

SYLLABUS
EN 386.01: ADAPTATIONS: FILM, FICTION AND AUTHORSHIP
Spring 2020 Dr. Osteen

Office: HU 242B; Hrs: TTH 11-1 or by appointment
Phone: x2363; e-mail: mosteen@loyola.edu

REQUIRED TEXTS:

1. Henry James, *Washington Square*. 1880. Penguin/Fawcett.
2. Joseph Conrad, *Heart of Darkness*. 1899. Norton Critical Edition, ed. Paul B. Armstrong. (Fifth Ed.).
3. Vladimir Nabokov, *Lolita*. 1955. Vintage.
4. Raymond Carver, *Short Cuts*. 1993. Vintage.
5. Raymond Carver, "What We Talk about When We Talk about Love" (pdf).
6. Susan Orlean, *The Orchid Thief*. 1998. Ballantine
7. Nathanael West, *The Day of the Locust and Miss Lonelyhearts*. 1933, 1939. (We are reading only *The Day of the Locust*). New Directions.
8. Don DeLillo, *Point Omega*. 2010. Scribner.
9. John Sayles, *Dillinger in Hollywood*. 2004. Thunder's Mouth Press.
10. Paul Auster, *The Book of Illusions*. Holt, 2002.
11. Paul Auster, "Augie Wren's Christmas Story." 1994. Pdf.
12. Margaret Atwood, *The Handmaid's Tale*. 1986. Houghton-Mifflin/Anchor.

REQUIRED FILMS AND TV:

- Y 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. **Not the longest version!**
- *4. *Hearts of Darkness: A Filmmaker's Apocalypse*. Dir: Eleanor Coppola, 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. *Birdman, or (The Unexpected Virtue of Ignorance)*. Dir. Alejandro G. Iñárritu. 2014.
- *9. *Adaptation*. Dir: Spike Jonze. 2002.
- *10. *The Day of the Locust*. Dir: John Schlesinger. 1975.
- *11. *Psycho*. Dir: Alfred Hitchcock. 1960.
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. *Smoke*. Dir: Wayne Wang; Scr: Paul Auster. 1995
17. *The Inner Life of Martin Frost*. Dir and Scr: Paul Auster. 2007. (Recommended.)

*18. *The Handmaid's Tale*. Season 1. 2017. Various directors.

* = available for streaming on Amazon Prime.

Y = available free on YouTube

All required films are on reserve and available to view at the Loyola/Notre Dame Library. I encourage you to rent and/or stream the films from sources such as Amazon Prime or Xfinity On Demand; one or two are available free on Youtube. I have scheduled group screenings only for films that are not available through streaming services.

LEARNING AIMS

- ▶ To provide a discussion-oriented format that encourages everyone to participate and exchange ideas inside and outside of class: to debate and enjoy the fruits of challenging intellectual discourse.
- ▶ To enable students create their own research paper topics and to write more expansive and sophisticated critical essays.
- ▶ To help students master the tools necessary for film analysis and interpretation, including the essential technical terms.
- ▶ To learn and explore the questions, 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 and viewing 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. **I will send links to necessary techniques videos so that you may watch them before class.**
- 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 little 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 three cohesive paragraphs**; these should be thoughtful, well-written responses, not text messages, and not reviews. The best strategy is to focus on one or two scenes or techniques, or develop a single 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 such as “nice post, James,” are worthless. Your responses should become more sophisticated as the course proceeds. **You should complete and upload your posts no later than the night before class.**

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.

Guidelines:

- a. You will meet with me a week before your presentation to determine a topic.
- b. All presentations must incorporate film.
- c. Each presentation is limited to 20 minutes.
- d. Your research paper, based upon your presentation, will be due no more than two weeks after your presentation.
- e. 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 two weeks after the 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 a library database 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 uploading the paper to Moodle's turnitin.com assignment.

6. Exams: There will be a take-home midterm. The final exam will be part take-home and part timed. **The final exam for this course is scheduled for May 5 at 1 pm.**

7. Ratios: Final grades will be determined according to the following ratios:

- a. Posts and daily preparation: 25%
- b. Midterm exam and terms quiz: 20%
- c. Presentation & paper: 30%
- d. Final exam: 25%

.....

ACCOMMODATIONS 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 University 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 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 Loyola’s Honor Code as described in the *Community Standards* booklet.** Neither ignorance of the definition of plagiarism nor the lack of intention to deceive constitutes an acceptable defense in matters of scholarly dishonesty. 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!

**SCHEDULE OF READINGS AND FILMS
EN 386.01: ADAPTATIONS**

January 14: Introduction to the course. Introducing film techniques: Techniques: Lighting, plus short clips.

I. THE ART OF ADAPTATION

January 16: **Classic Fiction/Classic Hollywood.** Text: James, *Washington Square*, through Chapter 22. Film: *Visions of Light*; Film techniques videos: Composition; Shot types.

January 21: Text: *Washington Square*, to end. Film: *The Heiress*. Techniques videos: Camera movements; Camera angles.

January 23: **Hearts of Darkness.** Text: Conrad, *Heart of Darkness*, Part One. Techniques videos: Editing 1; Editing 2: Montage.

January 28: Text: *Heart of Darkness*, all. Film: *Apocalypse Now*. Presentation. Techniques videos: Editing 3; Focal length; Zoom and moving camera.

January 30: Film: *Hearts of Darkness: A Filmmaker's Apocalypse*. **Quiz on film terms.**

February 4: **The Elusive Butterfly.** Text: Nabokov, *Lolita*, through p. 176 (Part Two, Chapter 3).

February 6: Text: *Lolita*, to end. Film: Kubrick's *Lolita*. Presentation.

February 11: Films: Kubrick's *Lolita* and Lyne's *Lolita*. Presentation.

February 13: **Carv(er)ing and Pasting.** Text: Carver, *Short Cuts*, through p. 92.

February 18: Text: *Short Cuts*, remainder. Film: *Short Cuts*. **Midterm essay prompts posted on Moodle.**

February 20: Text: Carver, "What We Talk about When We Talk about Love" (pdf). Film: *Birdman*.

February 25: **Quests for Perfection.** Text: Orlean, *The Orchid Thief*, through p. 183.

February 27: Texts: *The Orchid Thief* to end; Film: *Adaptation*. Presentation. **Midterm essays due.**

March 1-6: No Class. Spring Break.

II. FILM IN FICTION

March 10: **The Burning of Los Angeles.** Text: West, *The Day of the Locust*, all.

March 12: Film: *The Day of the Locust*. Presentation.

March 17: **Extraordinary Renditions.** Film: *Psycho*.

March 19: Text: DeLillo, *Point Omega*. Film: *Psycho*. Presentation.

III. THE NOVELIST AS DIRECTOR: PAUL AUSTER

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

March 26: Text: *The Book of Illusions*, to end. Film: *The Inner Life of Martin Frost*. Presentation.

IV. THE DIRECTOR AS NOVELIST: JOHN SAYLES

March 31: Introduction to John Sayles. Films: *Matewan*, *Eight Men Out*.

April 2: John Sayles films: *Limbo*, *Lone Star*. Presentation.

April 7: Texts: Sayles, *Dillinger in Hollywood*: “Treasure,” “The Halfway Diner,” “To the Light,” and “Above the Line”; Auster: “Augie Wren’s Christmas Story.” Film: *Smoke*. Presentation.

April 9: **No Class: Easter Break.**

V. THE NOVEL AS SERIES

April 14: Atwood, *The Handmaid’s Tale*, through Chapter 27.

April 16: *The Handmaid’s Tale*, to end.

April 21: TV Series: *The Handmaid’s Tale*, Episodes 1-3.

April 23: *The Handmaid’s Tale*, Episodes 4-7.

April 28: *The Handmaid’s Tale*, Episodes 8-10. Presentation. Course Review. **Take-home final exam questions posted.**

Tuesday, May 5, 1 pm. Final exam.

.....

Group Screenings.

All are held in the Library Screening Room, downstairs, at 7 pm, unless otherwise specified.

Jan 19: *The Heiress*

Feb. 16 or 17: *Short Cuts*

March 29: *Matewan*

FILM RESERVES for EN 386.01

Adaptations: Film, Fiction, and Authorship

Instructor: Dr. Mark Osteen

<i>Visions of Light</i>	TR 850. V58 2000
<i>The Heiress</i>	PN 1997 .H4397 2007
<i>Hearts of Darkness: A Filmmaker's Apocalypse</i>	PN 1995.9.P7 H43 2007
<i>Apocalypse Now</i>	PN 1997. A65 1999
<i>Lolita</i>	PN 1997. L83 1999
<i>Lolita</i>	PN 1997 .L655 1998
<i>Short Cuts</i>	PN1997.S5272 2004
<i>Birdman</i>	DVD on order.
<i>Adaptation</i>	PN 1997. A316 2003
<i>The Day of the Locust</i>	PN 1997.D38355 2004
<i>Psycho</i>	PN 1997.P89 1999
<i>Matewan</i>	PN 1997 .M3849 1999
<i>Eight Men Out</i>	PN 1997 .E3624 2008
<i>Limbo</i>	PN 1997 .L5633 1999
<i>Lone Star</i>	PN 1997 .L66478 2010
<i>Smoke</i>	PN 1997 .S6435 1999
<i>The Inner Life of Martin Frost</i>	PN 1997 .I5647 2007