

EN 481 Woolf/Hemingway  
Spring 2010  
TTh 10:30

Prof. Judith Wilt  
Carney 436, 2-3702  
office hrs TW 1-3  
and by appointment

Schedule of readings, discussions, assignments

Jan. 18-20 introduction: modernisms and the “impersonal”: art, gender and history—Heming/Woolf as icons; writing-the-self and writing communities – national and ‘expatriate. Stories and styles. Hemingway’s “Hills Like White Elephants” and “A Clean, Well Lighted Place,” and Woolf’s “Kew Gardens” and “An Evening Party.”

**BEGINNING THE WORLD**

Jan. 25-27 Hemingway’s In Our Time: for Tues. discussion read stories through “The End of Something”; for Thurs., group discussions of assigned other stories and “Big Two-Hearted River.” **Short paper due Thurs.**

Feb. 1-3 Woolf’s The Voyage Out (look at “Melymbrosia”).

Feb. 8 finish The Voyage Out, **short paper due Tues.;**

**WRITING WAR**

Feb. 10 Hemingway’s The Sun Also Rises (look at SAR facsimile)

Feb. 15-17 finish The Sun Also Rises

Feb. 22-24 Woolf’s Mrs. Dalloway

Mar. 1-3 finish Mrs. Dalloway: **take-home midterm exam essay question choices handed out Mar. 1 due Mar. 3.**

SPRING BREAK WEEK

**LIVING THE LIFE OF ART**

Mar. 15-17 autobiographical, national, and polemical themes in Hemingway’s A Moveable Feast and Woolf’s A Room of One’s Own: members of the class will read one or the other text, and much, though not all, of the discussion will be in groups. **Short paper due Thurs. on your text.**

**IMMERSIONS**

Mar. 22-24 Woolf’s The Waves (look at holograph draft)

Mar. 29-31 The Waves

Apr. 5-7 Hemingway’s The Old Man and the Sea

Apr. 12-14 The Old Man and the Sea; **8-10 page paper due Apr. 14-15.**

**LAST ACTS**

- Apr. 19-x Hemingway's The Garden of Eden
- Apr. 26-28 The Garden of Eden, a glance at Woolf's Between the Acts
- May 3-5 Between the Acts and retrospect: **final essay question choices handed out, due back at the exam time for TTh 10:30 classes which is Tues. May 10 at 12:30 p.m.**

\*\*\*This course asks a strong commitment from students in the way of reading, thinking, and discussion. Discussion and short papers count for 25% of the grade. The midterm and final exam essays will count for 20% each, and the 8-10 page paper for 45%. I will invite members of the class to do some outside reading and research, or to add knowledge they might have of Woolf or Hemingway books not on the syllabus, to broaden the scope of the discussion – to do some reflecting on biblical and literary references in Hemingway's first novel, for instance, and those who have read Conrad's Heart of Darkness might find some interesting comparisons to make with Woolf's first novel. Our library also has some interesting facsimiles of both novelists' original manuscripts, which make interesting reading and possible writing assignments. And I'll put some biographical and critical material on reserve in O'Neill for your further reading. Apropos....

(Virginia Woolf, reviewing Hemingway's collection Men Without Women)

"Of Mr. Hemingway we know that he is an American living in France, an 'advanced' writer we suspect, connected with what is called a movement, though which of the many we own that we do not know. It will be well to make a little more certain of these matters by reading first Mr. Hemingway's earlier book, The Sun Also Rises, and it soon becomes clear from this that, if Mr. Hemingway is 'advanced,' it is not in the way that is to us most interesting. A prejudice of which the reader would do well to take account is here exposed; the critic here is a modernist. Yes, the excuse would be because the moderns make us aware of what we feel subconsciously; they are truer to our own experience; they even anticipate it, and this gives us a particular excitement. But [Hemingway's characters] are seen from the old angle; the old reticences, the old relations between author and character observed....Mr. Hemingway is courageous; he is candid; he is highly skilled; he has moments of bare and nervous beauty; he is modern in manner but not in vision; he is self-consciously virile...[In this sense he] fakes reality, while the true writer stands close up to the bull and lets the horns—call them life, truth, reality, whatever you like,—pass him close each time." ("An Essay in Criticism, New York Herald Tribune, October 9 1927.)

(Ernest Hemingway, commenting on the review to his friend and publisher)

"The Virginia Woolf review was damned irritating—She belongs to a group of Bloomsbury people who are all over 40 and have taken on themselves the burden of being modern and all very promising and saviors of letters. When they are all busy at it they dislike what they consider the intrusion of anybody much under 40 into the business, though God knows one doesn't wish to intrude. They live for their Literary Reputations and believe the best way to keep them is to try and slur off or impugn the honesty of anyone coming up....Well, God be with them though I would have enjoyed taking the clothes off Virginia Woolf this noon and permitting her to walk down the Avenue de l'Opera letting every one, truth, reality, whatever she liked—pass her close each time." (letter to Maxwell Perkins November 1 1927)

