

ENGL 465 – Ernest Hemingway Seminar
Fall 2021, Hendrix College

Dr. Alex Vernon
office hours: on Teams by appt: MWF 3-4; TTh almost anytime
<http://alex-vernon.squarespace.com/course-descriptions>

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pressed-tin ceiling pattern in Pauline Pfeiffer's bedroom in Piggott, Arkansas

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	Wed, 25 Aug	Course Introduction	In-class: <i>Hemingway</i> Episode 1, scenes 1-3
2	Fri, 27 Aug	<i>The Garden of Eden</i> , chapters 1-14 (through p.127)	
3	Wed, 1 Sep	<i>The Garden of Eden</i> , chapters 15-30 (to end)	
4	Fri, 3 Sep	<ul style="list-style-type: none"> • <i>The Garden of Eden</i> article discussion (led by Dr. Vernon) • In-class: <i>Hemingway</i> Episode 1, scenes 4-5 	
	Mon, 6 Sep	Labor Day	
5	Wed, 8 Sep	<ul style="list-style-type: none"> • <i>In Our Time</i>: “On the Quai at Smyrna” through “Chapter VI” • In-class: <i>Hemingway</i> Episode 1, scenes 6-7 	
6	Fri, 10 Sep	<ul style="list-style-type: none"> • <i>In Our Time</i>: “A Very Short Story” through “Chapter XIII” • In-class: <i>Hemingway</i> Episode 1, scene 8 	
7	Wed, 15 Sep	<i>In Our Time</i> : “My Old Man” through “L’Envoi”	
8	Fri, 17 Sep	<ul style="list-style-type: none"> • <i>In Our Time</i> article discussion [Alice, Camryn] • In-class: <i>In Our Time</i>: “On the Quai at Smyrna”; <i>Hemingway</i> Episode 1, scene 9 	
9	Wed, 22 Sep	<i>The Sun Also Rises</i> , chapters I-XII (p.130)	
10	Fri, 24 Sep	<i>The Sun Also Rises</i> , chapters XIII-XIX (to end)	
11	Wed, 29 Sep	<ul style="list-style-type: none"> • <i>The Sun Also Rises</i> article discussion [Spencer, Hunter, Collin] • In-class: <i>Hemingway</i> Episode 1, scenes 10-12 	
12	Fri, 1 Oct	<i>A Farewell to Arms</i> , Book I (pp. 3-78)	
13	Wed, 6 Oct	<i>A Farewell to Arms</i> , Books II & III (pp. 79-233)	
14	Fri, 8 Oct	<i>A Farewell to Arms</i> , Books IV-V (pp.234-331)	
15	Wed, 13 Oct	<ul style="list-style-type: none"> • <i>A Farewell to Arms</i> article discussion [John, Andrew] • In-class: <i>Hemingway</i> Episode 1, scene 13 	
	Fri, 15 Oct	Fall Break	
16	Wed, 20 Oct	In-class: <i>Hemingway</i> Episode 2, scenes 1-6	
17	Fri, 22 Oct	<ul style="list-style-type: none"> • “The Short Happy Life of Francis Macomber” & “The Snows of Kilimanjaro” • In-class: <i>Hemingway</i> Episode 2, scenes 7 & 8 (view before discussion) 	
18	Wed, 27 Oct	<ul style="list-style-type: none"> • Due: two proposals electronically, plus hard copy to class • In-class: <i>Hemingway</i> Episode 2, scenes 9-12 	
19	Fri, 29 Oct	<i>For Whom the Bell Tolls</i> , chapters 1-9 (pp.1-95)	
20	Wed, 3 Nov	<i>For Whom the Bell Tolls</i> , chapters 10-17 (pp.96-224)	
21	Fri, 5 Nov	<i>For Whom the Bell Tolls</i> , chapters 18-30 (pp.225-340)	
22	Wed, 10 Nov	<ul style="list-style-type: none"> • <i>For Whom the Bell Tolls</i>, chapters 31-43 (pp.341-471) • In-class: <i>Hemingway</i> Episode 2, scenes 13-15 	
23	Fri, 12 Nov	In-class: <i>Hemingway</i> Episode 3 (bring facial tissue)	
24	Wed, 17 Nov	writing day/office hours	
25	Fri, 19 Nov	Draft due electronically by noon	
	Wed-Sun	Thanksgiving Break	
26	Wed, 1 Dec	workshop 3 student papers	
27	Fri, 3 Dec	workshop 4 student papers	
	Mon, 4 Dec	reading day	
	Fri, 10 Dec	essays due electronically by 2:00	

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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 less than 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.

The course fulfills the [Literary Studies Learning Domain](#) and the [W2 Writing Capacity](#).

Although we will focus on Hemingway, you should use Hemingway to approach other issues of import to you. Practically speaking, those of you with a senior thesis in the future should attend to intersections between Hemingway and your thesis topic. If your thesis will involve modernism, say, or cinema or gender studies, consider writing your Hemingway essay on modernism, or adaptations, or gender representation. *Self-authoring* is the department's language for your active role in shaping your intellectual and personal journey. Regard of all your coursework as part of a single "project."

This course is student-centered. I expect each of you to participate actively in class discussions. In addition to typical class days, you will be responsible with a classmate or two for leading a day's discussion. After Fall Break, you will generate two final project proposals; submit a draft of your final project (a critical essay); provide feedback on peer drafts; and submit your project. (One goal of the final project is to give you practice at a longer-form essay as you head into your senior thesis).

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. Treat these subjects with due sensitivity and each other with due respect. I am committed to being mindful that we come together in our studies with different backgrounds, different experiences of the world, different sensibilities and sensitivities. If anything occurs that strikes you as inconsiderate (or worse), please do not hesitate to bring it to my attention.

The April 2021 premiere of Ken Burns and Lynn Novick's [Hemingway](#) biographical documentary on PBS, and the pandemic's shutting down of in-person appearances and conferences, led to the creation of a number of online (Zoom) resources. The film also prompted a public conversation [about Hemingway's ongoing relevance](#). We will engage this conversation in class, and watch the film in class over the course of the semester.

We will not always or even mostly use the entire 110 minutes of the Wed & Fri studio time slot (10:10-12:00). The intent for most days is to stick to the 75 minutes of a Tues-Thurs class. However, we will occasionally go over 75 minutes and even approach the full period. Class days when we watch a portion of the Burns-Novick film will likely be the longer days.

You are encouraged to watch or listen to any of the online panels directly [connected to the film](#) or the panels or podcasts made by the [Hemingway Society](#). Remember when working on your final essay project that the possible range of secondary sources is vast—you aren't limited to critical essays about your primary text. Engage a review of the Burn-Novick film. Use a podcast. Etc. Anyone inclined to pursue Hemingway studies beyond class should consult with me. Depending on the pandemic, there are research and conference travel possibilities.

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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.)
As needed, I will call on you to help you be more active, so come to class prepared to talk, with talking notes (discussion question(s); interesting passages to read closely; or aporia/rupture/gaps/surprises/confusions).
- ✎ ***Article Discussion.*** You and your partner(s) will be responsible for leading class discussion for a portion of one class meeting (≈40 minutes). The discussion involves two critical articles you assign to the class (though you can certainly discuss beyond those articles). Sign-up will occur early in the semester.
- ✎ ***Two Proposals.*** Submit two proposals for possible final essays: one focused on an aspect of a single Hemingway text; one focused on a *very specific, very narrow* connection between two Hemingway texts. In either case, you are welcome to mention in passing significant resonances with other texts. **The aim of each proposal is to describe clearly your point of curiosity and inquiry. Do not make an argument or draw a conclusion. Do wonder. Intrigue the reader with your questions, and with the significance of the potential project. Mention secondary sources you think might be helpful, whether critical or theoretical.** We will share and discuss your proposals in class. Three (full) to four MLA pages each. You are not obliged to use either proposal for your final critical essay—we’ll still have one more major novel to read!—but you are more than welcome to. In addition to the content grading criteria embedded in this paragraph, the usual suspects of craft and style will “count.” *Work ahead!*
- ✎ ***Essay Draft:*** A full draft of your essay. You can’t revise meaningfully until you have completed a draft! Graded on level of completion.
- ✎ ***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 seventeen MLA pages. This is your baby. Pursue the line of inquiry that fascinates you; otherwise you can’t hope to fascinate your reader. You should either focus on one aspect of a single text, or a *very specific, very narrow* connection between two texts. Remember that your introduction should not present your conclusion; it should open with an ambiguity or otherwise intrigue. 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 dropping in supporting quotations; to provide some extratextual context; and to attend closely to the text(s).**

All submitted written work must follow the MLA style and format. [Click here](#) for more information.

Grades

Class Participation:	20%	Two Proposals:	10%	Essay Draft:	10%
Article Discussion:	10%	Peer Feedback :	10%	Critical Essay:	40%

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Other Policies

- ✎ Hendrix College values a *diverse learning environment* as outlined in the College's Statement on Diversity. All members of this community are expected to contribute to a respectful, welcoming, and inclusive environment for every other member of the community. If you believe you have been the subject of discrimination please contact the Dean of Students Office (Mike Leblanc, leblanc@hendrix.edu 501-450-1222 or the Title IX Coordinator (Allison Vetter titleix@hendrix.edu, 501-505-2901). If you have ideas for improving the inclusivity of the classroom experience please feel free to contact this professor. See the [Hendrix non-discrimination policies](#) and the [Department of English's statement on purpose and diversity](#).
- ✎ *Electronic devices*: E-readers for course material are permitted, except for cell phones. 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. Keep in mind: You owe yourselves time away from a screen, and 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. Students should contact Julie Brown in the Office of Academic Success (505.2954; brownj@hendrix.edu) to begin the accommodation process. Any student seeking accommodation in relation to a recognized disability should inform the instructor as soon as possible.
- ✎ *Your Well-Being*: Hendrix recognizes that many students face mental and/or physical health challenges. If your health status will impact attendance or assignments, please communicate with me as soon as possible. If you would like to implement academic accommodations, contact Julie Brown in the office of Academic Success (brownj@hendrix.edu). To maintain optimal health, utilize campus resources like Hendrix Medical Clinic or Counseling Services (501.450.1448). Your health and wellbeing are important. **Eat well, get sleep, and exercise!**
- ✎ *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*: Hendrix College is committed to high standards of honesty and fairness in academic pursuits. Such standards are central to the process of intellectual inquiry, the development of character, and the preservation of the integrity of the community. Please familiarize yourself with the [statement of Academic Integrity](#). 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*: For draft workshops, do not bother coming to class without a draft. Spend the time writing. For final essays, you will lose one third of a grade for every day it is late, beginning later the day it is actually due (so an essay due Wednesday morning but submitted Thursday actually loses two-thirds of a grade). 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).