris: The Luminous Years: Toward the Making of the Modern (2010; dir. Perry Miller Adato; 120 min.)
- Paris Was a Woman (1996; dir. Greta Schiller; 97 min.)
- Round Midnight (1986, dir. Bertrand Tavernier, 133 min.)
- The Spanish Apartment (2022; dir. Cedric Klapisch; 122 min.)

Television series

- Emily in Paris (created by Darren Star, 2020-2022)

RECOMMENDED READINGS:

- Jackson, Lauren Michele. "Josephine Baker Was the Star France Wanted and the Spy It Needed." The New Yorker, August 8, 2022.
- Mengestu, Dinaw. "Why the Expats Left Paris." The Wall Street Journal. July 5, 2008.
- Traber, Donald S. "Whiteness and the Rejected Other in the Sun Also Rises." Studies in American Fiction. 28, 2. Autumn 2000: 235-253.
- Whitlock, Gillian. "Introduction: The Word Made Flesh." Soft Weapons: Autobiography in Transit. Chicago and London: The University of Chicago Press, 2007. 1-24.
- Williams, Thomas Chatterton. "Is Paris Still a Haven for Black Americans?" Smithsonian Magazine. Special report: Smithsonian Journeys Travel Quarterly. April 23, 2015

INSTRUCTOR BIOGRAPHY:

Cynthia Tolentino earned her Ph.D. in American Studies from Brown University. She teaches Humanities courses at Sciences Po, Paris. Before moving to France, she was Associate Professor of English at the University of Oregon in Eugene, Oregon. She is the author of America's Experts: Race and the Fictions of Sociology (University of Minnesota Press, 2009) and several articles on American literature and postcolonial studies. Thinking about where literature, film and popular culture meet geopolitics has been her lifelong passion.