

LIT 360, Major Authors in Literature, Ernest Hemingway (W)

Fall 2019

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University of Tampa

College of Arts & Letters

CONTACT INFORMATION

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Class meets: MWF 11:30-12:40 227 PLANT

Office Hours: MF 1-3 & by appointment

COURSE DESCRIPTION

This class is a study of the work of a major author. For this course, we will focus on the life and works of Ernest Hemingway, whose terse, clean prose is said to have transformed American literature. His life was as dramatic as his works and this course will also emphasize his personal biography. His adventures as a sportsman, soldier, and war correspondent, as well as his torrid personal life, his ultra-masculine persona, and his battle with depression and alcoholism made him a larger-than-life figure in the history of the twentieth century. This class will range from looking at some of his most respected works (his first novel and his last), to lesser-known texts. We will emphasize his short fiction, his autobiographical sketches of life in Paris after the first world war, and his relationship to Cuba, which is of particular interest given our own geographical and cultural relationship to the island nation at the University of Tampa. In addition, this class comes with a “W” designation, which means that its writing level is *intensive*: Students in this class will do weekly response writings, and write three papers that demonstrate different types of skills: a close reading exercise on a short text, an individually conducted project on the Hemingway archive that asks students to do independent research on primary sources, and a longer, critical essay that engages with scholarship as it seeks to make an original argument about one of Hemingway’s novels. (These longer papers will be workshopped in draft form. Failure to participate in the draft workshop will result in a grade penalty of 2/3 of a letter grade.) Students are expected to attend and participate in class discussions of the material, and grades in the course will be calculated based on the following metric:

Grade Breakdown:

Multi-media project 15%

Close reading paper 15%

Hemingway archive project 20%
Critical essay 25%
Final exam 10%
Attendance and participation 15%

Grade Cutoffs

94-100 A
88-93 AB
84-87 B
78-82 BC
74-77 C
68-73 CD
60-67 D
Below 60: F

Expectations for 300-level courses:

- Are primarily for majors and minors
- Are specialized in forms or cultural eras
- Have pre-requisites of FYW 101 and one 200-level LIT course
- Include assigned reading of scholarly [secondary] texts
- Require writing assignments which synthesize primary and secondary texts
- Teaches the process of writing in the discipline
- Have teachers who are actively engaged in the area or field of the course

Targeted Course Objectives:

- --Students will further their understanding of 20th century American literature by studying in detail one of its iconic authors.
- --Students will practice close reading skills as well as research skills and integrate both primary and secondary source material into paper assignments.
- --Students will hone their communication skills in course discussion and their organization skills in collaborative assignments that task the students to delegate responsibility, stay focused and on track, and be team players.
- Students will improve as critical readers of literary texts; as researchers who engage with a variety of resources, including online digital archives and scholarly databases; and as writers, with weekly assignments to perform outside of class and the opportunity to workshop major paper drafts in class

Books to buy:

A Farewell to Arms
A Moveable Feast
The Sun Also Rises
The Old Man and the Sea

The Garden of Eden
The Short Stories

ASSIGNMENTS:

Weekly writings 20%

In the first weeks of the course, students will be put in writing groups, with whom they will work closely for the remainder of the term. Writing groups will exchange paper drafts for the final paper as a required exercise, but they may also elect to swap drafts on other assignments, if they wish. This will undoubtedly have a benefit for students' development as writers (and there may be an incentive for their grade.) In addition, writing groups will work together to produce a weekly cluster of responses. In essence, you will have a visible discussion with each other about the texts in advance of the class (on BB). You may decide amongst yourselves how posts are to be organized.

Attendance and participation 10%

This class emphasizes student-centered learning, and attendance will be recorded for each class period and students will be given a weekly grade (visible on blackboard grade-book each week) based on their participation in class discussion. Students need to come prepared, having read the material and ready to engage vigorously in class discussion. Failing to speak in class, or seeming distracted will have a negative impact on one's grade. Technological distractions, like texting or being otherwise occupied on one's laptop, will be VERY damaging to one's weekly participation grade. Missed classes will only be forgiven for a valid medical reason with supplied documentation, or for an academic reason with prior approval given by the professor.

Final exam 10%

The final exam will be given during the scheduled exam period at the end of the term and will consist of identifications, key terms, and an in-class essay. The form of the exam will be explained in the final weeks of the class.

Close reading paper 15%

This is a short paper that will be due in the early part of the term. It asks the students to choose one of the shorter texts we have read, either a short story or a selection from the autobiographical sketches of *A Moveable Feast*, and to write an analysis of the text that is entirely original, with no consultation of outside resources. We will discuss how to perform a close reading in advance of this assignment's due date. No sources other than the text under investigation should be

cited in these papers. The point here is a close attention to the language, imagery, syntax, and overall effect of the short text. As a result, correct citation of the text and deep engagement with quotations is a must in these assignments.

Length: 1000 words. Due Date: F Oct 4

The Hemingway Archive Project paper 20% asks the student to find a primary text, such as a newspaper article written by Hemingway, a photograph of the man, a letter he wrote or received, a contemporary book review, or other ephemera, which are catalogued by various repositories online. In a short paper, students must describe the object they have identified, and explain how it relates to a specific writing we have read in the course, and unpack how it may shed light on the text at hand. Students may choose to look at the archives of the *Toronto Star*, for which Hemingway wrote; <http://ehto.thestar.com/>; The JFK Collection; <https://www.jfklibrary.org/Research/The-Ernest-Hemingway-Collection.aspx>; the Illinois State library, which has digitized files of his early life, <http://www.idaillinois.org/ui/custom/default/collection/default/resources/custompages/bin/edi.php?collection=p16614coll27&startrec=1&startrec=1>; or the collection of Hemingway's Letters at Penn State, <https://libraries.psu.edu/findingaids/6189.htm>; which have also been published in book form. Students should also feel free to consult with our talented staff at the library, and to reach out to the research librarians at other institutions to see if digital copies of files can be shared. Students are encouraged to share their ideas with their writing group members in the weeks leading up to this paper's due date. A consultation with the professor in office hours is advised in advance of writing this paper to ensure that the chosen topic is workable. Students will be asked to share their findings with the class as a whole in informal presentations.

Length: 1000 words Due Date: Friday Nov 1

Critical essay paper 25 % This should be a traditional research paper with an original thesis. Students should select one of the novels read in the course to treat in their paper. They should research the critical and scholarly reception of the work (that is, what book reviewers thought of the novel at the time it was published, and how it has been regarded by literary scholars since) and draw from this research in making an original argument about the book. Citations should include scholarly articles on the book as well as the student's own engagement with the text in the creation of an argument. For example, Hemingway has been called a misogynist, a homophobe, a latent homosexual, and an anti-semitic. One approach to this assignment (but certainly not the only one) might be to find a scholar with whom you can argue in making claims about your own reading of a text. Alternatively, students might research the way scholars have previously addressed a topic like masculinity, Cuban culture, or the role of the war and PTSD in Hemingway's novels and extend and expand, agree or disagree with the extant scholarship, drawing on quotes from Hemingway's work to make their case. At least three works must be cited, in addition to Hemingway, in the bibliography. Students will shape their arguments by working closely with their writing groups, and a mandatory draft

workshop will be conducted in class. Students must participate in order to avoid grade penalties.

Length: 3000 words. Due Date: F Dec 6

Digital Multi-media project

These are primarily digital, shareable projects that teach something about the historic context during which Hemingway produced one of his works. For example, in the past students have created podcasts, yelp pages, Instagram accounts, websites, videos and more. The objective here is to create a public-facing shareable document that might inform other students working on these texts in future classes, and even at other universities. Projects can take diverse forms but must have a bibliography of five sources

example: <https://www.universityoftampahemingwaystudy.com/>

Schedule

NOTE: exact page numbers for readings are not given here as we may all be working from different versions, and so that we can adjust and slow down the pace if needs be. **If you miss class, it is your responsibility to get notes from a classmate. Please do not email Professor Lauro to ask what you have missed or to have the reading assignment repeated. You will become close with your writing groups over the term and should seek this type of information from your peers.**

M Aug 26 Introductions: Why study one author, discussion? Buy books!

W Aug 28 Watch Hemingway documentary BEFORE CLASS

F Aug 30 Begin, *The Sun Also Rises*, first three chapters

M Sep 2 Labor Day, no classes

W Sep 4 *The Sun Also Rises: chapters 4-7 (finish book one)*

F Sep 6 *The Sun Also Rises: chapters 8-11*

M Sep 9 *The Sun Also Rises: chapters 12-14*

W Sep 11 *The Sun Also Rises: chapters 15-17*

F Sep 13 *The Sun Also Rises, chapter 18-19*

M Sep 16 A Moveable Feast, sections: "Miss Stein Instructs;" "Une generation perdue;" "A strange enough ending"; "Hunger was good discipline;"

W Sep 18 A Moveable Feast, sections: "Scott Fitzgerald"; "Hawks do not share;" "A matter of measurements"

F Sep 20 A Moveable Feast, SECRET MENU! sections: "Winters in Schruns;" "Secret Pleasures;" "The Pilot Fish and the Rich;" "Nada y Pues Nada"

M Sep 23 Short Stories: early period: Up in Michigan; A Very Short Story; The Killers; Today is Friday; Ten Indians

W Sep 25 In Another Country; Hills Like White Elephants; A Clean, Well-Lighted Place; The Old Man at the Bridge

F Sep 27 A Way You'll Never Be; and The Light of the World;

M Sep 30 Discuss The Short Happy Life of Francis Macomber; Snows of Kilimanjaro

W Oct 2 Paper Workshop

F Oct 4; Paper one due.

M Oct 7 *A Farewell to Arms*, ch 1-8 of book I.

W Oct 9 *A Farewell to Arms*, end of book I.

F Oct 11 *A Farewell to Arms*, through ch 18

M Oct 14 *A Farewell to Arms*, to end of book 2

W Oct 16 *A Farewell to Arms*, to end of ch 26

F Oct 18 *A Farewell to Arms*, to end of Book 3 (p.201)

M Oct 21 *A Farewell to Arms*, Book 4

W Oct 23 *A Farewell to Arms*, Book 5

F Oct 25 Finish discussion of *A Farewell to Arms*, Start Hemingway and Gelhorn FILM

M Oct 28 Hemingway and Gelhorn FILM

W Oct 30 Hemingway and Gelhorn FILM

F Nov 1 Brief presentations on Archive Artifacts; Second Papers Due.

M Nov 4 Old Man and the Sea (first half)

W Nov 6 Old Man and the Sea (second half)

F Nov 8 Begin *Hemingway and Cuba* film

M Nov 11 *Hemingway and Cuba* film

W Nov 13 Finish *Hemingway and Cuba*

F Nov 15 Begin discussion of *The Garden of Eden*, Books 1 and 2, through ch 8

M Nov 18 *The Garden of Eden* ch 9-17

W Nov 20 *The Garden of Eden*, ch 18-23

F Nov 22 *The Garden of Eden* ch 24-30

M Nov 25 Paper Discussion and drafting

W Nov 27 Thanksgiving break

F Nov 29 Thanksgiving break

M Dec 2, Group Paper Workshops

W Dec 4 Group Paper Workshops

**F Dec 6 Last day of class: Review for Final Exam
Final Papers Due.**

Final Exam Mon Dec 9 at 11:00 am-1:00 pm

Other Information: UT Syllabus Disclosures for Fall 2019

Reporting Sexual Violence/ Title IX Matters

Sexual violence includes nonconsensual sexual contact and nonconsensual sexual intercourse (which is any type of sexual contact without your explicit consent, including rape), dating violence, sexual harassment, sexual exploitation, domestic violence, and stalking. You may reach out for confidential help (see contact info below) or report an incident for investigation.

If you choose to write or speak about an incident of sexual violence and disclose that this violence occurred while you were a UT student, the instructor is obligated to report the incident to the Title IX Deputy Coordinator for Students. The purpose of this report is to provide a safe and nondiscriminatory environment for all students. The Deputy Coordinator or his or her designee will contact you to let you know about the resources, accommodations, and support services at UT and possibilities for holding the perpetrator accountable. If you do not want the Title IX Coordinator notified, instead of disclosing this information to your instructor, you can speak confidentially with the individuals listed below. They can connect you with support services and discuss options for holding the perpetrator accountable.

There is an exception to this required reporting for preventative education programs and public awareness events or forums. While the instructor is not required to report disclosures during these instances, unless you make or initiate a complaint, during these programs or events, the instructor or another University official will ensure that the students are aware of the available resources at UT, such as counseling, health, and mental health services, and it will provide information about Title IX, how to file a Title IX complaint, how to make a confidential report, and the procedure for reporting sexual violence.

For more information, see The University of Tampa's Title IX resources at <http://www.ut.edu/uploadedFiles/Academics/Provost/Title%20IX.pdf> and <https://www.ut.edu/studentconduct/titleix/>.

To make a confidential report of sexual violence, please contact:

- The Victim's Advocacy Hotline: **(813) 257-3900**
- Dickey Health & Wellness Center (wellness@ut.edu) **813.257.1877**
- Health and Counseling Center (healthcenter@ut.edu) **813.253.6250**

STUDENTS WITH DISABILITIES: If there is a student who requires accommodations because of any disability, please go to the Academic Success Center in North Walker Hall for information regarding registering as a student with a disability. You may also call (813) 257-5757 or email disability.services@ut.edu. Please feel free to discuss this issue with me, in private, if you need more information.

Academic Integrity Statement

ACADEMIC INTEGRITY: Cheating, plagiarism, copying and any other behavior that is contrary to University standards of behavior will not be tolerated. Students caught violating any aspect of the University of Tampa's Academic Integrity Policy will be penalized in all cases. Penalty ranges from "0" on an assignment to "F" for the course without regard to a student's accumulated points. Students may also face expulsion. It is the student's responsibility to become familiar with the policies of the university regarding academic integrity and to avoid violating such policies. Policy information is found at: <http://ut.smartcatalogiq.com/en/current/catalog/Academic-Policies-and-Procedures/Academic-Integrity-Policy>

DISRUPTION POLICY:

Every student has the right to a comfortable learning environment where the open and honest exchange of ideas may freely occur. Each student is expected to do his or her part to ensure that the classroom (and anywhere else the class may meet) remains conducive to learning. This includes respectful and courteous treatment of all in the classroom. According to the terms of the University of Tampa Disruption Policy, the professor will take immediate action when inappropriate behavior occurs.

COURSE INTERRUPTION DUE TO ADVERSE CONDITIONS:

In case of any adverse condition or situation which could interrupt the schedule of classes, each student is asked to access www.ut.edu for information about the status of the campus and class meetings. In addition, please refer to ut.blackboard.edu for announcements and other important information. You are responsible for accessing this information.

General Disclaimer

Note: The professor reserves the right to make changes to this syllabus as necessary.

Saunders Writing Center

The Saunders Writing Center provides free tutoring to all students interested in

improving their writing abilities. The Center tutors will assist with all aspects of **writing**. For example, they help students to identify paper topics and generate ideas, plan and organize drafts, rewrite, and edit. The Center's purpose is not to correct or proofread final drafts, but to aid in learning strategies that good writers use during the process. The Center, in Plant Hall 323, is available for assistance with any writing project for any class. Hours are posted. Students may make an appointment or simply drop by **(ext. 6244)**.