

Course Syllabus

Course Information

<i>Course Number/Section</i>	LIT 4329
<i>Course Title</i>	Major Authors: Hemingway and Fitzgerald
<i>Term</i>	spring 2014
<i>Days & Times</i>	M, W 10:00 – 11:15 AM

Professor Contact Information

<i>Professor</i>	Dr. Milton Cohen
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<i>Office Location</i>	JO 5.518
<i>Office Hours</i>	M, 12-1 PM; W, 11:30-12:15

Course Pre-requisites: Upper-division standing or instructor consent required.

Course Description

This course considers major works of Hemingway and Fitzgerald in several contexts: within each author's stylistic and thematic development, within the work's social and cultural milieu, and in relation to the author's life. We shall study Hemingway as a seminal prose stylist and myth-maker, Fitzgerald as a literary artist and social chronicler of his age. Finally, we shall consider the changing critical views of these artists and their work.

Course Requirements

Students will write either one research paper (ca. 10 pp.) or two analytical papers (5 pp. each): 60% of grade. The other 40% comprises 1-2 pp. reaction papers for each major reading and class participation.

Required Textbooks and Materials

Fitzgerald, *The Short Stories of F. Scott Fitzgerald* (ed. Matthew Bruccoli)
This Side of Paradise
The Great Gatsby (notes and preface by Matthew Bruccoli)
Tender is the Night
The Love of the Last Tycoon: a Western

Hemingway, *The Complete Short Stories of Ernest Hemingway*, Finca Vigia edition
The Sun Also Rises
A Farewell to Arms
The Old Man and the Sea

packet of readings (available only at Off-Campus Books)

Recommended Texts

biographies of Hemingway and Fitzgerald (preferred: Baker for Hemingway, Brucoli for Fitzgerald)

Scott Donaldson, *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*

Syllabus

Date due

Topic / Readings*

Unless noted otherwise, Hemingway stories are in *The Complete Short Stories of Ernest Hemingway*; Fitzgerald stories are in *Short Stories of F. Scott Fitzgerald*.

**** reaction paper due**

1/13 Introduction to course
Brief biographical overview

I. Early Success: 1920-25

1/15 Fitzgerald, "Bernice Bobs Her Hair"
---, "May Day"
---, "Our American Women are Leeches" (packet)

1/20 M. L. King Day—no class

1/22 ** Fitzgerald, *This Side of Paradise*

1/27 Fitzgerald, "My Lost City" (packet)
---, "The Diamond as Big as the Ritz"
---, "Winter Dreams"

1/29 Hemingway, "War Medals for Sale" (packet)
---, "Up in Michigan"
Sherwood Anderson, from "I Want to Know Why" (packet)
Gertrude Stein, from "Melanctha" (packet)
Ezra Pound, "The Jewel Stairs' Grievance" (packet)
Hemingway, from *A Moveable Feast* (packet)
---, from *On Writing* 28-29 (packet)

2/03 Hemingway, “A Silent Ghastly Procession” (packet)
---, from *In Our Time* (pp. 63-183 of *Complete Short Stories*):
all “Chapters” (the brief vignettes) and “L’Envoi”
(Compare Chapter II to “A Silent Ghastly Procession”)
Hemingway, drafts of chapter VII (packet)

2/05 Hemingway, from *In Our Time* (in *Complete Short Stories*):
“Indian Camp”
---, “The Doctor and the Doctor’s Wife”
**** stylistic analysis of a paragraph**

2/10 Hemingway, from *In Our Time*: “The Battler”
---, “A Very Short Story”

2/12 Hemingway, from *In Our Time*: “Soldier’s Home”
---, “Big Two-Hearted River, Parts I and II”
---, from *On Writing* 76-77 (packet)

2/17 Hemingway, from *In Our Time*: “Mr. and Mrs. Eliot”
---, “Cat in the Rain”
---, “Cross Country Snow”

II. On Top—and Over: 1925-1930

2/19 Fitzgerald, “Absolution”
---, *The Great Gatsby*

2/24 **** Fitzgerald, *The Great Gatsby***

2/26 Fitzgerald, “The Rich Boy”
---, “The Rough Crossing” (packet)
---, “Two Wrongs”

1st short paper due

3/03 Hemingway, “Hills Like White Elephants”
---, *The Sun Also Rises*

3/05 **** Hemingway, *The Sun Also Rises***

- 3/10-3/12 Spring Break!
- 3/17 Hemingway, “In Another Country”
---, “The Killers”
- 3/19 Hemingway, *A Farewell to Arms*
- 3/24 ** Hemingway, *A Farewell to Arms*
---, “A Clean Well-Lighted Place”

III. Depression and Renewal: 1930-1951

- 3/26 Fitzgerald, “Echoes of the Jazz Age” (packet)
---, “Babylon Revisited”
---, “One Trip Abroad”
- 3/31 Reading day—no class
- 4/02 Fitzgerald, *Tender is the Night*
- 4/07 ** Fitzgerald, *Tender is the Night* (cont.)
- 4/09 Hemingway, “The Short Happy Life of Francis Macomber”
---, “Monologue to the Maestro” (packet)
---, “Old Newsman Writes” (packet)
---, “Who Murdered the Vets?” (packet) **Long paper due**
---, from *To Have and Have Not* (packet)
- 4/14 ** Hemingway, “The Shelling of Madrid” (packet)
---, “Night Before Battle”
---, from *For Whom the Bell Tolls* (packet)
- 4/16 Fitzgerald, “The Crack-Up” (packet) **2nd Short Paper due**
“Afternoon of an Author”

“The Lost Decade”
“Financing Finnegans”

4/21 Fitzgerald, *The Love of the Last Tycoon*

4/23 ** Fitzgerald, *The Love of the Last Tycoon*

Hemingway, “Fathers and Sons”
---, from *Islands in the Stream* (packet)

4/28 ** Hemingway, *The Old Man and the Sea*

4/30 t.b.a.

Student Learning Objectives/Outcomes

1. Students will gain considerable familiarity with the assigned works of Hemingway and Fitzgerald.
2. Students will identify key qualities of the two authors’ styles.
3. Students will gain understanding of the two authors’ careers and how individual works reflect those careers at various times.
4. Students will express their understanding of various stories and/or novels in graded papers (one 10 pp. research paper or two analytical 5 pp. papers) and in subjective reaction papers for each major reading.
5. Students will increase their understanding of effective writing and improve their writing.

General Course Information and Policies

Computers and all other devices with screens should be turned off during class. Likewise, smart- and/or cell phones.

Syllabus

Items on the syllabus (due dates, readings, etc.) are subject to change at the instructor's discretion. I will notify you in advance of changes via UTD email. It's your responsibility to ensure your UTD email is working so as to receive these messages.

Reaction Papers

R.P. encourage you to express your views of the assigned work or a particular element of it (character, theme, style, etc.). R.P. are evaluated with a $\sqrt{+}$ (effort above expectations), $\sqrt{}$ (meets expectations), or $\sqrt{-}$ (below expectations). A missing r.p. counts as a two $\sqrt{-}$. These marks are averaged at the end the semester. Straight $\sqrt{}$'s over the semester = B.

Class Participation

C.P. is part of your final grade, though the exact percentage varies from course to course. It represents your active contribution to class discussion. Quality, not quantity, of contributions is what matters.

C.P. is computed as follows. At the end of the semester, I assign a participation grade using a "C" base. I.e., if you came to class, but said nothing, you would receive a "C" for c.p. I then adjust that grade based on your attendance. Excellent attendance (0-1 absences in a twice-a-week course) can raise c.p. by 1/3 of a grade; 2-3 absences don't change it; more than 3 absences lower it progressively by the number of absences.

Those students who would sooner face a firing squad than speak in class should contact me after the first class about doing extra written work to compensate for their silence.

Attendance

I do take attendance, and your cumulative absences affect your class participation grade (see above). Absences are excused for medical reasons or family emergencies only and require documentation (e.g., doctor's note, Rx, severed hand, etc.). Grandparents, I've found, have a disturbing tendency to die when major assignments are due (anxiety e.s.p., no doubt); in such cases, bring a signed and dated card from the hospital or funeral home. Leaving after the break in a long class may result in an absence recorded for that class.

Leaving class while it's in session is even more disruptive and distracting than coming in late. Except in an emergency, it has no justification in a 75 minute class. **Repeated early exits may affect your participation grade.** If you know you must leave early, let me know at the beginning of class and sit near the door.

Tardiness

Since class typically starts on time, if you come in late, you disturb not only the instructor and your classmates, but the "flow" of the lesson. Coming in late while a student is

presenting an oral report is even more disturbing. **Cumulatively, two tardies = one absence.**

Late Papers

Graded papers turned in late will be marked down as follows: 1-2 days late = 1/3 of a grade lower; 3-4 days late = 2/3 of grade lower; 5-7 days late = full grade lower; beyond 1 week, paper not accepted. **Late reaction papers are normally not accepted.**

Email me your late paper as an attachment (so that I can see precisely when you're submitting it); then bring the hard copy to the next class.

Secondary Research

Check to see if s.r. is required, optional, or forbidden for the assigned paper. (In reaction papers, for example, s.r. is not allowed.). When used, it should never dominate your paper or control the discussion; your ideas should. Use s.r. to amplify your arguments, to provide contrasting views you will argue against, or (in your introduction) to suggest the range of critical opinion on your topic.

Consider the source's potential validity (and respectability): scholarly books and journal articles have been peer-reviewed and are therefore more reliable (and usually more sophisticated) than other material found on the internet. Going into the library stacks also shows more effort than relying only on the internet or on material in omnibus collections (e.g., *Poetry [or Short Story] Criticism*). High school-level notes such as *Cliff's Notes* or *Monarch Notes* are never acceptable.

Use quotation marks for all material taken directly from a secondary source. For quoted material and for paraphrased material, **cite your source** parenthetically immediately after the quoted or paraphrased material, using author's last name (or abbreviated book title) and page number: "xxxxx" (Smith 40). At the end of your paper add a "Works Cited" page with complete bibliographical data. See the *MLA Handbook* for correct form. See also "Plagiarism" below.

Using the internet

Scholarly articles derived from the internet (e.g., those on JSTOR) are fine; Wikipedia is generally reliable for facts. Material from an enthusiast's website, however, probably did not pass a quality-control test of peer-review and may therefore contain misinformation or highly dubious claims. Let the user beware!

Plagiarism

Passing off someone else's ideas as your own constitutes plagiarism, whether it was done intentionally or inadvertently. Likewise, having someone else write all or part of your paper. Thus, it's essential to show where your ideas came from, using parenthetical citation (see "Secondary Research" above). Be aware that A&H subscribes to "Turnitin.com," which can trace the source of material taken from the internet. UTD takes all forms of academic dishonesty very seriously, as does your instructor. Plagiarism can result—and in my courses has resulted—in an "F" for the course and the incident recorded on the student's permanent record.

Grading

As you'll see, I spend a lot of time on each paper, hoping (perhaps quixotically) that you'll apply corrections and comments to your subsequent papers. When I've finished grading a set of papers, I then distribute them by grade and scan each paper quickly to make sure it conforms (in relative strengths and weaknesses) to others of the exact same grade. This final scanning sometimes results in a grade being raised or lowered slightly. Split grades, e.g., A-/B+ means the grade is on the borderline.

In computing your grades, I assign specific points to each grade:

A+	4.5	B+	3.5	etc.
A	4.25	B	3.25	
A-	4.0	B-	3.0	
A-/B+	3.75	B-/C+	2.75	

I then multiply the grade by its relative weight (30%, 40%, etc.) to determine total points. Likewise, for class participation, which comprises oral participation (typically 35% of CP) and reaction papers (typically 65%).

Normally, total points for the semester determine the final grade as follows:

		340	B+	240	C+	140	D+
407+	A	307	B	207	C	107	D
375	A-	275	B-	175	C-	75	D-

Improvement points

In many courses, I add 1-10 points to the student's semester total if I feel his or her writing has improved. Hence, save all your written work during the semester as I may collect it at the end of the semester.

For general UTD course policies, click on: <http://go.utdallas.edu/syllabus-policies>