

## SYLLABUS: HEMINGWAY AND FILM

### ENG 410

260 Condon

4-5:20 MW

Prof. Suzanne Clark: email: sclark@uoregon.edu; phone: 541 579-5100

Office 101D Chapman; hours: 11:30-12:00 MW; 1:00-3:00 Tuesday, and by appointment

### By Ernest Hemingway:

- In Our Time* (1925; related short stories and intertexts with "Nick Adams" as protagonist)  
**PS3515.E37 I5 1998**
- The Sun Also Rises* (1926, novel) PS3515.E37 S86 2006
- A Farewell to Arms* (1929, novel) PS3515.E37 F3 1997
- Hemingway's "Narration" of *The Spanish Earth*--Blackboard (1937) DP269 .H35 1938
- A Moveable Feast* (1964, nonfiction essays about Paris in the 20s published posthumously) PS3515.E37 Z475 2009 , both 1964 and 2009 "restored" edition
- Hemingway works:  
[http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1954/hemingway---bibl.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1954/hemingway---bibl.html)

### Films based on Hemingway's writing or supplementary films:

**These films will be on reserve after the screening in class, but you will also want to find a way to review the films you want to feature in your group presentation or your own critical essay. You may wish to subscribe to online streaming of films or to a service such as Netflix that will also mail you a DVD.**

- Selections from "The Battle of the Somme" (74 min., 1916). British Imperial War Museum digital remaster. Available on YouTube.
- Selections from "Birth of a Nation," (190 min ), the great (and terrible) model for continuity editing and the Hollywood blockbuster. ( Available in sections on YouTube
- "Hemingway's Adventures of a Young Man" (145 min., 1962) Dir. Martin Ritt, Producer Jerry Wald, Screenplay A.E. Hotchner, with Richard Beymer, Corinne Calvet, Dan Dailey, Susan Strasberg, Paul Newman.
- "The Sun Also Rises" (130 min. 1957) Dir. Henry King, Producer Darryl E. Zanuck, Screenplay Peter Viertel, with Tyrone Power, Ava Gardner, Mel Ferrer, Errol Flynn.
- "A Farewell to Arms" (80 min. 1932) Producer Frank Borzage, Dir.
- "The Spanish Earth" (52 min., 1937) Joris Ivens, Director, Ernest Hemingway, screenplay and narration. (During the Spanish Civil War, Hemingway was involved in making this documentary film on behalf of the Spanish people--a kind of film he regarded as the best model of realism for all films)
- "Midnight in Paris" (94 min., 2011) Woody Allen. see review and trailer:  
[http://movies.nytimes.com/2011/05/20/movies/midnight-in-paris-by-woody-allen-with-owen-wilson-review.html?\\_r=0](http://movies.nytimes.com/2011/05/20/movies/midnight-in-paris-by-woody-allen-with-owen-wilson-review.html?_r=0)
- Trailer: <http://www.youtube.com/watch?v=BYRWfS2s2v4>
- <http://www.theatlantic.com/entertainment/archive/2011/06/hemingway---said---what---a---cultural---cheat---sheet---for---midnight---in---paris/240198/>

Other films using Hemingway texts: filmography at <http://www.imdb.com/name/nm0002133/>

### Biographical and critical works on reserve:

## SYLLABUS: HEMINGWAY AND FILM

- Biographies by Carlos Baker, PS3515.E37Z575 1969
- Michael Reynolds (*The Young Hemingway* PS3515.E37Z7549 1986, *The Paris Years* PS3515.E37Z7547 1989)
- *The Homecoming* PS3515.E37Z75467 1992
- *Hemingway: the 1930s* PS3515.E37Z75466 1997 )
- Collection of reviews and critical articles on Hemingway's books: Linda Wagner-Martin, *Ernest Hemingway: Seven Decades of Criticism*. Michigan State UP, 1998 PS3515.E37Z58676 1998.
- PBS American Masters Biography: "Ernest Hemingway: Rivers to the Sea" DVD

**Available online: *The Hemingway Review***

**[http://muse.jhu.edu.libproxy.uoregon.edu/journals/hemingway\\_review](http://muse.jhu.edu.libproxy.uoregon.edu/journals/hemingway_review)**

**Sign in through the UO library site with your student id**

**Interviews: Sandra Spanier**, General Editor, Hemingway Letters.

### Assignments:

Here are the assignments for this class, with the value in points. (Details on Blackboard)

**To prepare for class, post questions and your suggested film clips on Mondays before class, and for the next class post your responses to one or more of those questions on Blackboard on Wednesdays before class:**

1. Questions posted on Blackboard Discussion before each Monday class (including MLK Day, Jan. 20) (10 pts total) Suggest one "chapter" or clip from a film chapter for viewing in class.
2. Response of 250 words or so to one or more of the Monday questions, posted Wednesdays before class on Blackboard Discussion (20 pts total)

#### **Individual assignments:**

3. One *close reading* of a scene from book or film, 2 pages, read or summarized aloud in class (5 min.) Sign up for date. (20 pts) Post on Blackboard Discussion Forum
4. Critical research essay due Wednesday of Week Ten. (30 pts.)

#### **Group research and presentation:**

5. Group presentation bringing together a film and a Hemingway book not assigned during the class. Sign up for a time during Week Nine (Wednesday) and Ten (20 pts). Form a group of three or four. See the list of suggested topics in the assignment on Blackboard. Turn in the names of members of your group to me by the end of week two.
6. Final Exam. Screening of "Midnight in Paris" followed by a final in-class response question about the influence of Hemingway.

**I encourage you to read and investigate beyond what is assigned and to pursue questions of interest that arise for you week by week, to add to the class, to your discussion group responses, and to add to your critical essay.**

**Course Policies:** Above all, please notify me right away of any special circumstances that affect your participation in class and of accommodations that need to be made.

1. Attendance/absences: attendance is required; missed classes unless excused will result in a lower grade.
2. Missing assignments: Make-ups of posted work are without penalty if you have a reasonable excuse. Forgetting is only reasonable once.
3. Late assignments:
  - a. Your group presentation cannot, of course, be late: if you cannot be there, it will count as a missed assignment. Whether or not you get any credit for it depends upon your turning in a written report of your work with signed verification from

## **SYLLABUS: HEMINGWAY AND FILM**

other members of your group.

- b. It is extremely important that you notify me of any need to postpone turning in your final paper. We will need to work out how to make that up.
4. Acceptable classroom behavior:  
your attentiveness is required at all times, whether for lectures, screenings, or (most important) your fellow students' remarks. This means no texting, emailing, or other distracting activities, including serious work for other classes. You may take class notes on computers during lectures and screenings, but not during discussions or presentations.  
  
I expect you to disagree with me and with each other. And the art of respectful disagreement does not imply that you cannot feel passionate about your opinion--it just requires that you also passionately value and respect the solidarity of our mutual purpose, no matter how different we are.
5. Expectations for group work: be sure to divide up the work fairly and evenly, and to organize your communications and meetings so that everyone knows at all times what the group has planned and what part they must play.

## **SYLLABUS: HEMINGWAY AND FILM**

### **Hemingway and Film**

*Winter 2014 Class Schedule*

#### **Week 1:**

Jan. 6: Introduction.

Review introductory materials on Blackboard, including especially the *Guidelines* for critical interpretation and assignments for your final presentation and critical research paper.

Continuity editing: Griffith's "Birth of a Nation" selections.

WWI and cinema-----"The Battle of the Somme," (1916) selections

Jan. 8: *In Our Time*, to p. 62

Hemingway as reporter for the *Toronto Daily Star*:

"A Silent, Ghastly Procession" and "Chapter II"

More of what Hemingway saw at the movies: look at early newsreels on YouTube, many from the National Archives ("NARA")

#### **Week 2:**

Jan. 12: *In Our Time*, to p. 129, Ivens, "Regen" (1929)

Jan. 14: Film: "Adventures of a Young Man" (1962) (Dir. Martin Ritt, Screenplay A.E. Hotchner, 1962) with Richard Beymer, Corinne Calvet, Dan Dailey, Ricardo Montalban, Susan Strasberg, Eli Wallach, and Paul Newman as "The Battler")

#### **Week 3:**

Jan. 20: Martin Luther King Day: Classes not in session, but post your questions on Blackboard

Jan. 22: " *In Our Time*: "Big Two-Hearted River"

#### **Week 4:**

Jan. 27: *The Sun Also Rises*

Read supplementary critical material on Blackboard

Jan. 29: *The Sun Also Rises*

#### **Week 5:**

Feb. 3: *The Sun Also Rises*

Feb. 5: Film: "The Sun Also Rises" ((Henry King, 1947) with Tyrone Power, Ava Gardner, and Errol Flynn

## **SYLLABUS: HEMINGWAY AND FILM**

### **Week 6:**

Feb. 10: *A Farewell to Arms* (1929)

Feb. 12: *A Farewell to Arms*

### **Week 7:**

Feb. 17: *A Farewell to Arms*

Feb. 19: Film: "A Farewell to Arms" (Frank Borzage, 1932) with Gary Cooper and Helen Hayes

### **Week 8:**

Feb. 24: Film: "The Spanish Earth" (1937) Ivens and Hemingway: read Hemingway's narration on Blackboard and his news "Dispatches" from Spain, some written while filming  
Feb. 26: *A Moveable Feast* (1964) Published posthumously; collection of essays about Paris in the 20s.

### **Week 9:**

March 3: *A Moveable Feast*

March 5: "Paris at Midnight." (2011) Woody Allen. This film is long: please plan to stay an extra half hour .

### **Week 10:**

March 10: Presentations

March 12: Presentations

### **Finals Week:**

Final Exam Time: Tuesday, March 18 at 10:15 (time for Presentations-- no final exam)