

SYLLABUS
EN 386.01: FICTION AND FILM
Spring 2012

Dr. Osteen

Office: HU 242B; Hrs: TTH 9:30-10:30, 1:30-3, or by appointment

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REQUIRED TEXTS:

1. Henry James, *Washington Square*. 1880. Penguin.
2. Joseph Conrad, *Heart of Darkness*. 1899. Norton Critical Edition, ed. Paul B. Armstrong. (Fourth Edition).
3. Vladimir Nabokov, *Lolita*. 1955. Vintage.
4. Raymond Carver, *Short Cuts*. 1993. Vintage.
5. Susan Orlean, *The Orchid Thief*. 1998. Ballantine.
6. Don DeLillo, *Point Omega*. 2010. Scribner
7. Don DeLillo, *Running Dog*. 1978. Vintage.
8. Nathanael West, *The Day of the Locust and Miss Lonelyhearts*. 1933, 1939. (We are reading only *The Day of the Locust*). New Directions.
9. John Sayles, *Dillinger in Hollywood*. 2004. Thunder's Mouth Press.
10. Paul Auster, *The Music of Chance*. 1990. Vintage
11. Paul Auster, *The Book of Illusions*. Holt, 2002.
12. Boggs and Petrie, *The Art of Watching Films*. 8th edition. Mayfield.

REQUIRED FILMS:

1. *Visions of Light: The Art of Cinematography*. Dirs: Arnold Glassman, Todd McCarthy, Stuart Samuels. 1993.
2. *The Heiress*. Dir: William Wyler. 1949.
3. *Apocalypse Now*. Dir: Francis Ford Coppola. 1979.
4. *Hearts of Darkness: A Filmmaker's Apocalypse*. Dirs: Fax Bahr and George Hickenlooper. 1991.
5. *Lolita*. Dir: Stanley Kubrick. 1962.
6. *Lolita*. Dir: Adrian Lyne. 1997.
7. *Short Cuts*. Dir: Robert Altman. 1993.
8. *Adaptation*. Dir: Spike Jonze. 2002.
9. *Psycho*. Dir: Alfred Hitchcock. 1960.
10. *The Day of the Locust*. Dir: John Schlesinger. 1975.
11. *The Great Dictator*. Dir: Charles Chaplin. 1940.
12. *Matewan*. Dir: John Sayles. 1987.
13. *Eight Men Out*. Dir: John Sayles. 1988.
14. *Lone Star*. Dir: John Sayles. 1996.
15. *Limbo*. Dir: John Sayles. 1999.

16. *The Music of Chance*. Dir: Philip Haas. 1993.
 17. *Smoke*. Dir: Wayne Wang; Scr: Paul Auster. 1995 (Recommended).
 18. *The Inner Life of Martin Frost*. Dir and Scr: Paul Auster. 2007.

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

one topic. ***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:

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| a. Posts, daily preparation, quizzes: | 20% |
| b. Midterm exam: | 20% |
| c. Presentation & paper: | 30% |
| d. Final exam: | 30% |

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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.

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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

January 19: *Classic Fiction/Classic Hollywood*. Text: James, *Washington Square*, through Chapter 22. Film: *Visions of Light*. In class: lecture on film techniques.

January 24: *Washington Square*, to end. Film: *The Heiress*. Boggs and Petrie, Chapter Four.

January 26: ***Hearts of Darkness***. Text: Conrad, *Heart of Darkness*, Part One.

January 31: Text: *Heart of Darkness*, all. Film: *Apocalypse Now*. Presentation. Boggs and Petrie, Chapter Five.

February 2: Text: Boggs and Petrie, Chapter Eight. Film: *Hearts of Darkness: A Filmmaker's Apocalypse*. **Quiz on film terms.**

February 7: ***The Elusive Butterfly***. Text: Nabokov, *Lolita*, through p. 176 (Part Two, Chapter 3).

February 9: Text: *Lolita*, all. Film: Kubrick's *Lolita*. Presentation.

February 14: Films: Kubrick's *Lolita* and Lyne's *Lolita*. Presentation.

February 16: ***Carving and Pasting***. Text: Carver, *Short Cuts*, through p. 92.

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

February 23: ***Quests for Perfection***. Text: Orlean, *The Orchid Thief*, through p. 183. **Take-home midterm distributed.**

February 28: *The Orchid Thief* to end. Film: *Adaptation*. Boggs and Petrie, 371-86. Presentation.

II. FILM IN FICTION

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

March 5-9: Spring Break.

March 13: Text: DeLillo, *Point Omega*. Presentation.

March 15: ***"Everybody's on Film."*** Text: DeLillo, *Running Dog*, through p. 160.

March 20: Text: *Running Dog*, to end. Film: *The Great Dictator*. Presentation.

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

March 27: ***The Burning of Los Angeles***. Text: West, *The Day of the Locust*, all.

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

III. THE DIRECTOR AS NOVELIST: JOHN SAYLES

April 3: Introduction to John Sayles. Films: *Matewan*, *Eight Men Out*.

April 5: No Class: Easter Break.

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

April 12: Finish discussion of Sayles films. Texts: “Treasure,” “The Halfway Diner,” and “To the Light,” “Above the Line,” from *Dillinger in Hollywood*. Presentation.

IV. THE NOVELIST AS DIRECTOR: PAUL AUSTER

April 17: Introduction to Paul Auster. Text: Auster, *The Music of Chance*, through Chapter 6.

April 19: Text: *The Music of Chance* to end. Film: *The Music of Chance*. Presentation.

April 24: Text: Auster, *The Book of Illusions*, through Chapter 5 (p. 198).

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

<i>Heart of Darkness</i>	VHS 4281
<i>Hearts of Darkness: A Filmmaker's Apocalypse</i>	VHS 03233
<i>Apocalypse Now</i>	PN 1997. A65 1999
<i>Lolita</i>	PN 1997. L83 1999 and VHS 01644
<i>Lolita</i>	VHS 08466 (Lyne) Order DVD.
<i>Washington Square</i>	VHS 7050
<i>The Heiress</i>	VHS 08454
<i>Short Cuts</i>	PN1997.S5272 2004
<i>Adaptation</i>	PN 1997. A316 2003
<i>The Day of the Locust</i>	PN1997.D38355 2004
<i>The Great Dictator</i>	VHS 00391; PN 1997.G728 2003
<i>Psycho</i>	PN1997.P89 1999
<i>Matewan</i>	VHS 02959 (<i>order DVD from Stevenson?</i>)
<i>Eight Men Out</i>	VHS 02402 Order DVD
<i>Passion Fish</i>	VHS 04391
<i>Limbo</i>	VHS 08098 (<i>order DVD</i>)
<i>Lone Star</i>	VHS 06264 (<i>Order DVD</i>)
<i>The Music of Chance</i>	VHS 06250 (<i>Order DVD</i>)
<i>Smoke</i>	VHS 05605 (<i>Order DVD</i>)
<i>The Inner Life of Martin Frost</i>	Order DVD.
<i>Visions of Light</i>	TR 850. V58 2000