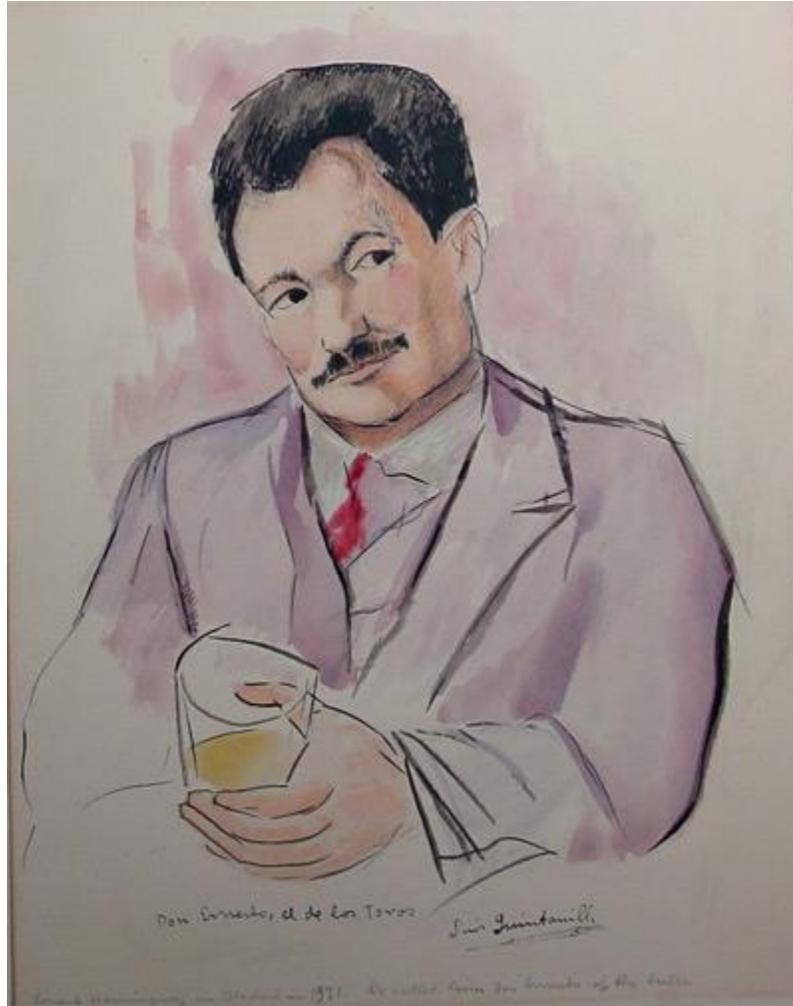


ENGL 465 – Ernest Hemingway Seminar
Fall 2016, Hendrix College

Dr. Alex Vernon
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Don Ernesto, el de los Toros (1931), Luis Quintanilla

A writer's problem does not change. He himself changes, but his problem remains the same. It is always how to write truly and having found what is true, to project it in such a way that it becomes part of the experience of the person who reads it.

—Ernest Hemingway at Carnegie Hall, 4 June 1937

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1	Tue, 23 Aug	•Michael Reynolds, " Ernest Hemingway, 1899 - 1961: A Brief Biography " • <i>In Our Time</i> : "On the Quai at Smyrna" through "Chapter II," <i>Stories</i>
2	Thu, 25 Aug	<i>In Our Time</i> : "The Doctor and the Doctor's Wife" through "Chapter VI," <i>Stories</i>
3	Tue, 30 Aug	<i>In Our Time</i> : "A Very Short Story" through "Chapter XIII," <i>Stories</i>
4	Thu, 1 Sep	<i>In Our Time</i> : "My Old Man" through "L'Envoi," <i>Stories</i>
	Mon, 4 Sep	Labor Day
5	Tue, 6 Sep	<i>The Garden of Eden</i> , chapters 1-14 (through p.127)
6	Thu, 8 Sep	<i>The Garden of Eden</i> , chapters 15-30 (to end)
7	Tue, 13 Sep	<i>The Garden of Eden</i> article discussion : Josh, David, Nicole
8	Thu, 15 Sep	<i>The Sun Also Rises</i> , chapters I-XII (p.130)
9	Tue, 20 Sep	<i>The Sun Also Rises</i> , chapters XIII-XIX (to end)
10	Thu, 22 Sep	<i>The Sun Also Rises</i> article discussion : Kat, Taylor, Bailey
11	Tue, 27 Sep	<i>A Farewell to Arms</i> , Book I (pp. 3-78)
12	Thu, 29 Sep	<i>A Farewell to Arms</i> , Books II & III (pp. 79-233)
13	Tue, 4 Oct	<i>A Farewell to Arms</i> , Books IV-V (pp.234-331)
14	Thu, 6 Oct	<i>A Farewell to Arms</i> article discussion : Ryan, Emily, Steven
15	Tue, 11 Oct	"The Short Happy Life of Francis Macomber" & "The Snows of Kilimanjaro," <i>Stories</i>
	Thu, 13 Oct	Fall Break
16	Tue, 18 Oct	Spanish Civil War films (start <i>For Whom the Bell Tolls</i>)
17	Thu, 20 Oct	<i>For Whom the Bell Tolls</i> , chapters 1-20 (through p.264)
18	Tue, 25 Oct	<i>For Whom the Bell Tolls</i> , chapters 21-37 (pp.265-382)
19	Thu, 27 Oct	<i>For Whom the Bell Tolls</i> , chapters 38-43 (pp.383-471)
20	Tue, 1 Nov	<i>For Whom the Bell Tolls</i> article discussion : Kara, Meg, Grace
21	Thu, 3 Nov	reading day
22	Tue, 8 Nov	book reports
23	Thu, 10 Nov	writing day/office hours
	Fri, 11 Nov	preliminary writing due electronically by 10 a.m.
24	Tue, 15 Nov	writing day/office hours
25	Thu, 17 Nov	writing day/office hours
	Mon, 21 Nov	all drafts due electronically by 10 a.m.
26	Tue, 22 Nov	workshop on 4 student papers (groups of six will tackle two essays each)
	Thu, 24 Nov	Thanksgiving Break
27	Tue, 29 Nov	workshop on 4 student papers
28	Thu, 1 Dec	workshop on 4 student papers
	Tue, 6 Dec	reading day
	Thu, 8 Dec 2:00 – 5:00	essays due ; course evaluation

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Course Description

The purposes of this course are to: (1) immerse you in Hemingway texts (though we only have time for roughly half of his creative work); (2) study and work with Hemingway criticism; (3) foster your production of a significant essay on some aspect of the Hemingway corpus; and (4) create an atmosphere that approximates a graduate school seminar.

This course is student-centered; I expect each of you to participate actively in class discussions. In addition to typical class discussion days, you will be responsible with a classmate (or two) for leading a day's discussion. You will also read a scholarly book of your choice not necessarily about Hemingway outside of class and report back to the rest of us. In the final weeks, you will be responsible for submitting a critical essay draft; providing feedback on peer drafts; and submitting your final critical work.

Note that while this is a course in literary history, much of our discussion will be about what literature is about—namely, the human condition, across the full spectrum of its glory and ugliness: violence, sexuality, sexual violence, gender, racism, misogyny, politics, money and class, religious belief and disbelief, etc. We are all expected to treat these subjects with their due sensitivity.

Texts

- ☒ *The Complete Short Stories: The Finca Vigia Edition*
- ☒ *The Sun Also Rises* (1926)
- ☒ *A Farewell to Arms* (1929)
- ☒ *For Whom the Bell Tolls* (1940)
- ☒ *The Garden of Eden* (1987)
- ☒ other sources TBA
- ☒ critical articles selected by students

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Requirements

- ✎ *Class Participation:* The class participation grade includes **active** participation in class activities, assessed subjectively. Note that class attendance is not reflected in class participation grade—I will adjust your final course grade at my discretion based upon unexcused absences (I also reserve the right to drop or fail any student with excessive absences, per college policy.) Come to class prepared to talk, perhaps with talking notes (discussion question(s), interesting passage or aporia/rupture/gaps/surprises, etc.).
- ✎ *Article Discussion.* You and your partner(s) will be responsible for leading class discussion one day. The discussion should involve two critical articles you assign to the class the prior class meeting (though you can certainly discuss beyond those articles). We will sign up for your article summary on the first or second class meeting.
- ✎ *Book report.* Welcome back to high school! Choose a secondary source (with instructor approval), prepare a two-page (one sheet front-back) handout synopsis/evaluation, and present it to the class in under 10 minutes.

Ideally choose a work that isn't directly about Hemingway—the most original scholarship involves new frames of reference. Ideally also choose a work that might prove useful to you on your senior thesis. So something on spectatorship, or gender/sexuality studies, or the Italian front during WWI, on modern America/modernity, etc. Works on Hemingway, or one of his works not studied in class, are also possibilities.

- ✎ *Peer feedback:* You will be assigned two of your peers' drafts on which to provide about two-three pages of feedback on draft workshop day.
- ✎ *Critical Essay:* Your essay will fall between fifteen and twenty pages. This is your baby. Pursue the line of inquiry that most fascinates you; otherwise you can't hope to fascinate your reader. In terms of essay form, use the criticism we have studied as models. You will need to demonstrate awareness and consideration of other scholarship on your topic; to engage critical sources beyond simple supporting quotations; to provide some extratextual context for your discussion; and to attend closely to the text(s).
- ✎ *Preliminary Writing:* About four pages (no more than 6!) of whatever you need to write as you think toward the critical essay. Work through ideas, speculate, draft an introduction, consider an article or two that could be helpful, whatever. The point is for you to start articulating and shaping early, and for me to be able to brainstorm with you, point you to sources, etc. Graded in terms of effort—don't blow it off and it's an A. It has a due date, but you are welcome to work ahead and turn it in earlier than that, to get feedback earlier, etc.

Grades

Class Participation: 20%	Book report: 10%	Preliminary Writing 10%
Article Discussion Day: 10%	Peer Feedback : 10%	Critical Essay: 40%

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Other Policies

- ☞ Drinks are permitted. No food. No hats except for religious headgear. No tees without sides.
- ☞ *Electronic devices*: E-readers for course material are permitted, except for cell phones. You can bring e-readers and laptops/tablets to class. A few cautions: (1) Do not use e-readers for convenience at the expense of active reading. You are still expected to take notes, highlight passages, add comments, etc. (2) Laptops/tablets can be used in class *as e-readers*. Do not abuse this privilege. I want to see faces, not screen backs. You all owe yourselves time away from a screen. Plus nothing is better for active reading than underlining and annotating paper copies, and taking notes by hand.
- ☞ The syllabus is subject to revision as the course progresses.
- ☞ *Disabilities*: It is the policy of Hendrix College to accommodate students with disabilities, pursuant to federal and state law. Any student who needs accommodation in relation to a recognized disability should inform the instructor at the beginning of the course. In order to receive accommodations, students with disabilities are directed to contact Julie Brown in Academic Support Services at 505-2954 or brownj@hendrix.edu.
- ☞ *Email*: Email will be used to contact the entire class for communicating changes to the syllabus and other matters. Check your Hendrix account daily.
- ☞ *Academic Integrity*: Intellectual dishonesty will not be tolerated. See the academic integrity statement and policy in the student handbook. Frequently, errors in documentation and attribution are not deliberate attempts to pass another's ideas and words off as one's own, but rather misunderstandings of how to give that other person sufficient credit. Please consult with me on any potential confusion so we can avoid problems.
- ☞ *Late essays*: Late essays are not accepted. If you have extenuating circumstances, you must consult me at least one week prior to the paper's due date (except in the case of actual emergencies, of course). Otherwise, you will lose one third of a grade for every day it is late. The clock begins ticking when class starts the day the essay is due.
- ☞ *Essay Format*: All submitted essays must follow the MLA style:
 - ☞ MLA format: 12 point font with serifs. 1" margins all around. No cover sheet. No folders. Attach pages with a staple (unstapled papers will not be accepted). Page numbers must appear in the upper right corner of each page except the first (use "Insert Page Number"; do not do this manually on every page!). All papers must have a title and a "Works Cited" section. Note that MS Word often has 1.5" left margin, and often inserts an extra space between paragraphs. You will have to change these.
 - ☞ Exceptions to MLA format: Single-space the name/course/date/professor information on the first page. 1.5-space for block/indented quotations. If you have room, add your entire "Works Cited" section at the bottom of your last page.
 - ☞ MLA documentation: MLA calls for parenthetical documentation, not footnotes or endnotes. Consult any recent English handbook, the *MLA Handbook* in the library, or an online guide. *Rule of thumb*: Given the context of the surrounding passage and the bibliography listing, include the absolute minimum amount of information necessary within the parentheses.