

DAY 4

OLD MAN AND THE SEA



THE Voyage Out

Day 4: Agenda

R417–Old Man and the Sea– Fall 2015

1. Announcements: Class Liaison
2. Announcements: Instructor
Doc Store: Day 3 & Day 4 Posted
3. Icebreaker: Exercise w/Modernist Art
Reflection of: Conflict: The Voyage Out
4. Teacher Notes on: The Voyage Out
5. Discussion – Reading Selection #2
6. Viewing–Old Man and the Sea (1958)
7. Wrap-up - Discussion ‘Questions to Consider’

Conflict in Art/Literature

Conflict is the struggle that the protagonist of a story or drama undergoes.

Conflict can be:

- External: illustrated by a character's struggle against an outside force i.e., nature, fate, or another character.
- Internal or inside a character as when a character strives to meet a self-imposed challenge.

Like writers painters often portray external/internal conflict bringing their works to life with dramatic detail.

Guernica de Picasso



Response Questions

1. What strikes you w/regard to the painting?
2. What specific details in the painting catch your eye? Why?
3. What details in the painting convey the drama of the conflict?
4. What overall tone with regard to the conflict does the painter suggest with regard to his use of line and or shape?

Notes: The Voyage Out

“Having introduced the reader to the characters, setting, and mood as well as tone necessary to an understanding of the story the Voyage Out, with the hooking of the great fish, the author introduces the main conflict in the novel”

Luck vs. Craft and Skill

- “Eat it [Santiago tells the fish] so that the point of the hook goes into your heart...Nothing happened. The fish just moved away slowly and the old man could not raise him an inch.”

Notes: The Voyage Out

- **Beauty of Nature vs Treachery in Nature**
 - He had no mysticism about turtles...and it was very good against all colds and gripes and it was good for the eyes.”
- **Wisdom of old age vs Vitality of Youth**
 - “He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them.”

Questions to Consider

1. What does Santiago mean when he tells the reader:
“ It is better to be lucky; but I would rather be exact.”

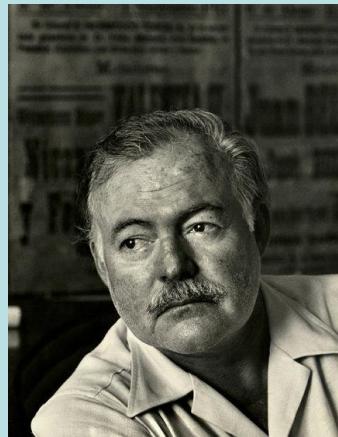
2. Santiago thinks that to be a fisherman was:
“that which I was born for...”
What evidence in this section suggests that Santiago was ‘born’ for fishing?

3. What difference do you notice between the old man’s 85th day of fishing and his 84th day?
“I could just drift, he thought...But today is 85 days and I should fish the day well.”

Nautical Vocabulary

1. **Thole** oar holder
2. **Tern** type of bird
3. **Shank** shaft
4. **Plummets** weights
5. **Plankton** fish food
6. **Albacore** Tuna Fish
7. **Fathom** Unit of Water depth equivalent to six feet
8. **Loggerheads** huge, carnivorous marine turtles

Resource



New York Times
Travel Section
October 1, 2015



When Hemingway Was a Young Fisherman in Michigan
By: John O'Connor

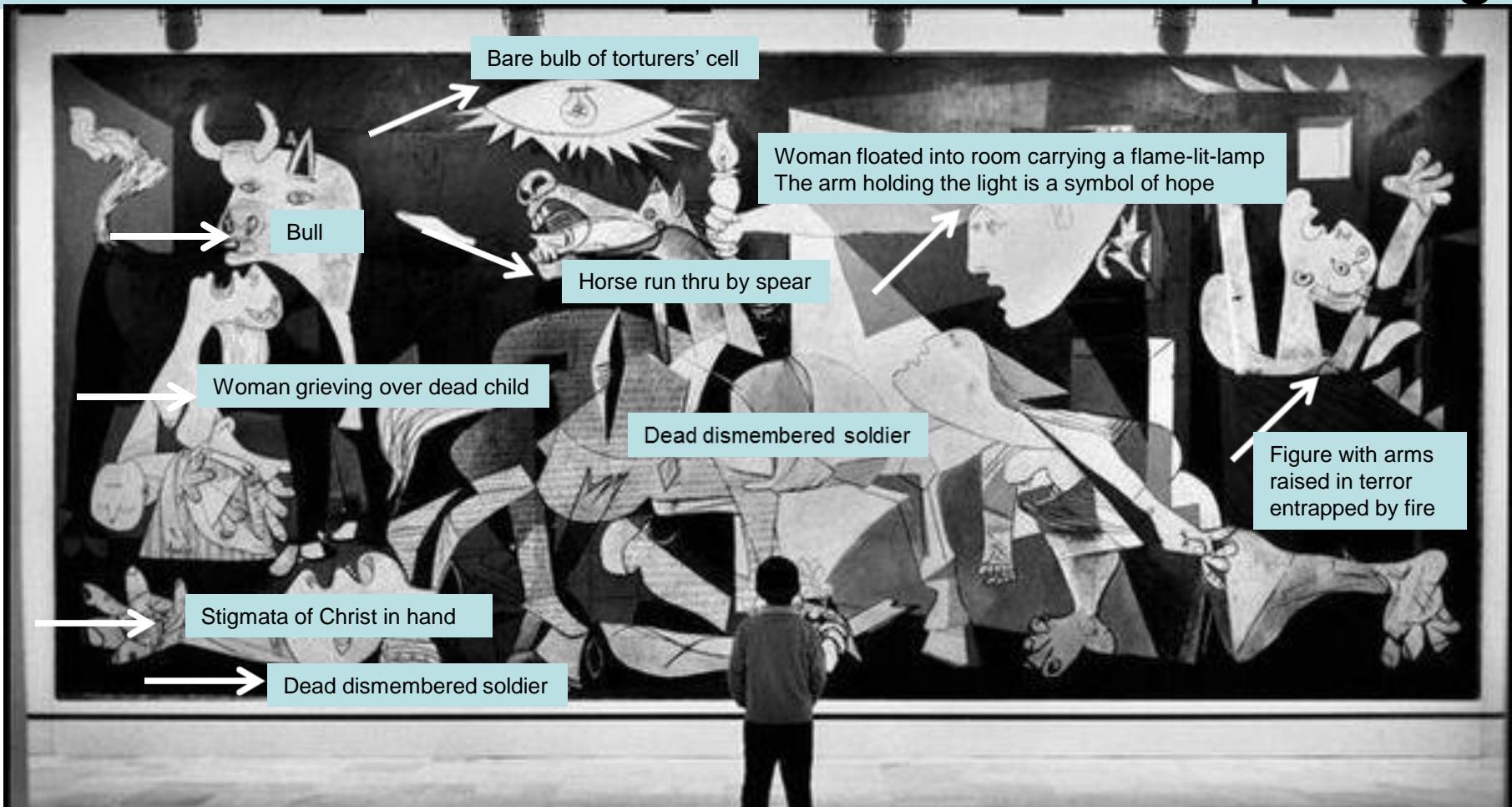
http://www.nytimes.com/2015/10/04/travel/ernest-hemingway-michigan.html?_r=0

Slide Show of Hemingway's Michigan
By Jenn Ackerman

<http://www.nytimes.com/slideshow/2015/10/04/travel/exploring-hemingways-michigan/s/04FOOTSTEPS-HEMMINGWAY-slide-Z3MT.html>

Resource: Guernica de Picasso (1937)

What 'conflict' did Picasso detail in the painting?



Two "hidden" images formed by the horse appear in Guernica:

A human skull overlays the horse's body.

A bull appears to gore the horse from underneath.

The bull's head is formed mainly by the horse's entire front leg which has the knee on the ground. The leg's knee cap forms the head's nose. A horn appears within the horse's breast.

The bull's tail forms the image of a flame with smoke rising from it, seemingly appearing in a window created by the lighter shade of gray surrounding it.

Dove of Peace de Picasso
Emblem of 1st International Peace Conference
Paris 1949



Origin: Dove of Peace

A traditional, realistic picture of a pigeon which had been given to Picasso by his great friend and rival, the French artist Henri Matisse.