

University of Calgary
 Department of Communication, Media and Film
 FILM 591-01
Senior Seminar on Cinematic Time
 Winter 2020 REVISED
 January 13, 2020—April 15, 2020
 (excluding February 16-22, April 10 + 13)

Screenings: online
Lectures: posted online

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Web Page:	See course page via D2L
Office Hours:	Via email

NOTE: The information below represents a revised schedule for the remaining weeks of the course, deploying online resources. If you have any difficulty accessing video files via D2L, please notify me ASAP. While I anticipate that the schedule outlined here will be carried out in full, small changes may be made if online materials cannot be made available. So, be sure to read every email from me carefully until the course has concluded: I will make as few changes as possible and will only contact you with information that directly supports your success in the course.

The **course films** can be accessed via D2L: from the main course page, go to Content and locate the link to each film title. We are receiving access to these teaching resources under s. 30.01 of the Copyright Act, for use in this class only. If you retain a copy, this exception requires that you delete the copy 30 days after you have received the final evaluation for the course. Thank you for your compliance.

Course Description

This course explores the phenomenon of cinematic time, considered as a fundamental issue for filmic ontology; as a conditioning feature of film viewing experience; and as a significant opportunity to reflect upon the aesthetic forms and meanings of diverse filmic texts. The course performs a wide survey of filmmaking practices, moving from the silent era to the present, through Hollywood and global cinemas, and across the terrain of popular, acclaimed, and experimental works. Over the course of the semester, we will screen, discuss, and analyze works by filmmakers such as Stan Brakhage, Luis Buñuel, Maya Deren, Hollis Frampton, Abel Gance, Jean-Luc Godard, D.W. Griffith, Howard Hawks, Doug Liman, the Marx Brothers, Leo McCarey, Marie Menken, Max Ophüls, François Ozon, Yasujiro Ozu, Alain Resnais, Steven Soderbergh, Bela Tarr, Jacques Tati, Tsai Ming-liang, Jean Vigo, Andrzej Wajda, Orson Welles, and others, in an effort to understand the distinctive and pleasurable experiences of time that cinema generates for viewers.

Additional Information

This Senior Seminar assumes and requires your familiarity with basic film terms, as well as your consistent commitment to the intellectual tasks and challenges of the course. This means that you are required to use the precise film-analytical vocabulary developed in film coursework thus far. (For your ongoing reference, a 6-page Glossary of Formal Terms will be provided on D2L under 'Course Documents.')

More substantially, this class demands your focused engagement with assigned readings, screenings, and in-class discussion. Be sure to set aside sufficient time to prepare for every class.

Objectives of the Course

This course has three main objectives:

1. Specifically, to examine the temporal forms and character of a range of films, uncovering the ways that cinematic time conditions viewing experience.
2. More generally, to enrich and extend our film-analytical, critical and interpretive skills, discerning the films' formal and thematic complexities.
3. Finally, to reflect upon cinematic time as a deep concept that potentially illuminates aesthetic, historical and philosophical dilemmas.

Viewing Requirements

Students are required to watch all films indicated on the course schedule, using the online versions made available for the rest of the semester.

Participation Requirements

The format for the weekly D2L contributions is unchanged, though the last 4 weeks of the course will be carried out remotely. Expectations are outlined below.

Informed participation is an essential component of this course that will help to determine your final grade. Please note that a significant percentage of your grade is based on participation: if you do not make informed contributions to our weekly discussions, you can expect to receive zero for this part of your grade. Besides the weekly readings + screenings, there is a simple task to be completed every week, as follows:

Every week, go to the D2L site to submit a detailed screening note about the weekly film(s). There will be a general question or prompt for you to discuss. Your response should be a paragraph or more in length; it should focus on a detail or raise a specific issue that relates to the weekly reading and film. These responses are required and must be submitted weekly before the deadline (for the remainder of the course, **Sunday at 10PM**, unless specified otherwise). Finally, please be advised that posts that do not respond to the prompt in a specific and thoughtful manner will not accrue marks.

Policy on the use of Electronic Communication Devices

Laptops are for note-taking only. Using a laptop for email or unauthorized browsing during class time will jeopardize your participation grade. Likewise, texting and cell phone use is not permitted during class time: turn off these devices when you arrive at the classroom to avoid grade penalties.

Textbooks and Readings:

There is no single textbook for this course: readings from diverse sources will be made available on D2L when classes begin. Please note that the assigned reading is directly tied to the tasks of the course. If you do not complete the reading every week it is unlikely that you will succeed in FILM 591.

Assignments and Evaluation

Transitioning to distance learning for the remainder of the semester, your grades will be determined as follows:

Reading Quizzes (Complete: 3 written already)	15%
D2L posts & In-class discussion (2 remaining)	15%
Short Presentation (15-minutes, presenting on one of the weekly readings and/or film. Remaining presentations will be shared via D2L).	10%
Midterm (short film + critical analysis: revised due date is March 27 th)	20%
Final Essay, Week 13, Apr. 15 (A paper that deploys the available scholarly literature and performs film-textual analysis, 2500 words in length, on one of the central films or issues of the course. Detailed guidelines for the successful completion of this essay will be distributed by April 1 st .)	40%

Submission of Assignments

Please include your name and ID number on all assignments, submitting via email or Dropbox (check the specific assignment instructions). Note: It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version (particularly in courses requiring electronic submission). Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the ***Freedom of Information and Protection of Privacy (FOIP) Act***. Please note that instructors may use audio or video recorded for lesson capture, assessment of student learning, and self-assessment of teaching practices.

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); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation 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) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>. Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses 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 and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, final grades are reported as letter grades. Quizzes will be assessed with point grades; midterm assignment and final essays will receive letter grades. Participation and Discussion Board contributions will receive a point score. 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 performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%

2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: 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. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media. 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.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book an appointment, go to https://ucalgary.ca/student-services/student-success?utm_source=ssc&utm_medium=redirect&utm_campaign=redirect

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including course outlines, online lectures, notes, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

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, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

Week 12
Slow cinema

April 8 + 10

Screening

The Turin Horse (Bela Tarr, Hungary, 2011)

Reading

Jacques Rancière, *Bela Tarr, The Time After* (Minneapolis, MN: Univocal, 2013), pp. 63-81. **D2L**

Week 13
Wrap-up

April 15

Screening

TBD

Reading

TBD