

Wednesdays Fall 2018

Ernest Hemingway

Short Stories

Temple Beth-El  
10:00-12:00 noon  
Sept 12-Nov 14  
Fee:  
Class Size Limit: 20

Hemingway is best known for his novels such as *The Sun Also Rises*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*, works that have contributed to the image of a mythic macho man who loved boxing, hunting and fishing, bull fighting, and heavy drinking. But within his 61 short stories is revealed a deeply sensitive man who as a writer explored issues such as romantic love in a world of racism, the impact of a woman's decision to have an abortion, the subtle, sweet connection between fathers and sons, and how does one meaningfully face death in a meaningless world.

This course will explore the short stories of this noble prize winning author, and incorporate into this exploration the rich biographical history of his travels, passions, and wives. The class will be conducted as directed discussion through which we will explore the way Hemmingway gave expression to these important themes and how he developed as a writer. Participants will be expected to read one or two stories each week, to develop questions for and lead one discussion, individually or in pairs, and to participate actively each week.

Required text: *The Complete Short Stories of Ernest Hemmingway, The Finca Vigia Edition*. (Available from Amazon \$12.71)

Suggested reading: *A Moveable Feast* (memoir of Hemingway's life in Paris in the 1920'. Available from Amazon, \$10.00 various prices.)

Coordinator: James Heath Jim has coordinated several LLC classes in Creative Photography. An aspiring short story writer in a previous life, this is his first time coordinating a class in literature.

Note: As the temple will be closed on September 19<sup>th</sup> for Yom Kippur, class will be held at the Rochambeau Branch library in the Community Room at the regular time.

| <b>Hemingway's Short Stories -- Class Schedule</b> |                                      |                |
|--|--------------------------------------|----------------|
| <b>Week</b>  | <b>Story</b>                         | <b>Student</b> |
| Week 1   | The End of Something                 |                |
| 9/12/18  | Up In Michigan                       |                |
| Week 2*  | A Very Short Story                   |                |
| 9/19/18  | Indian Camp                          |                |
| Week 3   | Soldier's Home                       |                |
| 9/26/18  | Hills Like White Elephants           |                |
| Week 4   | Big Two-Hearted River - I            |                |
| 10/3/18  | Big Two-Hearted River - II           |                |
| Week 5   | The Battler                          |                |
| 10/10/18   | Three Day Blow                       |                |
| Week 6   | Old Man at the Bridge                |                |
| 10/17/18   | Short Happy Life of Francis Macomber |                |
| Week 7   | Cat in the Rain                      |                |
| 10/24/18   | A Simple Enquiry                     |                |
| Week 8   | The Killers                          |                |
| 10/31/18   | Ten Indians                          |                |
| Week 9   | Fathers and Sons                     |                |
| 11/7/18  | The Snows of Kilimanjoro             |                |
| Week 10  | Cross Country Show                   |                |
| 11/14/18   | A Clean Well-Lighted Place           |                |

James Heath

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\*Week #2 at Rochambeau Branch Library

## **Hemingway Short Stories**

LLC Fall 2018

This list is comprised of Hemingway's top rated stories per sources on line, e.g. ranker.com, and arranged by publication date. The 20 stories we will be discussing this semester are taken from this list.

1. Up in Michigan (1923, Three Stories and Ten Poems)
2. Hills Like White Elephants (1925, In Our Time)
3. A Very Short Story (1924, In Our Time)
4. Big Two-Hearted River – I (1925, In Our Time; 1972, The Nick Adams Stories)
5. Big Two-Hearted River – II (1925, In Our Time; 1972, The Nick Adams Stories)
6. Cross Country Snow (1925, In Our Time)
7. The Battler (1925, In Our Time)
8. The Doctor and the Doctor's Wife (1925, In Our Time)
9. Three Day Blow (1925, In Our Time)
10. Soldier's Home (1925, In Our Time)
11. The End of Something (1925, In Our Time)
12. Indian Camp (1925, In Our Time)
13. Cat in the Rain (1925, In Our Time)
14. In Another Country (1927, Men Without Women)
15. The Killers (1927, Men Without Women)
16. Ten Indians (1927, Men Without Women)
17. The Undefeated (1927, Men Without Women)
18. Alpine Idyll (1927, Men Without Women)
19. Fifty Grand (1927, Men Without Women)

20. A Simple Enquiry (1927, Men Without Women)
21. A Clean Well-Lighted Place (1933, Winner Take Nothing)
22. Fathers and Sons (1933, Winner Take Nothing)
23. The Gambler, the Nun, and the Radio (1933, Winner Take Nothing)
24. Homage to Switzerland (1933, Winner Take Nothing)
25. After the Storm (1933, Winner Take Nothing)
26. The Sea Change (1933, Winner Take Nothing)
27. The Light of the World (1933, Winner Take Nothing)
28. One Reader Writes (1933, Winner Take Nothing)
29. Short Happy Life of Francis Macomber (1936, The Fifth Column and the First Forty-nine Stories)
30. The Snows of Kilimanjaro (1938, The Fifth Column and the First Forty-nine Stories)
31. Old Man at the Bridge (1938, The Fifth Column and the First Forty-nine Stories)
32. The Capital of the World (1938, The Fifth Column and the First Forty-nine Stories)
33. The Last Good Country (1972, The Nick Adams Stories)

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This guide has been used in previous short story classes to help class members read deeply and develop engaging questions for class discussion. Some like to use it as a work sheet to make notes of effective phrases, images and insights. You are encouraged to read each story at least twice as you invariably will discover more happening than you initially think.

One way to critique a story is to consider the responses it evokes. Does it involve you? Turn you off? Do you care about the characters and their lives?

**What are the entertaining and instructive elements in the content of the story?**

- Change that happens to the main characters? (Plot)
- Kind of people who inhabit the story? (Characters)
- Recurring ideas in the story? (Thematic elements)
- Importance of time and place in the story? (Setting)

**What are the powerful elements in the form of the story?**

- Who is telling the story? Whose point of view are we getting?
- Language, vocabulary and/or style of the author?
- Use of imagery and/or metaphors?
- Use of verbal irony and/or humor?
- Author's point of view and where or if it comes through?

**What are the effective elements in the design of the story?**

- Title? Opening line or scene? Closing scene?
- Repetition of images, actions, and/or parallel circumstances?
- Arrangement of the scenes in the ordering of the story? (Juxtaposition)

**Impact:** what did you learn? And were you engaged and entertained?

**Author:**

- Background and other writings?
- Reflections of author's interest, concerns in the story?

**Favorite section to read to the class:**

**Other observations:**

Guidelines for Class Presentations

Please read all the stories on our list, select your first 3 choices in order of preference, and send them to me ASAP. Formal presentations are not required, but you are expected to prepare questions for class and to facilitate the discussion of the story and its context in class. Of course, I am always available to help you prepare for this and to assist in the class if you wish. You may do this alone or in pairs, but keep in mind if 2 people want to share in the preparation and presentation they will have to do so for 2 stories. However, these 2 stories do not have to be presented the same week.

The Presentation Schedule lists the dates for 2 stories to be discussed each week. I will do my best to see to it that each student gets to present one of his or her choices, but this may not be possible. *Please do not use the Class Schedule form to send me your choices; send them via a separate regular email message.* When this Schedule is completed I will email the final story schedule to each student.

Our first class will consist of introductions and housekeeping items before I lead our discussion of the first story. We will take a 10 minute break before discussing the 2<sup>nd</sup> story for that week which will be facilitated by another student.

Our classes meet on Wednesday. Prior to your class presentation submit to me a list of 5-7 questions that I will review and distribute to each student to use in preparing for the next class. Please submit your questions to me by Saturday, 5:00 p.m. so I can turn them around by Sunday a.m. This will give us 3 days to consider the submitted questions as part of preparing to discuss the upcoming week's stories.

As you prepare your stories for discussion consider background material such as the year the story was published, what was going on in the world then, where was Hemingway living, and his private life at the time. Part of the class materials includes a Discussion Guide to assist you in thinking about the stories and in preparing your presentations.

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## **Thinking About Stories**

Here are several ways to think about the stories we're reading. This page is meant as a supplement to the Discussion Guide you have received.

### Plot

Fiction is movement. A story is a story because it tells about *a process of change*. The Plot describes the movement or process of change in the story. How does the story open, how does it change, and what kind of movement is revealed. What time is described, and how important is it to the plot? Does the character's situation change, does he or she change, how does our understanding of the character change?

### Meaning or Theme

Discovering themes or meanings in a work involves the reader in making connections between the story and the world outside it. What kind of people are portrayed in the story? What are their concerns and conflicts? What single, overriding idea encapsulates most of the elements in the story to become the major theme?

### Language

How would you describe the language and vocabulary of the narrator? How does the author move the story along? How does he set a scene or bring about a transition? Consider ways he suggests, infers, or pointing us to something rather than spell it out directly? How does he use language to create rhythms? How do these elements further the plot of this story?

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