HEMINGWAY, FITZGERALD, and the 1920s

Through readings, writings, and presentations about Hemingway and Fitzgerald and the twenties we will refine your analytical skills, improve your written and oral expression, and enhance your appreciation of the art and era. This English 202 course satisfies a General Education Literature requirement by addressing the following General Education Learning Outcomes for Literature: 1) read for comprehension, detail, and nuance; 2) identify the specific literary qualities of language as employed in the texts; 3) analyze the ways specific literary devices contribute to the meaning of a text; 4) identify and evaluate the contribution of the social, political, historical, and cultural contexts in which a literary text is produced; and 5) evaluate a critical argument in others’ writing as well as one’s own.

CONTACT INFORMATION

ERIC GARY ANDERSON
eandersd@gmu.edu

Associate Professor of English
Office: Robinson A, Room 405C
Office Hours: M 3-4, W 10:30-11:30, and by appointment/chance.

Our Class: ENGH 202: 003, MW 12:00 to 1:15, Planetary Hall 212

BOOKS, TECHNOLOGY, TEACHING METHODS

Ernest Hemingway, The Complete Stories of Ernest Hemingway

Ernest Hemingway, The Sun Also Rises

F. Scott Fitzgerald, The Great Gatsby

Copies of these three books are available at the GMU Bookstore. Any edition will work, though. Fitzgerald’s short stories are available online and on our class wiki.

Methods of Instruction: We will spend most of our time reading, discussing, and writing about our texts. This isn’t a lecture course; it’s designed to be interactive and requires that you read and consider each day’s assignments before coming to class and participate actively. We will use a wiki—not BlackBoard—to do peer reviews of essay drafts and to post course materials, links, interactive presentation outlines, etc.

Email: Please activate your GMU email account. If you want, you can change the settings on your GMU mail to have it forwarded to a different account—but please make sure your GMU account is up and running. I will use email for announcements, schedule changes, cancellations, etc., so please check your inbox regularly (and please make sure that it’s not over quota).
Please read the assigned texts and view the assigned video clips or websites before coming to class. Everything we do in class is based on the assumption that you have done the reading before coming to class.

On the schedule below, presentations = reading assignments. The links to all of the online reading assignments are posted on the class wiki.

**FALL 2012 SCHEDULE OF READINGS AND WRITINGS**

**August 27**  
Introductions. Hemingway, "Hills Like White Elephants"

**August 29**  
More "Hills Like White Elephants." Discuss and schedule interactive presentations.  
Online: Skim "BookDrum, A Moveable Feast" and "The Hemingway Society" websites

**September 3**  
Labor Day Holiday

**September 5**  
Presentations: "On the Quai at Smyrna" and "Indian Camp."  
Also please read The Sun Also Rises Chapters 1-3  
Online: "Picturing Hemingway" (National Portrait Gallery), Paris in the 1920s (youtube clips), "The Great Fire of Smyrna 1922"

**September 10**  
Presentations: "Up In Michigan" and "The Doctor and the Doctor's Wife"  
Also please finish Book 1 of The Sun Also Rises  
Online: "Hemingway in Michigan" (3 parts), "The Great Michigan Read" (MI Humanities Council)

**September 12 QUIZ #1 (Short Stories)**  
Presentations: "The End of Something" and "Ten Indians"  
Also discuss The Sun Also Rises (read about 30 more pages for today)  
Online: Hemingway in Spain (Buckley's anecdotes), EH’s Nobel Prize Acceptance Speech

**September 17 QUIZ #2 (The Sun Also Rises Chapters 1-7)**  
Presentations: "The Battler" and "Soldier's Home"  
Discuss The Sun Also Rises (read another 30 pages for today)  
Online: "Rue Mouffetard" and, optionally, "Battle Mons"

**September 19**  
Presentations: "The Killers" and "The Short Happy Life of Francis Macomber"  
Discuss The Sun Also Rises (keep going: 30 more pages for today)

**September 24 QUIZ #3 (Short Stories)**  
Presentations: "After the Storm" and "In Another Country"  
Discuss The Sun Also Rises (read about 30 more pages for today)  
Online: Hemingway's Adventures of a Young Man (1962) film trailer
September 26
Presentations: "Mr. and Mrs. Elliot" and "Cat in the Rain"
By today, finish reading Book 2 of The Sun Also Rises
Online: Ernest Hemingway recording

October 1
Presentations: "Out of Season" and "An Alpine Idyll"
Discuss The Sun Also Rises
Online: Finca Vigia (EH's Cuban home) and Stock Footage of Hemingway in Cuba

October 3 QUIZ #4 (Short Stories)
Presentations: "Canary for One" and "The Sea Change"
Discuss The Sun Also Rises
Online: "A Moveable Feast" (clip with EH's son and grandson), and passage from MF.

October 8
Fall Break

Tuesday, October 9 QUIZ #5 (The Sun Also Rises Chapters 8-12)
Monday classes meet on this day.
Presentations: "Big Two-Hearted River: Part 1" and "Big Two-Hearted River: Part 2"
Discuss The Sun Also Rises
Online: Hadley Richardson, Pauline Pfeiffer, Martha Gellhorn, Mary Welsch

October 10
Presentations: "Fifty Grand" and "The Snows of Kilimanjaro"
Also read The Sun Also Rises Book 3

October 15 QUIZ #6 (Short Stories)
Presentations: "A Day's Wait" and "Fathers and Sons"
Online: "The 1918 Influenza Pandemic" and Stacy Keach reading "A Day's Wait"

October 17 QUIZ #7 (The Sun Also Rises Chapters 13-19)
Discuss Hemingway essay assignment and Wiki peer review process
Online: Ernest Hemingway recording (The Fifth Column) and "Hemingway Mourned"

October 22 PEER REVIEW DAY
Online peer reviews of your Hemingway essay drafts. No face-to-face class meeting today.

October 24
Hemingway's Haunts (Oak Park, Paris, Key West, Cuba, Sun Valley)
Online: Skim "Papa's Planet"

October 29 HEMINGWAY ESSAY DUE THIS WEEK
Work on Hemingway meme

October 31
TBA
Online: Skim "BookDrum, The Great Gatsby" and "The F. Scott Fitzgerald Society"

November 5
Read The Great Gatsby Chapters 1-3
Online: Fitzgerald video clips/stock footage, FSF reads Keats, and skim FSF Centenary page
November 7
Presentations: "Bernice Bobs Her Hair" and "Winter Dreams"
Discuss *The Great Gatsby*
Online: READ "Celestial Eyes or from Metamorphosis to Masterpiece"
Online: Sample "Driving around New York City—1928"

November 12 QUIZ #8 (*The Great Gatsby* Chapters 1-3)
Presentation: "The Diamond as Big as the Ritz"
Discuss *Gatsby*
Online: "Scott and Zelda Fitzgerald" and "Zelda's Artistic Artistry"

November 14 QUIZ #9 (on the four Fitzgerald short stories)
Presentation: "Absolution"
Discuss *Gatsby*
Online: "F. Scott Fitzgerald: The Great American Dreamer," part 3

November 19 QUIZ #10 (*The Great Gatsby* Chapters 4-6)
Presentation: "The Sensible Thing"
Discuss *Gatsby*
Online: "F. Scott Fitzgerald: The Great American Dreamer," part 4

November 21
Thanksgiving break

November 26
Presentation: "The Rich Boy"
Discuss *The Great Gatsby*
Create one or more Fitzgerald memes

November 28 QUIZ #11 (*The Great Gatsby*—the entire novel)
Presentation: "Babylon Revisited"
Conclude *The Great Gatsby*
Online: "F. Scott Fitzgerald’s Grave"

December 3
Online peer reviews of your Fitzgerald essay drafts. No face-to-face class meeting today.

December 5 QUIZ #12 (on the last three Fitzgerald short stories)
Wrapups, goodbyes, evaluations, etc.

Fitzgerald Essay due during Finals Week (date and time TBA)

**ESSAYS AND INTERACTIVE PRESENTATION**

**Two Critical Essays (3-4 pages each):** For **Essay #1**, identify a connection between a short story by Ernest Hemingway and *The Sun Also Rises*; for **Essay #2** do the same for one of Scott Fitzgerald’s short stories and *The Great Gatsby*.

The connection should be original and unique enough so that your classmates are likely to have overlooked it; however, it should not be so obscure as to be irrelevant. Think of your essays as an opportunity to continue, in a more formal way, the kinds of conversations that we have begun in class.
For example, in class discussions, we’ll voice divergent views about Brett Ashley’s independence, her iconoclastic style, and her self-knowledge; we will do the same for the nearly nameless character Jig in “Hills Like White Elephants.” We rarely reach a consensus of opinion, so your paper is your opportunity to elaborate on this spontaneous conversation that we have already begun.

Critical Essay #1: Hemingway’s The Sun Also Rises and Short Stories. Due the week of October 29.
Critical Essay #2: Fitzgerald’s The Great Gatsby and Short Stories. Due during Finals Week.

I will provide more information about these assignments well in advance of the deadlines.

**Interactive Presentation (11-15 minutes):** Each student will design and lead an interactive presentation on a short story. I will model this assignment on August 29, using "Hills Like White Elephants."

1. If you're presenting solo, begin by conducting a 5-question quiz (1-2 minutes). If you're presenting with a partner, begin by conducting a 10-question quiz (2-4 minutes).

Quizzes should include a mix of questions: true/false, multiple choice, fill in the blank, short answer. You will ask the quiz questions orally, and the class will write down their answers on a sheet of paper.

2. Present your argument about the theme of the story (1-2 minutes): What does the story seem designed to make readers consider? What evidence can you marshal to encourage us to accept your interpretation?

3. Writing Element: Provide a writing prompt (3-4 minutes) that encourages the class to explore ideas that we will all be addressing in the upcoming discussion.

4. Interactive Discussion (6-7 minutes): having selected germane quiz questions, put forth an argument, and designed a writing prompt, you have been nudging the class toward what you believe are the significant issues in the story. Now, draw out those issues through group discussion.

5. Post a one-page outline to the class wiki within 24 hours after you give your presentation. Your outline should include your quiz questions, your argument, your writing prompt, and a few additional questions for use during the interactive discussion.

6. E-mail a one-page self-evaluation to Dr. Anderson before our next class meeting. Reflect upon what worked well and what could have been improved. Be specific about the particulars of the changes that you would make. If you presented with another person, each presenter should hand in a self-evaluation.
GRADING

Two Critical Essays (3-4 pages each): 25% each, 50% total
Interactive Presentation: 15%
Quizzes: 20%
Class Participation and Homework: 15%
(participating in interactive presentations, peer reviews, in-class activities, etc.)

For Written Work
A+ (100), A (96), A- (92)
B+ (88), B (85), B- (82)
C+ (78), C (75), C- (72)
D+ (68), D (65), D- (62)
F (50), No essay (0)

For Final Grades
94-100=A  86-89=B+  76-79=C+  60-69=D
90-93=A-  83-85=B  73-75=C  0-59=F
80-82=B-  70-72=C-

Midterm Grades: You will receive a midterm letter grade based on the work of the first seven weeks of the course. The purpose of this grade is to help students learn how well they are doing in the first half of the course in order to make any adjustments necessary for success in the course as a whole. Instructors calculate letter grades based on the completed course assignments as weighted on the syllabus through the seventh week. The work in the second half of the semester may be weighted more heavily, and so the midterm grade is not meant to predict the final course grade. You’ll be able to view your Midterm Grade online, on Patriot Web.

POLICIES: REVISIONS, LATE WORK, ATTENDANCE

Revisions. If either you or I feel that a given essay does not represent you at your best, I’ll be happy to talk with you about revising.

Late Work. I will accept late papers up to four calendar days (not class meetings) after the due date, but will dock late work one full letter grade for each day the paper is late. For example, an "A" paper turned in two calendar days late will receive a "C." Even so, keep in mind that an "F" paper still counts for 50 points; better to hand in the paper anyway than to take a zero. I reserve the right to make exceptions to this rule, at my discretion, for students facing serious difficulties.

If you have been taken seriously ill or beset by some other unavoidable and disruptive situation, you may arrange with me to hand in your paper after the due date without penalty.

Attendance is expected and strongly encouraged. I don't anticipate any problems, but if you do run into difficulties that I should know about, please let me know in advance (if possible) or contact me by e-mail or telephone during, and we’ll do our best to work something out.

ACADEMIC HONESTY AND THE GMU HONOR CODE

All work done for this class must be your own. Period. Please keep in mind that plagiarism is a violation of the GMU Honor Code. Plagiarism means using words, ideas, opinions, or factual
information from another person or source without giving due credit. This includes Internet sources. In other words, plagiarism is a form of fraudulently claiming someone else's work as your own, and as such is the equivalent of cheating on an exam—a serious academic offense. Plagiarism is grounds for failing at least the assignment, if not the course. If you are not 100% clear about what you should document, consult with me. When in doubt, document. (Adapted from the English Department Statement on Plagiarism)

Writers give credit through accepted documentation styles, such as parenthetical citation, footnotes, or endnotes; a simple listing of books and articles consulted is not sufficient. Nor does rearrangement of another person's phrasing (paraphrase) release one from the obligation to document one's sources.

To review the English Department Statement on Plagiarism, please go to the Writing Center website:

writingcenter.gmu.edu

Like you, I am bound by the honor code to report suspected plagiarism to the Honor Committee. For a description of the code and the committee, please consult the GMU Catalog. The relevant section is available online at:

http://catalog.gmu.edu/content.php?catoid=15&navoid=1039#Honor

GMU INDIVIDUALS WITH DISABILITY POLICY

If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Services at (703) 993-2474. All academic accommodations must be arranged through that office. Their website is ods.gmu.edu