Topic: The Literary Kubrick

Stanley Kubrick, one of the great film auteurs of the 20th century, draws from a literary taste that ranges from postmodern fiction to science fiction to the Victorian novel. Looking at four of Kubrick's literary adaptations, we'll study him as an artist in his own right and as an interpreter of the written word. Why do some themes (sexual depravity, the threats of technology, the relationship between art and power) crop up so frequently in his work? How does he rework the devices of narrative fiction to express his own artistic vision?

Required Texts—please get these editions! We'll be reading them in this order.

Recommended: *The Pocket Style Manual*, 6th ed. (Bedford; 9780312542542), or an MLA style guide.

Films: You are required to watch them on your own time. They can be watched via the links below for $2 or $3. Whenever possible, I will also put the films on reserve in the media library.
- *Lolita* (1962; Amazon link: https://tinyurl.com/kubricklolita-amz)
- *Barry Lyndon* (1975; Amazon link: https://tinyurl.com/barrylyndon-amz)
- *A Clockwork Orange* (1971; Amazon link: https://tinyurl.com/amazonclockwork)

Other Materials:
- You will need to buy materials for the "storyboard" assignment (see below). Please budget for this. I don't suggest spending any more than $20.
- Check your Islander email daily for announcements, schedule changes, assignments, etc., or set up automatic forwarding to an account you check daily. This is a requirement.

Disclaimer: Kubrick's films contain material that some may find offensive or upsetting, including potentially traumatizing scenes of sexual violence. You are always welcome to critique or disagree with anything we read or watch; I am committed to maintaining an open space for free discussion. To maintain the integrity of the course material, however, I do not exempt students from reading or viewing required books or films. Please let me know if you have questions about this.

Student Learning Objectives:
- To respond critically to literary texts and their cinematic adaptations;
- To understand literary and cinematic conventions, and be able to analyze them in written and oral formats;
- To make connections between filmic and literary texts and their social, historical, and cultural contexts.

Course Objective:
- To conduct in-depth scholarly research on cultural and theoretical implications of film.
Note: Don't be fooled by the fact that we're watching movies: film entails unfamiliar ways of "reading," and many students find film classes harder than lit classes. Plan to devote a lot of time to reading, writing, viewing, and research in this class; take careful notes as you view the films.

Graded Coursework:

Participation (10 points): Attend each class, with readings in hand, prepared to engage in vigorous discussion. I will occasionally give reading quizzes, either on the literature/film or on the Sikov textbook. Your participation grade will comprise discussions, group-work, quizzes, in-class writing, etc. As of Day One, everyone in the class has a zero for participation; these points must be actively earned, not passively received. Simply showing up to class each day without joining in will earn you, at best, a D for participation (6/10 points). In-class work cannot be made up if missed, regardless of the reason.

2001 Paper (15 points): A paper of at least 1500 words (double-spaced, correct MLA format) that poses an interesting and well-developed argument about Kubrick's 2001. The novel may be addressed, as relevant, but the primary focus should fall on the film. The best papers will pose an insightful thesis and will use a rich analysis of cinematic form and technique to develop it. Avoid sweeping generalizations ("society," "modern life," "the human condition," etc.) and focus on making an argument about the film's themes, forms, and techniques. Length requirements are firm, and MLA conventions must be followed to the letter. No outside research is required, but if you do decide to consult outside sources, you must acknowledge them fully (see "Academic Misconduct," below).

Research Paper (25 points): An essay of 2100+ words engaging with a historical, theoretical, or textual problem related to our course films and texts, using outside research to substantiate and frame your own original argument. You are welcome to use writing or ideas from your own Blackboard postings as fodder for your essay. Before the final paper we will have a library workshop to develop a direction for your research; this workshop is required, and failure to attend it will result in a penalty to the paper grade. Papers must be written in MLA format. Length requirements are firm.

Take-Home Midterm Exam (10 points): An exam that will require you to demonstrate your facility with the literary and filmic elements discussed as of midterm. The exam must be word-processed and submitted to SafeAssign on Blackboard. No late exams will be accepted.

Take-Home Final Exam (15 points): Same format, only longer and including 1-2 essay questions. The exam must be submitted to SafeAssign on Blackboard. No late exams accepted.

Storyboard/Paper (25 points): You will choose a short scene from one of our films and diagram it according to four major elements: (1) mise-en-scene; (2) cinematography and editing; (3) sound/music; and (4) writing, narrative, and adaptation. Accompanying this project will be a 1250-word essay making an argument about how the four elements interrelate. Low-tech is ok. The goal is not to wow me with your design skills, but to analyze the elements of film in extensive detail.

Policies:

Overall: Treat this class like a job. Be nice; be on time; get your work done on time; don't whine or make excuses; and stay focused while you're here. I cannot reverse time: once a deadline has passed, it's passed; once an assignment is done, it's done. Be in touch early, not later, if a problem arises.
Equal Opportunity: All students will be treated fairly and equally regardless of race, sex, religion, nationality, age, disability, sexual/affectional orientation, or socioeconomic status. Hate speech or harassment, on these or any other grounds, is not acceptable in this class.

Email/Office Hours: You are invited to visit office hours, or to set up an appointment if those hours don't work for you. Emails are best for short questions; I do not review drafts or discuss grades over email, but am happy to do so in person. Please leave me 48 hours to respond to any email, and please treat emails as professional communications (tinyurl.com/emailprof).

Late papers: Late papers will be penalized 1 point per day late (including weekends), against the score that the paper would ordinarily have received. I do not grant extensions except in severe medical or family emergencies, documented with the Division of Student Engagement and Success. Printer/computer problems do not excuse late work. Back up your files and plan ahead.

Attendance: If you have a recurring problem or emergency that will make you absent more than once, I encourage you to keep me posted. Beyond that, I don't need excuses for why you couldn't be here; indeed, I'd generally prefer that you keep such excuses to yourself. Your attendance is your business—the one caveat being that if you're not here, you're not participating. Students who miss several classes, regardless of the reason, will likely earn an F, D, or C for participation. Again, in-class work cannot be made up. If you miss class, please contact a classmate for all notes, assignments, etc.

To reinforce students' accountability for their own attendance, I do not respond to the following questions: "Is it ok if I miss. . .?", "What did I miss?", "Do I need to be here for. . .?", "Will I miss anything important?", etc. etc. Reread the above attendance policy and get notes from a classmate.

Please be on time. If you're running more than 10 minutes late, stay home (you will be marked absent regardless).

Academic Misconduct: I enforce a zero tolerance policy with respect to any form of academic misconduct, including (but not limited to) plagiarism, cheating, falsifying sources, recycling work from other classes, writing papers for someone else (or vice-versa), forging graded work for additional credit, or colluding in a violation. Any incident of academic misconduct, no matter how "minor," will result in a zero for the assignment, and will be reported to the Office of Judicial Affairs. A second offense, no matter how "minor," will result in an automatic F for the course, and will be reported to Judicial Affairs with a recommendation for formal disciplinary action. There are no exceptions to this policy, and all assignments are subject to it: formal or informal, in class or out of class. When in doubt, cite everything: I will never penalize a student for being overly careful.

If you are ever unsure about what you are doing, consult with me before submitting the assignment. Uncertainty about the rules is not an excuse for violating them.

Veterans/Students with Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116. You can also visit their website at disabilityservices.tamucc.edu or email them at disability.services@tamucc.edu. If you are a returning veteran experiencing cognitive or physical access issues in the classroom, or on campus, please contact the Disability Services office for assistance.
Academic Advising: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood 203E (361.825.3466).

Note to English Majors: As part of the English undergraduate capstone course (ENGL 4351), all English majors will submit a portfolio of writings in different discourse genres completed for their college classes. To help prepare for this assignment, keep a copy of all essays, research papers, literary analyses, creative writing, etc., so that you have an ample selection to choose from when the portfolio comes due.

Assessment:

Grades: 90-100 = A; 80-89 = B; 70-79 = C; 60-69 = D; 0-59 = F. I stick to these numbers firmly. I do not give extra credit: everyone's grade depends on the same assignments and standards.

Each assignment begins at zero; every point above that must be earned. This means that you shouldn't ask why your work "lost points"; it didn't. Rather, it received the points that it earned. Here, then, are the standards your work must work up to in order to merit an A, B, C, or D.

- A paper must satisfy the minimum terms of the assignment at a passing college level to earn a D.
- A "C" paper meets expectations, even if parts of it are inconsistently developed. The paper's ideas and writing are satisfactory, competent, and more than merely "passable."
- A "B" paper meets expectations with merit. It represents good, thoughtful, polished work—more than merely "adequate" in its argument, organization, and presentation.
- An "A" represents outstanding work, with ambitious and well-developed arguments, nuanced analysis of detail, clear organization, and elegant expression.

I am happy to discuss your graded work during office hours or by appointment. While I do not negotiate grades, I will be pleased to discuss strategies for improving your work.

Grade Appeals Process: Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

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Schedule (subject to change, with advance notice):

Readings, viewings, and assignments are to be completed before class on the days indicated.

Thur., 1/23: Introductions


Sunday, 2/2: Groundhog Day
Monday, 2/3: Groundhog Day


Thur., 2/6: Read Clarke, pp 1-94.

Tue., 2/11: Clark, finish.
Thur., 2/13: Clarke/Kubrick. cont. Read Benjamin, "Work of Art in the Age of Mechanical Reproduction" (on Blackboard; print, read, bring to class)

Tue., 2/18: Wrap-up on Clarke/Kubrick.
Thur., 2/20: No class. Paper One due by 5 p.m. via SafeAssign.

Tue., 2/25: Nabokov, Lolita (Part I).
Thur., 2/27: Nabokov, Lolita (through Part II, ch. 18)

Thur., 3/6: Nabokov and Kubrick

Spring Break.

Tue., 3/18: Thackeray, Barry Lyndon (whole thing!)

Tue., 3/25: Kubrick and Thackeray.

Tue., 4/1: Library Session
Thur., 4/3: Burgess, Clockwork Orange (part I)

Tue., 4/8: Burgess, Clockwork Orange (finish)
Thur., 4/10: Kubrick, Clockwork Orange.

Tue., 4/15: Burgess and Kubrick discussion. Read Janet Staiger, "The Cultural Productions of A Clockwork Orange" (on Blackboard; print, read, bring to class).


Thur., 4/24: Research Paper due in class! Students briefly present research papers.

Tue., 4/29: Work on poster stuff!
Thur., 5/1: Work on poster stuff!

Tue., 5/6: Posters due in class! OMG! Presentations of posters. Take-home exam distributed.

Take-Home Exam Due by the end of the final exam period designated by the University.