

DAY 3: Fall (TALLWOOD) OLD MAN AND THE SEA



**THE
PREPARATION**

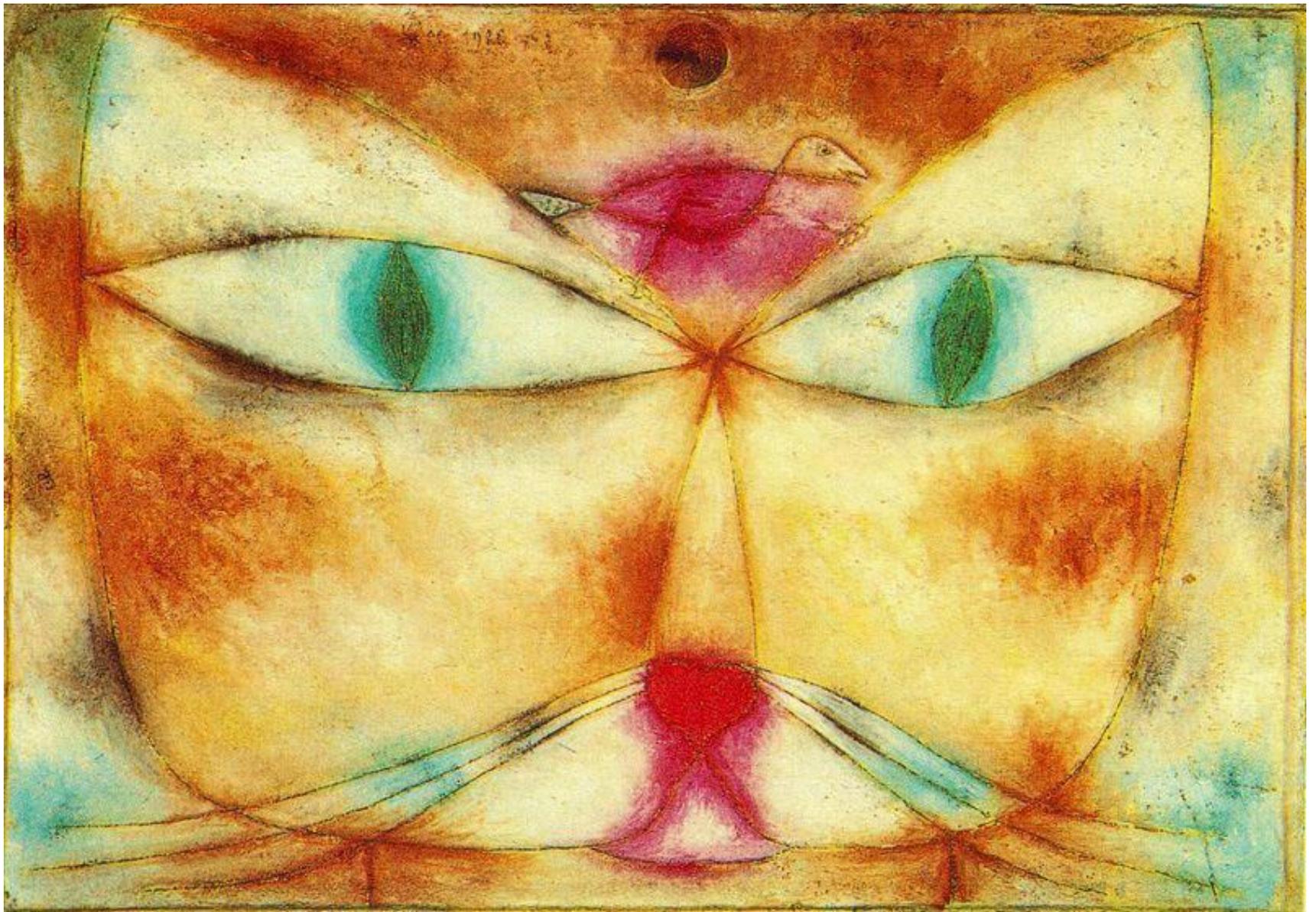
Day 3: Agenda

F 409: Old Man and the Sea– Fall 2017

1. Announcements: Instructor
Doc Store: Day 1 & Day 2 Posted
 2. Icebreaker: Exercise w/Modernist Art
Reflection of: Tone: Opening Scenes of Novel
 3. Teacher Notes on: The Preparation
 4. Viewing–Old Man and the Sea (1958)
 5. Discussion – Reading Selection #1
- Oct. 12th Due: Reading Selection #2: The Voyage
Online Resource: The Farm (Juan Miro)

Tone in Art/Literature

- Tone is the attitude of an author or artist toward his or her subject matter.
- The tone of a work may be:
 - Serious or comic, blunt or lyrical, mysterious or straightforward (matter-of-fact).
- Just as writers use words to establish tone in literature painters use visual elements as color, line and shape to create tone.



Paul Klee: Cat and Bird

Response Questions

1. What strikes you w/regard to the painting?
2. What specific details in the painting catch your eye? Why?
3. In what way does the placement of the bird on the cat's forehead -as if to show that the cat is thinking about the painting add to the tone of the painting?
4. What overall tone does the painter suggest with regard to his use of color, line and or shape?

Notes on Opening Pages of the Novel

1. Establishes a 'matter of fact' tone in the novel

“The old man was thin and gaunt ...The brown blotches of the benevolent skin cancer ...were on his cheeks; everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated”

2. Establishes the relationship between Santiago and Manolin as one of faith against a backdrop of doubt i.e.,

Santiago tells Manolin:

“You did not leave me because you doubted”

3. Establishes for the reader multiple points of view i.e.,

“Where did you wash? **The boy thought...** I must get him another shirt and jacket for the winter and some sort of shoes and another blanket.”

“There are many good fishermen and some great one...but I know many tricks and I have resolution. **(Santiago)**

Vocabulary

Nautical Words:

Skiff – a small light boat

Gaff – a spear or hook used to lift heavy fish

Oakum – hemp or jute fiber with tar added to caulk seams of wooden ships

Roadsteads – open places where ships anchor

Special Words:

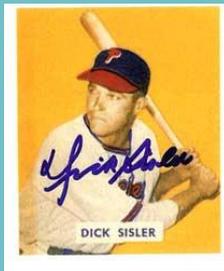
Salao – Spanish word for “unlucky”

Mosquito Coast – east coast of Nicaragua and Honduras

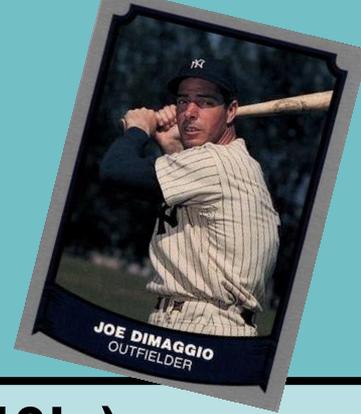
Guano – Spanish word for “palm tree”

Virgin of Cobre – the patron saint of Cuba

Bodega – Spanish word for “grocery store”



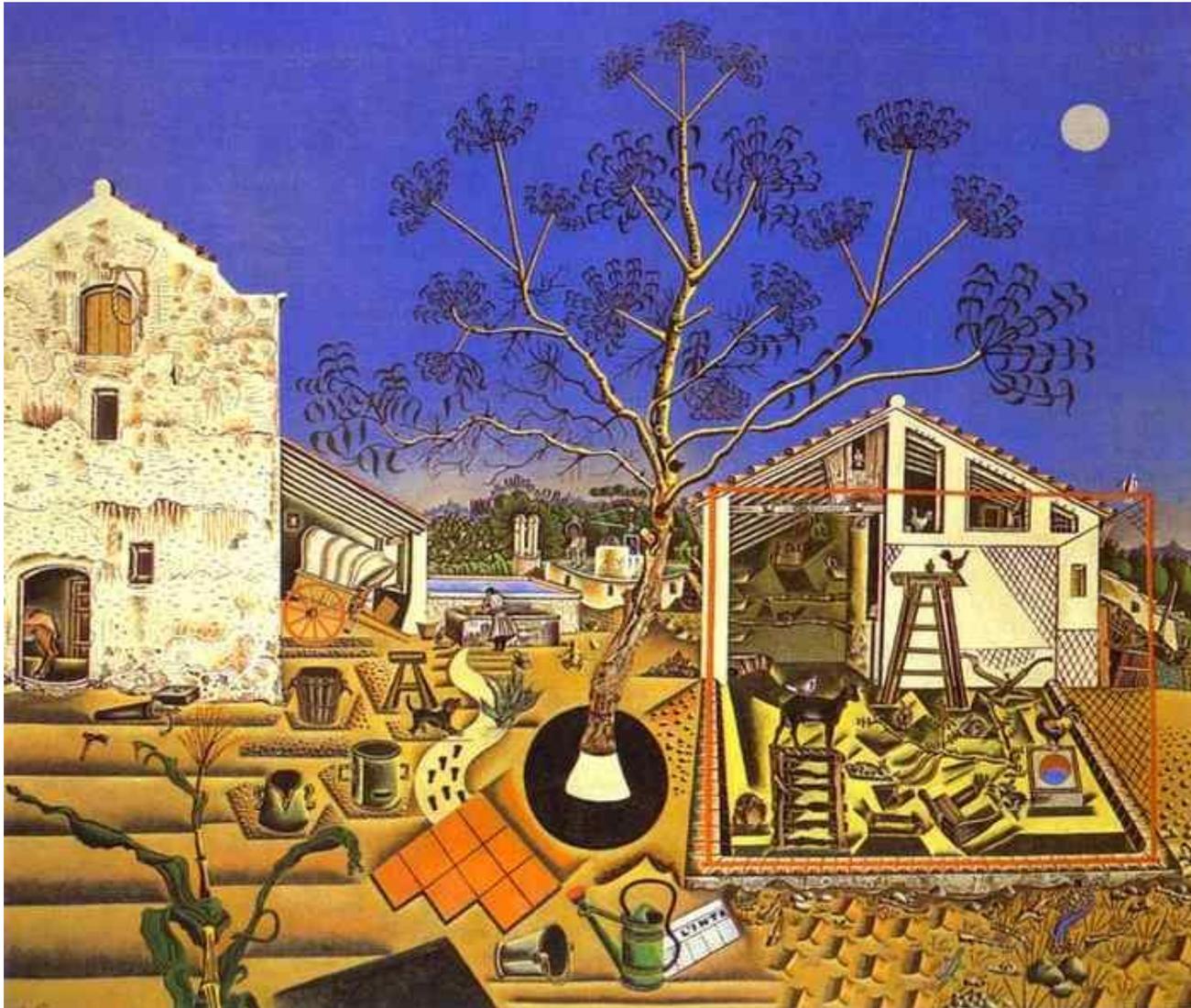
Literary Allusions People of the Time



1. Joe DiMaggio: baseball player for Yankees (1940's)
2. Leo Durocher: major league baseball player/manager
3. John J. McGraw: Manager of New York Giants (1902-1932)
4. Dick Sisler : baseball player for Phillies, St. Louis Cardinals, and Cincinnati Reds in the 1940's and early 1950's.
5. Adolfo Domingo Luque Guzman "Luque" Cuban professional baseball player and manager who was the first player from Latin America to become a star in the U.S. major leagues.
6. "Miguel Angel González Cordero (Mike Gonzalez) Cuban catcher, coach/manager in American Major League

Resource: Surrealism: The Farm

Joan Miró i Ferrà (April 20, 1893 -- December 25, 1983)



<https://www.youtube.com/watch?v=xy9fnn85YBq>

Resource

Hemingway's Purchase of Miro's Farm

“When Miró was a penniless painter in Paris in the 1920s, he became friends with the writer Ernest Hemingway, who fell in love with the artist's work and bought one of his early masterpieces, *The Farm*. This [painting] was later donated to the National Gallery of Art, Washington. Here, in a story originally written for *Cahiers d'Art* in 1937, Hemingway tells how the purchase [of Miro's painting] came about.”

Joan Miró II

- Ernest Hemingway
 - 1 May 2011
- [Tate Etc. issue 22: Summer 2011](#)
 - “On a Roll of the Dice”

“What Hemingway Learned From Miró”

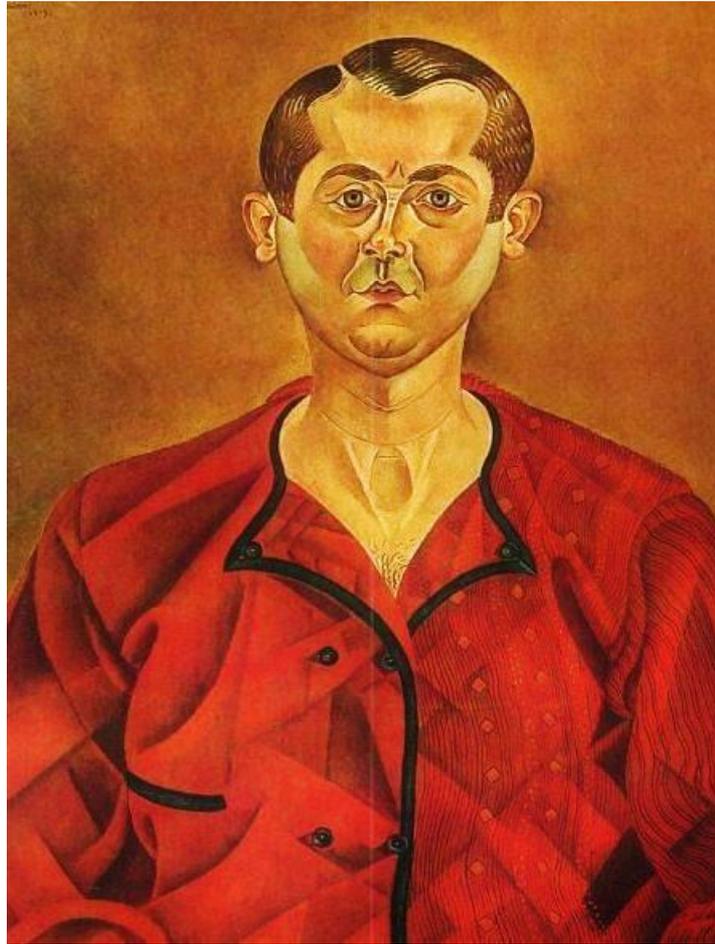
Excerpts below from: Charles A. Riley (July 2017)

- “The line from Miró through Dewey to Hemingway’s fiction is direct. The novel Hemingway was writing when *The Farm* hung on his wall, *A Farewell to Arms*, opens with a Miró-worthy binocular view from an isolated Italian village on a hilltop:
 - “In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels....”
- “Many have connected the spare, unflinching observation in passages of this kind to Hemingway’s journalism, his “10,000 hours” as a reporter. As the painter evened out the touch of his strokes from edge to edge, keeping the light level steadily bright across the farmyard, so Hemingway drops the monosyllable “and” into those signature long sentences to hold the diction to a certain uniform level. “
- Miró was withholding painterly technique so assiduously that some have called *The Farm* a primitivist work, Hemingway’s virtuosity (with that long sentence and the impossible excess of “and”) is understated in a similar way—the touches of white and blue are hardly expressive—and the transparent effect gives the reader confidence, in the first sentences of the novel, in the accuracy of what follows. The groundwork for truth is laid. (Riley July 2017: University of New England Press)

<http://lithub.com/what-hemingway-learned-from-joan-miro/>

Resource

Cubism: Self-Portrait Miro



Resource

Surrealism: Miro



Resource

Surrealism: Miro

