Hemingway and Fitzgerald

Course Description: This advanced seminar will expose students to some of the major fiction of two of the twentieth-century’s most influential American writers, Ernest Hemingway and F. Scott Fitzgerald. Students will submit a weekly response paper and will generate an independent research project at the end of the term. The following texts have been ordered at the Duck Store:

Ernest Hemingway, *The Complete Short Stories of Ernest Hemingway* (Scriber)
*The Sun Also Rises* (Scribner)
*A Moveable Feast* (Scribner)

F. Scott Fitzgerald, *Babylon Revisited and Other Stories* (Scribner)
*The Great Gatsby* (Scribner)
*Tender Is the Night* (Scribner)

Grading: The nine weekly response papers (1-2 pp. each) will be submitted on Mondays, beginning in Week 2 and will combine to account for 30% of the course grade. The independent research project will be presented both orally (during Weeks 9 and 10) and in writing (8-10 pp.). The project will account for 50% of the final grade. Performance in class discussions will contribute the final 20% of the course grade.

Graduate Students: Students in ENG 579 will be expected to attend office hours regularly and will undertake a more comprehensive research project (15 pp.).

Plagiarism: Students who hand in written material that is not their own will receive an F for the course, and a report will be submitted to the Office of Student Conduct and Community Standards to determine if additional sanctions should be imposed.

Attendance: Students are expected to attend all scheduled classes. Absences must be approved in advance by the professor.

Learning Outcomes:

Students in the course will improve their skills in the following areas:

1) they will read literary and cultural texts with discernment and comprehension and with an understanding of their conventions;

2) they will draw on relevant cultural and/or historical information to situate texts within
their cultural, political, and historical contexts;

3) they will perform critical, formal analyses of literary, cinematic, and other cultural texts;

4) they will write focused, analytical essays in clear, grammatical prose;

5) they will employ logic, creativity, and interpretive skills to produce original, persuasive arguments;

6) they will employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay’s thesis.

Schedule of Assigned Readings

**Week 1**
Mon., Sept. 28: Introduction

Wed., Sept. 30: Fitzgerald, “Babylon Revisited” (in Fitz *Stories*)


**Week 2**
Mon., Oct. 5: Fitzgerald, “The Diamond as Big as the Ritz” (in Fitz *Stories*)

Wed., Oct. 7: Hemingway, “The Short Happy Life of Francis Macomber” (in Hem *Stories*)

Fri., Oct. 9: no class

**Week 3**


Fri., Oct. 16: Fitzgerald, *Gatsby*

**Week 4**
Mon., Oct. 19: Fitzgerald, *Gatsby*


Week 5
Mon., Oct. 26: Hemingway, *The Sun Also Rises*

Wed., Oct. 28: Hemingway, *The Sun Also Rises*

Fri., Oct. 30: Hemingway, *The Sun Also Rises*

Week 6
Mon., Nov. 2: Hemingway, *The Sun Also Rises*

Wed., Nov. 4: Hemingway, “A Good Café on the Place St.-Michel,” “Miss Stein Instructs,” “’Une Generation Perdue’,” “The People of the Seine,” “A False Spring” (in *A Moveable Feast*); “Scott and His Parisian Chauffeur” (handout)


Week 7
Mon., Nov. 9: Fitzgerald, *Tender Is the Night*

Wed., Nov. 11: Fitzgerald, *Tender Is the Night*

Fri., Nov. 13: Fitzgerald, *Tender Is the Night*

Week 8
Mon., Nov. 16: Fitzgerald, *Tender Is the Night*

Wed., Nov. 18: Fitzgerald, *Tender Is the Night*

Fri., Nov. 20: Fitzgerald, *Tender Is the Night*

Week 9
Mon., Nov. 23: in-class presentations

Wed., Nov. 25: in-class presentations

Fri., Nov. 27: No Class—Thanksgiving Break

Week 10
Mon., Nov. 30: in-class presentations

Wed., Dec. 2: in-class presentations

Fri., Dec. 4: in-class presentations