REQUIRED TEXTS:

8. Nathanael West, *The Day of the Locust and Miss Lonelyhearts*. 1933, 1939. (We are reading only *The Day of the Locust*). New Directions.

REQUIRED FILMS:


All required films are available to view at the A/V Center in the Loyola/Notre Dame Library. You are also encouraged to rent or stream the DVDs. A few are available on Youtube. I have arranged for group screening times as well; I’ll make these available by the first week of class.

**LEARNING AIMS**

- To provide a discussion-oriented format that encourages everyone to participate and exchange ideas in class: to debate and enjoy the fruits of challenging intellectual discourse.
- To enable you to create your own research paper topics and to write more expansive and sophisticated critical essays.
- To help you master the tools necessary to film analysis and interpretation, including the essential technical terms related to Film Studies.
- To learn and explore the issues, themes and problems involved in cinematic adaptation.
- To discover the many ways that cinema has influenced literature, and to examine the cross-pollination of cinema and literature in the works of several authors.
- To watch some really cool movies and read some excellent books: in short, to have fun.

**REQUIREMENTS:**

1. **Daily Preparation**: Attendance is required. Anyone who misses more than one class should expect his or her grade to suffer. Excused absences for illness or a death in the family must be documented. Tardy arrivals disrupt the class; please come on time. Check Moodle before every class to gain access to assignments, questions and links. Usually I post study questions to guide your reading no later than the day before class. Please read them and be prepared to answer these questions; some days I will ask you to write out answers and collect them.

2. **Participation**: Participation—which includes attendance, scores on quizzes, contributions to class discussions, Moodle posts—counts toward your final grade. If you do not participate, there is no chance you'll receive a B or better.

3. **Moodle Posts**: *Every student must post a response to at least one film each week, beginning the second week of class* (for weeks when more than one film is assigned, we will divide the class into halves). These should be substantial posts of at least two or three cohesive paragraphs; these should be thoughtful, well-written responses, not text messages, and not reviews. The best strategy is to isolate one or two scenes or techniques, or develop
Each student must also respond to at least three other students’ posts each week. Those responses should engage your peers in dialogue. You will be graded on the quality of your posts, not just on the quantity. Therefore, responses that say only something like, “awesome post, James,” are virtually worthless. Your responses should become more sophisticated as the course proceeds.

4. **Group Presentation:** Each student will participate in a group oral presentation. You will sign up for a date, author and film on the second day of class. The presentations will generally compare one or two elements in a film with one or two elements or scenes in a text or other film. You will meet with me a week before your presentation to determine a topic. **All presentations must incorporate film, and may not run longer than 20 minutes.** Your research paper, based upon your presentation, will be due one week after your presentation. Students will also evaluate each others’ presentations by completing an evaluation sheet. You are graded on your evaluations of others; these grades become part of your daily participation grade.

5. **Research Paper:**
   a. Each student will write a research paper, **due one week after your presentation.** Each student should meet with me after the presentation to discuss a topic and sources.
   b. Your research paper **must** incorporate at least three secondary critical, biographical or theoretical sources; it **must include discussion of a film or films.** Refereed journal articles taken from Project Muse, or JSTOR are reliable; you may use unfiltered websites such as Imdb.com, but they do not count as one of your three secondary sources. Check with me before using any other Internet source in your paper: doing a Google search is **not** research!
   c. All research papers **must** be submitted to me electronically (mosteen@loyola.edu) as an e-mail attachment, as well as in hard copy, or by way of Moodle’s turnitin.com function. I will check any suspicious paper for plagiarism.

6. **Exams:** There will be a take-home midterm and a timed final exam. **The final exam for this course is scheduled for Friday, May 4, at 6:30 pm. We will discuss the possibility of changing this time.**

7. **Ratios:** Final grades will be determined according to the following ratios:
   a. Posts, daily preparation, quizzes: 20%
   b. Midterm exam: 20%
   c. Presentation & paper: 30%
   d. Final exam: 30%
SPECIAL NEEDS NOTICE

If you have a letter from Disability Support Services (DSS) indicating that you have a disability or special need requiring academic accommodations, please present the letter to me, which specifies the accommodations that you might require. If necessary, schedule a meeting with me during office hours to discuss these needs. If you need academic accommodations due to a disability and have not registered with DSS, please contact the DSS office at (410) 617-2062.

HONOR CODE NOTICE: EVERYBODY READ THIS!

This course is covered by the Loyola College Honor Code. All students guilty of plagiarizing or cheating on any assignment will fail the course, regardless of their grades on other assignments or activities.

The English department regards plagiarism and other forms of cheating as the antithesis of scholarship, learning, collegiality, and responsible citizenship. The department defines plagiarism as any unacknowledged use of another's words or ideas. This definition applies to non-print media, including (especially!) the internet, as well as to books, magazines, journals, newspapers, and other print media.

It is the student's responsibility to understand what constitutes plagiarism and to avoid it in all assignments. Students should familiarize themselves with the Loyola Undergraduate Catalogue's statement on “Intellectual Honesty,” (pp. 76-7), as well as with the section “Citing Sources; Avoiding Plagiarism” (pp. 82-93, R5) in Diana Hacker's A Writer's Reference, the English departmental handbook that you originally used. Anyone having questions or uncertainties about plagiarism should consult with the instructor before submitting any assignment. When in doubt, err on the side of safety! Neither ignorance of the definition of plagiarism nor the lack of intention to deceive constitutes an acceptable defense in matters of scholarly dishonesty.

SCHEDULE OF READINGS AND FILMS

EN 386.01: FICTION AND FILM

January 17: Introduction to the course. Introducing film techniques: clips and discussion.

I. THE ART OF ADAPTATION


February 21: Text: *Short Cuts*, remainder; Boggs and Petrie, Chapter Six. Film: *Short Cuts*. Presentation.


II. FILM IN FICTION

March 1: *Extraordinary Renditions*. Film: *Psycho*. Take-Home Midterm Due.

March 5-9: Spring Break.


March 22: No Class: I’m attending a cinema studies conference. Read *Point Omega*!

March 29: Text and Film: *The Day of the Locust*. Presentation.

**III. THE DIRECTOR AS NOVELIST: JOHN SAYLES**


April 5: No Class: Easter Break.

April 10: Films: *Limbo, Lone Star*.


**IV. THE NOVELIST AS DIRECTOR: PAUL AUSTER**


April 26: Text: *The Book of Illusions*, to end. Film: *The Inner Life of Martin Frost*. 
FILM RESERVES for EN 386.01
Instructor: Dr. Mark Osteen

Heart of Darkness
Hearts of Darkness: A Filmmaker’s Apocalypse
Apocalypse Now
Lolita
Lolita
Washington Square
The Heiress
Short Cuts
Adaptation
The Day of the Locust
The Great Dictator
Psycho
Matewan
Eight Men Out
Passion Fish
Limbo
Lone Star
The Music of Chance
Smoke
The Inner Life of Martin Frost
Visions of Light

VHS 4281
VHS 03233
PN 1997. L83 1999 and VHS 01644
VHS 08466 (Lyne) Order DVD.
VHS 7050
VHS 08454
PN 1997. S5272 2004
PN1997.D38355 2004
PN1997.P89 1999
VHS 02959 (order DVD from Stevenson?)
VHS 02402 Order DVD
VHS 04391
VHS 08098 (order DVD)
VHS 06264 (Order DVD)
VHS 06250 (Order DVD)
VHS 05605 (Order DVD)
Order DVD.
TR 850. V58 2000