Brown

Eng 425A

**Due: Wed, May 6,**

*Term Paper Assignment*

*Instructions:* Write a well-focused, organized, researched, and developed analysis on one of the topics below.

*Guidelines:*

Weight: 300 pts

Length: 10-12p (12-15 600 level)

Title page: yes

Works cited page: yes

Outside sources: 4 (minimum) (6 min, 600 level)

MLA Style (parenthetical page reference)

Margins: 1”

Spacing: Double

One-side page

Block Quote: 1 minimum

*Topics*

*Old Man and the Sea:*

1.Analysis/Assess the definitive elements of Hemingway’s *style* in *OMAS.*

2. Conduct and in-depth comparative analysis of the definitive elements of Hemingway’s *style* in *OMAS* and *GOE.*

3. Analyze/ Assess *OMAS* as a *naturalist narrative*. To what extent does it conform to and/or depart from the tradition of the American literary naturalist tradition (Thoreau, Emerson, Muir, Agassiz, Roosevelt, Carson, Abbey et al).

4.Analyze/Assess *OMAS* as a *trauma narrative*, evidencing the extent to which Santiago exhibits a cluster of symptoms associated with PTSD.

5. Analyze/Assess the extent to which *OMAS* is informed by an ancient, nature-worshipping *pagan tradition.*

6. Analyze/ Assess *OMAS* from a *religious perspective*, focusing on the extent to which it is informed by orthodox Christian and/or a pan-theistic pagan tradition.

7. Analyze/ Assess the *Santiago-Manolin relationship* within the context of the father-son, master-pupil dyad.

8. Analyze/Assess the role of the *setting* in *OMAS,* and/or the *Santiago-Sea relationship.*

9. Analyze/Assess the extent to which *OMAS* is informed by the discourse of *gender/identity politics*—by the themes of hyper-masculinity, and/or androgyny, and impotency—with the option of including the extent to which his *style* is informed by these discourses.

10. Conduct an in-depth analysis of the *character of Santiago*.

11. Analyze/Assess *OMAS* from the perspective of “wound theory,” with a particular emphasis on the origins, nature, effects, and implications of *Santiago’s “wound*.”

*The Garden of Eden*

12. Analyze/Assess the definitive elements of Hemingway’s style in *GOE.*

13. Conduct and in-depths character analysis of Catherine, David, and/or Marita—paying particular attention to their conflicts, their transformations, and any growth they experience during the course of the narrative.

14. Analyze/Assess one or more of the following: the Catherine-David, Catherine-Marita, or David-Marita dyads.

15. Analyze/Assess the relationship between *desire and art* in *GOE.* In your analysis, consider as many of the following as you deem relevant to your focus: To what extent is one (desire or art) threatened by the other? To what extent does one mitigate the effects of the other? To what extent does the narrative illuminate the origins of the creative impulse? Is David Bourne an example the “artiste manqué” (suffering artist)? To what extent is the narrative informed by the tensions between *desire, art, and identity*? Analyze/ Assess the role of David’s “African Story” within the context of his relationship to Catherine? Are there any points where the two narratives “bleed” into one another?

16. Analyze/Assess the degree to which *GOE* is informed by the discourse of “race”—particularly as it applies to the desires of Catherine and David?

17. Analyze/Assess the *father/son relationship* in “The African Story.”

18. *Analyze/Assess the extent to which the “African story” is informed by the old Hemingwgay themes of hyper-masculinity, emasculation, and the “blood chase.”*

19. Analyze/Assess the extent to which *GOE* comprises a novel interweaving of Hemingway’s long-standing narrative focus on *“the love chase” and “the blood chase.”*

20. Analyze/Assess the role of *hyper-masculinity, its performance, and its emasculation* in both the David-Catherine and African hunt narratives.

21. Develop an in-depth comparative analysis of OMAS and GOE focusing on one of the following:

* *The discourse of hyper-masculinity, including a focus on the worthy rival.*
* *The discourse of American naturalist narrative*
* *The father-son, master-pupil dyad*
* *The discourse of trauma and ptsd*

22. Analyze/Assess *GOE* from a *feminist perspective*, assessing its depiction of gender, with the option of developing a comparative analysis with *OMAS.*

23. *Analyze/Assess* the extent to which the African story of GOE is informed by a *pagan hunting tradition, a trophy-hunting tradition, and any tensions between them.*

24. Analyze/Assess the extent to which *GOE* is informed by the theme of the *“twin” and androgynous desire*, with the option of including an analytical focus on the role of his childhood upbringing. Assess the degree to which Catherine signifies the return of the “*sisterly twin” and the “phallic-woman-as-Mother.”*

25.Analyze/Assess the extent to which *OMAS* and/or *GOE* are informed by the discourse of *Fear—*or ofa *cluster of fears*.

26. Analyze/Assess the *role of the Beast* in OMAS and *GOE*.5. Conduct an in-depth analysis of *gender as performance* in a single work or as a comparative analysis of two or more works.

27. Conduct an in-depth analysis of *OMAS* and/ or *GOE* as *Modernist* works. To what extent to they conform to and/or depart from the *definitive tropes* associated with literary modernism?