



## ENGL 385-02

## Major Authors

Ernest Hemingway & F. Scott Fitzgerald  
Fall 2021 – TR – 5:00-6:15pm

**Professor:** Ross K. Tangedal, Ph.D.

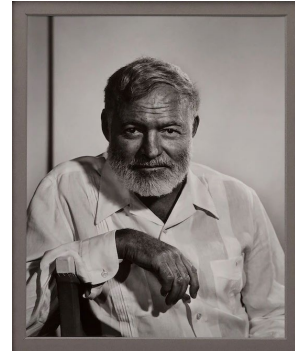
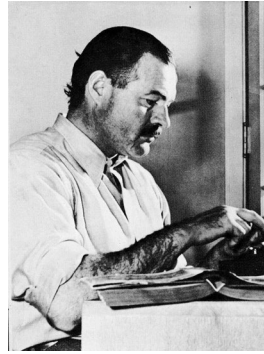
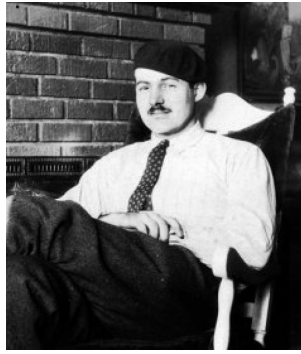
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**Office:** CCC 426

**Meeting Place:** CCC 238

**Course Catalog Description:**

Close, critical study of one or more major authors.



“So finally I would write one true sentence, and then go on from there. It was easy then because there was always one true sentence that I knew or had seen or had heard someone say. If I started to write elaborately, or like someone introducing or presenting something, I found that I could cut that scrollwork or ornament out and throw it away and start with the first true simple declarative sentence I had written.”

–Ernest Hemingway (1899–1961)



“Mostly, we authors must repeat ourselves - that's the truth. We have two or three great and moving experiences in our lives - experiences so great and moving that it doesn't seem at the time anyone else has been so caught up and so pounded and dazzled and astonished and beaten and broken and rescued and illuminated and rewarded and humbled in just that way ever before. Then we learn our trade, well or less well, and we tell our two or three stories - each time in a new disguise - maybe ten times, maybe a

hundred, as long as people will listen.”

–F. Scott Fitzgerald (1896–1940)

***This is ENGL 385: Major Authors – Ernest Hemingway & F. Scott Fitzgerald.*** In this course we will study the works of two major American writers of the twentieth century: Ernest Hemingway (1899–1961) and F. Scott Fitzgerald (1896–1940). Few writers have done more to change the way we write than Ernest Hemingway. A celebrity, traveler, hunter, fisherman, bullfighting aficionado, drinker, lover, fighter, and most importantly, writer, Hemingway has become synonymous with the macho male author. While he did much to cultivate his own literary personality during his career, he also wrote novels and stories that are so far removed from the simple characterizations leveled at him. His novels *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), and *The Old Man and the Sea* (1952) are generally considered amongst the finest novels of the twentieth century. His equal (and some would argue complete) mastery of the short story form, as well as his terse and economical prose, made him one of the most imitated writers of his time. He shared an editor at Charles Scribner’s Sons with F. Scott Fitzgerald, one of the leading literary chroniclers of the 1920s in America. While not as consistently successful as his friend/rival Hemingway, Fitzgerald burst onto the scene in 1920 with his college novel *This Side of Paradise* (1920), and he is widely known for writing what many consider the Great American Novel: *The Great Gatsby* (1925). A hard-working, sensitive, and supremely gifted writer, Fitzgerald created stories and novels of great texture and lyricism, in stark contrast to the removed, distant style of Hemingway. His story is one of triumph and tragedy, hope and heartache, and finally, eternal remembrance. He wrote of love (the promise and pitfalls of it) like few before or since. Together, Ernest Hemingway and F. Scott Fitzgerald have come to define the American author in the twentieth century, and in this class we will read a representative sampling of both, and we will come to better understand what Fitzgerald called, “our trade,” and what Hemingway dubbed, “the lousy racket.”

### **Assignments:**

Journal Entries	30% (300)
Midterm Paper	20% (200)
Final Paper	25% (250)
Reading Quizzes	15% (150)
Final Reflection	10% (100)

### **Required Course Texts:**

#### **F. Scott Fitzgerald**

*The Great Gatsby*. 1925. Edited by James L.W. West III. Scribner’s, 2020. ISBN-13 : 978-0743273565

*The Short Stories*. Edited by Matthew J. Bruccoli. Scribner’s, 1989. ISBN-13 : 978-0684804453

*Tender Is the Night*. 1934. Edited by James L.W. West III. Scribner’s, 2019. ISBN-13 : 978-0684801544

#### **Ernest Hemingway**

*The Complete Short Stories*. Finca Vigia Edition. Scribner’s, 1987. ISBN-13: 978-0684843322

*A Farewell to Arms*. Scribner’s, 1929. ISBN-13: 978-1476764528

*The Old Man and the Sea*. Scribner’s, 1952. ISBN-13: 978-0684801223

*The Sun Also Rises*. Scribner’s, 1926. ISBN-13: 978-1501121968

### **Grading Scale:**

<b>A</b>	100-93%	<b>B+</b>	89-87%	<b>C+</b>	79-77%	<b>D+</b>	69-67%
<b>A-</b>	92-90%	<b>B</b>	86-83%	<b>C</b>	76-73%	<b>D</b>	66-65%
		<b>B-</b>	82-80%	<b>C-</b>	72-70%	<b>F</b>	64-0%

### **Course Policies:**

- 1. Discussion Etiquette:** On day one we will establish our discussion ground rules as a class. Some things to consider:

- a. Our readings will bring up controversial subject matter. As college students I expect you to hold yourselves with professionalism, good humor, and respect. Degrading others' opinions, stances, or remarks for any reason at any time will not be tolerated.
  - b. I want you to disagree with each other. I want you to disagree with me. But disagreement does not mean denigrating, teasing, or hurting one another. Let's be adults.
  - c. I want your voice to be heard, and to some that means speaking with me outside of class rather than in class discussions. I am always available for a good chat. Communicate!
2. **Attendance:** ATTENDANCE IS MANDATORY. It is extremely difficult for me to do my job if you are not here. Not only will I be unable to give insight and experience to the class, but your classmates will not be able to help you develop ideas and techniques. **I allow two unexcused absences throughout the semester.** This is NOT negotiable. If you do not attend my course you will not pass. Period.
3. **Preparing for Class:** You are expected to prepare for class carefully and thoroughly. DO NOT come to class if you haven't read the text or prepared your work for that day. You will only hinder the discussion.
4. **Late Work:** All homework is to be turned in ON TIME. No late work will be accepted. Again, NO LATE WORK WILL BE ACCEPTED. You are juniors and seniors. I expect you to act like it. **NOTE:** You must turn in all assignments to pass the class. Failure to turn in any assignment as scheduled will result in an 'F' for the class.
5. **Tardiness:** I expect you to be on time to class. I begin and end class promptly. I will NEVER keep you over class time. Excessive tardiness will result in absences, and since we only have two days a week together, we need to stay on course. Be on time.
6. **Plagiarism:** Use of the intellectual property of others without attributing it to them is considered a serious academic offense. **Cheating or plagiarism will result in a failing grade for the work or for the entire course.** If you think you might be plagiarizing, you probably are. Don't be the person who cheats. If you are having problems come talk to me about what we can do to help you avoid the cardinal sin of writing.
7. **Electronic Devices/Video:** Electronic devices are distracting and their use while others are speaking is impolite; unless you are asked to use them for a class activity, turn off your cell phones, laptops, iPads, etc., and put them away. Laptops are not allowed unless we are workshopping, and you must have an Accommodations Request requiring use for a disability. Take notes with pencil and paper. I like pencils, and I like paper. To respect the privacy of those in the class, students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students.
8. **Accommodations:** If you require special accommodations for any reason please let me know. I will do my best to facilitate and arrange the proper accommodation.
9. **Emails:** Email is both a blessing and a curse. Please respect the fact that I am teaching several classes per semester, which means that I will do my very best to respond to your emails within 24 hours during the week (48 hours over the weekend). However, I will not recap entire class periods for you via email (stop by my office instead for some coffee and a chat), nor will I repeat information available on this syllabus or in a class handout (consult course materials before shooting off that email about essay page count). Also, I firmly believe in correspondence etiquette. Email may be informal, but I expect your messages to be polite and respectful. Include a professional salutation (Dear Dr. Tangedal, Hello Professor Tangedal) and conclusion (sincerely, best, thanks,). Be a pro. If your tone becomes an issue, we will have a talk.
10. **Office Hours:** I will be available for Zoom office hour appointments from 8:30-9:30am T-W-Th. If you would like to meet with me outside of office hours, please let me know.

**SCHEDULE****Part One (Short Stories)**

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## WEEK 1

Thursday, September 2 – Introduction: “A Clean, Well-Lighted Place” (EH); “The Lost Decade” (FSF)

## WEEK 2

Tuesday, September 7: “Up in Michigan”; “Indian Camp” (EH)

Thursday, September 9: “The Ice Palace”; “The Sensible Thing” (FSF)

## WEEK 3

Tuesday, September 14: “The Doctor and the Doctor’s Wife”; “The End of Something” (EH)

Thursday, September 16: “May Day” (FSF)

## WEEK 4

Tuesday, September 21: “Big Two-Hearted River, Parts I & II” (EH)

Thursday, September 23: “The Diamond as Big as the Ritz” (FSF)

## WEEK 5

Tuesday, September 28: “Fathers and Sons”; “Ten Indians” (EH)

Thursday, September 30: “Winter Dreams” (FSF)

## WEEK 6

Tuesday, October 5: “The Snows of Kilimanjaro” (EH)

Thursday, October 7: “Babylon Revisited” (FSF)

**Part Two (Novels)**

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## WEEK 7

**Monday, October 11: Midterm Paper (Short Stories) Due via Canvas**

Tuesday, October 12: *The Great Gatsby* (FSF)

Thursday, October 14: *The Great Gatsby* (FSF)

## WEEK 8

Tuesday, October 19: *The Great Gatsby* (FSF)

Thursday, October 21: *The Sun Also Rises* (EH)

## WEEK 9

Tuesday, October 26: *The Sun Also Rises* (EH)

Thursday, October 28: *The Sun Also Rises* (EH)

## WEEK 10

Tuesday, November 2: *The Sun Also Rises* (EH)

Thursday, November 4: *A Farewell to Arms* (EH)

## WEEK 11

Tuesday, November 9: *A Farewell to Arms* (EH)

Thursday, November 11: *A Farewell to Arms* (EH)

WEEK 12

Tuesday, November 16: *A Farewell to Arms* (EH)

Thursday, November 18: *Tender Is the Night* (FSF)

WEEK 13

Tuesday, November 23: *Tender Is the Night* (FSF)

**Thursday, November 25 – Thanksgiving**

WEEK 14

Tuesday, November 30: *Tender Is the Night* (FSF)

Thursday, December 2: *Tender Is the Night* (FSF)

WEEK 15

Tuesday, December 7: *The Old Man and the Sea* (EH)

Thursday, December 9: *The Old Man and the Sea* (EH)

FINALS WEEK

**Final Paper (Novels) Due via Canvas**