

University of Calgary
Department of Communication, Media and Film

FILM 403.12 L01

Topic in the Director's Cinema: Stanley Kubrick

Winter 2017

January 9—April 12

Lab (screening): Wednesdays 12:00-14:45, Lecture Friday 12:00-13:50

Instructor: Dr. Murray Leeder
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Office Phone: 220-3381
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Office Hours: Monday 16:00 – 17:00, Friday 11:00 – 12:00

Course Description

Though his career spanned almost a half-century, Stanley Kubrick's output was limited to thirteen feature films, made as many as twelve years apart. His films ranged vastly in terms of genre, from dramas to dark comedies to war films to horror to science fiction, but each remains, first and foremost, "Kubrickian" – Kubrick's signature directorial style predominating over genre distinctions. This class will explore the singular career of Stanley Kubrick by engaging with such matters as authorship, film style and adaptation, as well as Kubrick's status as a cult figure.

Additional Information

Attendance at lectures, screenings and tutorials, and informed participation are essential components of this course and will help determine your final grade. Students must come to class prepared to discuss the required reading.

Objectives of the Course

In addition to focusing specifically on Stanley Kubrick, this course is meant to give students an understanding of film and authorship that can be adapted to other filmmakers; in addition, it will reinforce attention to film form and style learned in earlier classes.

Internet and electronic communication device information

This course observes a strict laptop and cell phone policy. Laptops are for note taking only during lectures. Likewise, texting and cell phone use is not permitted during class time: turn off these devices when you arrive at the classroom to avoid embarrassment and annoyance. All devices should be disabled during screenings.

Textbooks and Readings:

The following textbooks are available at the University of Calgary bookstore:

Nelson, Thomas Allen. *Kubrick: Inside a Film Artist's Maze*. Bloomington: Indiana University Press, 2000.

Luckhurst, Roger. *The Shining*. London: BFI, 2013.

Other readings will be posted on Desire2Learn

All readings are required.

Assignments and Evaluation

20% Auteur Theory Literature Review

This essay will summarize the auteur theory as proposed by Andrew Sarris and examine its applicability to Kubrick. Your literature review will cover not only Sarris but also at least two of the following authors: Thomas Elsaesser, Thomas Leitch or Thomas Allen Nelson. You do not necessarily need to articulate an argument here (like “Is Kubrick an auteur?”) – the object is instead to demonstrate an understanding of the issue of cinematic authorship in general and Kubrick in particular.

4-5 pages. Significantly under-length assignments may fail regardless of their quality. Consult the style guide provided on D2L and follow it fully. No essay that lacks proper citations (page numbers included) will pass. Marks may be deducted from papers that fail to comply.

Due: February 3

25% Book Review

Choose a book about Kubrick other than Nelson's *Kubrick: Inside a Film Artist's Maze* or Luckhurst's *The Shining* and write a review of it. Rather than popular/journalistic reviews, look for examples from the review sections of academic journals like *Cinema Journal*, *Screen*, the *Canadian Journal of Film Studies* and so on. Be sure to spend **no more than half of the review summarizing the book**, and comment on its strengths and limitations as scholarship. It would be useful to discuss what kind of scholar (i.e.: a scholar interested in what topics or theoretical approaches) would find the book will be most useful.

You can choose a single author monograph like James Naremore's *On Kubrick* (2007) or Jason Sperb's *The Kubrick Façade* (2007), an essay collection like *Stanley Kubrick's 2001: A Space Odyssey: New Essays* (2008, ed. Robert Kolker), or a book about a single film like Peter Krämer's books about *A Clockwork Orange* (2011) or *Dr. Strangelove* (2014) or Michel Chion's book about *Eyes Wide Shut* (2002). However, it **must** be a scholarly book published by an academic press (ask if you are unsure if a given book is appropriate).

In addition to handing in a paper copy to be marked, a copy will be uploaded to a discussion board on D2L.

Length: 5-6 full pages. Significantly under-length assignments may fail regardless of their quality. **Consult the style guide provided on D2L and follow it fully.** No essay that lacks proper citations (page numbers included) will pass. Marks may be deducted from papers that fail to comply.

Due: March 3

5% Review response

Write a substantial public response to one of your fellow students' book reviews on D2L. It must be at least 400 words and provide a thoughtful, detailed reaction to the review.

The review response will be graded on a pass/fail basis.

Due: March 24

30% Final Paper

6-7 pages. Instructions and a list of suggested topics will be distributed mid-class.

Due: April 7

10% Participation

Students are expected to both attend both lectures and labs and participate in classroom discussion. Marks will be assigned determined by the quality and volume of participation. A student who attends regularly but does not participate in classroom discussion can expect no more than 5/10.

10% Online Discussion

On the discussion board on D2L, students will be credited for a maximum of twenty posts on a pass/fail basis (each worth 0.5%). A maximum of two posts will be permitted per film, and if you post twice on the same film, one of them *must* be a response to another student's post. Posts will be due on the Sunday following a screening. A post must be a minimum of 150 words to be acceptable.

Registrar-scheduled Final Examination: No

Note: If your class is held in the evening, the Registrar's Office will attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

Note: All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments: Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

Note: It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Student Accommodations:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.
- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Sources used in research papers must be properly

documented. If you need help with your writing, you may use the Writing Centre. Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

Grading & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades.

The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
4.00	Outstanding	A+	96 - 100%	98.0%
4.00	Excellent—superior performance, showing comprehensive understanding of subject matter.	A	90 - 95.99%	93.0%
3.70		A -	85 - 89.99%	87.5%
3.30		B+	80 - 84.99%	82.5%
3.00	Good--clearly above average performance with knowledge of subject matter generally complete.	B	75 - 79.99%	77.5%
2.70		B-	70 - 74.99%	72.5%
2.30		C+	65 - 69.99%	67.5%
2.00	Satisfactory—basic understanding of the subject matter.	C	60 - 64.99%	62.5%
1.70		C-	55 - 59.99%	57.5%
1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail – unsatisfactory performance or failure to meet course requirements.	F	0-49.99%	0%

* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

** These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3rd Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
ARTS PROGRAM ADVISING (ASC)	SS 102 403-220-3580 artsads@ucalgary.ca
CAMPUS SECURITY <ul style="list-style-type: none">• Calgary Police Service• Emergency Text Messaging	http://www.ucalgary.ca/security/ 403-220-5333 403-266-1234 Emergency: call 911 http://www.ucalgary.ca/emergencyplan/textmessage

<ul style="list-style-type: none"> • Emergency Evacuation & Assembly • Safewalk Program 	<p>http://www.ucalgary.ca/emergencyplan/assemblypoints</p> <p>If you feel uncomfortable walking alone at any time, call Campus Security for an escort (220-5333). For more information, see http://www.ucalgary.ca/security/</p>
<p>DESIRE2LEARN (D2L) Support</p> <ul style="list-style-type: none"> • IT help line 	<p>http://elearn.ucalgary.ca/desire2learn/home/students 403-220-5555 or itsupport@ucalgary.ca</p>
<p>STUDENT SUCCESS CENTRE</p> <ul style="list-style-type: none"> • Writing Support Services • Student Services Mobile App 	<p>http://ucalgary.ca/ssc http://www.ucalgary.ca/ssc/writing-support http://ucalgary.ca/currentstudents</p>
<p>STUDENTS' UNION CONTACTS</p> <ul style="list-style-type: none"> • Faculty of Arts Reps • Student Ombudsman 	<p>https://www.su.ucalgary.ca/about/who-we-are/elected-officials/ http://www.ucalgary.ca/provost/students/ombuds</p>
<p>SU WELLNESS CENTRE</p> <ul style="list-style-type: none"> • Counselling Services • Health Services • Distress centre 24/7 CRISIS LINE • Online resources and tips 	<p>403-210-9355 (MSC 370), M-F, 9:00–4:30 pm http://ucalgary.ca/wellnesscentre/counselling http://ucalgary.ca/wellnesscentre/health 403-266-HELP (4357) http://ucalgary.ca/wellnesscentre/healthycampus</p> <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>

Schedule of Lecture Topics and Readings

Week 1

January 11/13

Stanley Kubrick: A Life in Pictures (2001)

Sarris, Andrew. "Notes on the 'Auteur' Theory in 1962." *Film Theory and Criticism*.

Eds. Leo Braudy and Marshall Cohen. 6th Edition. New York: Oxford University Press, 2004. 561-4.

Week 2

January 18/20

Killer's Kiss (1955)

The Killing (1956)

Elsaesser, Thomas. "Evolutionary Imagineer: Stanley Kubrick's Authorship." *Stanley Kubrick*. Ed. H.P. Recihmann. Frankfurt/Main: Deutsches Filmmuseum, 2004. 136-47.

Nelson, Chapter 1: "Kubrick and the Aesthetics of Contingency: The Shaping of a Film Imagination"

Week 3

January 25/27

Paths of Glory (1957)

Leitch, Thomas. "The Adapter as Auteur: Hitchcock, Kubrick, Disney." *Books in Motion: Adaptation, Intertextuality, Authorship*. Ed. Míreíra Aragay. Rodopi: Amsterdam, 2005. 107-124.

<http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/detail.action?docID=10380608>

Nelson, Chapter 2: "The End of the Beginning: From *Fear and Desire* to *Paths of Glory*"

Week 4

February 1/3

Lolita (1962)

Nelson, Chapter 3: "Kubrick in Nabokovland"

Auteur Theory Essay is due February 3

Week 5

February 8/10

Dr. Strangelove (1964)

Nelson, Chapter 4: "The Descent of Man: Dr. Strangelove"

Week 6

February 15/17

2001: A Space Odyssey (1968)

Nelson, Chapter 5: "The Ultimate Cinematic Universe: *2001: A Space Odyssey*"

Week 7

March 1/3

A Clockwork Orange (1971)

Nelson, Chapter 6: "The Performing Artist: *A Clockwork Orange*"

Book Review is due March 3

Week 8

March 8/10

Barry Lyndon (1975)

Nelson, Chapter 7: "A Time Odyssey: *Barry Lyndon*"

Week 9

March 15/17

The Shining (1980)

Nelson, Chapter 8: “Remembrance of Things Forgotten: *The Shining*”

Week 10

March 22/24

Room 237 (2012, Rodney Ascher)

Luckhurst: *The Shining*

Review Response is Due March 24

Week 11

March 29/31

Full Metal Jacket (1987)

Nelson, Chapter 9: “The Kubrickian Thing: *Full Metal Jacket*”

Week 12

April 5/7

Eyes Wide Shut (1999)

Nelson, Chapter 10: “House Calls: *Eyes Wide Shut*”

Final Paper is Due April 7

Week 13

April 12

A.I.: Artificial Intelligence (2001, Steven Spielberg)

Krämer, Peter. “Adaptation as Exploration: Stanley Kubrick, Literature, and *A.I. Artificial Intelligence*.” *Adaptation* 8.3 (2015): 372-82.