Course Description
This course will take steps toward constructing a “microhistory” of the first book of film theory, Vachel Lindsay’s The Art of the Moving Picture. Published in 1915, just as the feature film was beginning to take hold of cinemas, this book briefly gained some attention, but its fortunes soon fell as the fortunes of the movies rose. Today, the book is considered a curiosity and seldom studied. We will work through the book’s (many) curiosities, asking what they reveal about the culture in which Lindsay was writing and thinking.

Objectives of the Course
In the process of limning the contours of Vachel Lindsay’s world, and using that to discern the contours of the larger historical world from which he drew, students will gain fluency with:

— the history of early film culture (and turn-of-the-century middle class culture more generally)
— how to parse a work of aesthetic and political theory: figuring out how a theorist thinks, what their characteristic moves and concerns are, what to do with apparent inconsistencies of thought, etc.
— the work of doing microhistory, as a craft of research and storytelling: what can narrowing our historical focus tell us about a time or place?

Textbooks and Readings
Our books for the course will be:

Vachel Lindsay, The Art of the Moving Picture (a recent paperback is available from Penguin Random House, but as our “Bible” for pagination we will be referring to the 1916
MacMillan edition, available scanned on archive.org:
https://archive.org/details/artofmovingpictu00lind/page/n6

Carlo Ginzburg, The Cheese and the Worms: The Cosmos of a 16th Century Miller
Allan Langdale, ed., Hugo Münsterberg on Film: The Photoplay and Other Writings
Supplementary readings will be available on D2L.

Internet and electronic communication device information
Laptops may be used only for taking notes and consulting the readings for discussion; they may
not be out during screenings. (You will be given time to take notes on each short.) Handheld
devices (cell phones, etc.) may not be used at any time. First offense will result in a verbal
warning; further violations will affect your grade.

Assignments and Evaluation

Participation, 20%
Student participation is absolutely central to a seminar. Each day of discussion, you will be
expected to take active part in discussion, ready to discuss the week’s reading in detail.
Come to class with at least one comment on the week’s readings and at least one question.

Presentation, 20%
Each student will be expected to present on and lead class discussion through one of the
assigned readings during the term. The presentation should contain a summary and
commentary on the reading in question; placement of the reading within the larger context
of the course; and questions or provocations for further discussion.

Reading responses, 20%
Starting in week 2, you will be asked to write a brief weekly response to the week’s readings
and post it to D2L. These responses must be posted by 8pm Wednesday evening. There is
no minimum or maximum length; the only requirement is that you engage with at least
one of the readings assigned that week.

These responses can inform discussion, and you are free to use your response as the basis
for your participation.

Mini-Conference presentation (Apr. 6) + abstract (Apr. 15), 10%
On the last week of class, everyone will make a short presentation (10-15 minutes) on their
final project, with a space for Q&A, in the manner of a conference presentation. The
previous week, you will need to submit a short (150-200 word) abstract of the presentation.

Final project (Apr. 20), 30%
Your major assignment for this course needs to perform some kind of sustained
historiographic work related to the course topic. This may take the form of a research
paper in which you make a historical argument about Vachel Lindsay’s thought; it may be a
more theoretical paper that reflects on problems of film and media historiography more
generally. Such work may also take other forms, like an annotated bibliography or a
database. If you decide to take one of these less orthodox routes, it is important that you approach me early in the term, so that we can decide on the parameters for the assignment and appropriate criteria for evaluating your work. Expectations for this assignment will differ from undergraduate students to graduate students: papers should be 15-20 pages for graduate students; 8-12 pages for undergraduate students.

**Registrar-scheduled Final Examination:** NO

**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 final exams in SS 320 after classes have ended. 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](http://www.ucalgary.ca/secretariat/privacy)

**Note:** It is the student's responsibility to keep a copy of each submitted assignment. For courses in which assignments are submitted electronically, it is the student's responsibility to ensure that the correct copy of the assignment is submitted. (Including the version date or version number in your file name may help you avoid submitting the wrong version of your written assignments.)

**Policy for Late Assignments**

For late assignments, one-third of a letter grade will be subtracted from the assignment for each 24-hour period.

**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/](http://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](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/m1.html](https://www.ucalgary.ca/pubs/calendar/current/m1.html). Also see FAQs for Students: [https://www.ucalgary.ca/registrar/registration/appeals/student-faq](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

Undergraduate Grading & Grade Scale of the Department of Communication, Media and Film
Final grades are reported as letter grades. However, assignments, exams, and other work in this course will be graded using letter grades.

The following grade scale percentage equivalents are used in the Department. If letter grades are used for an assignment or other course component, the percentage equivalent in the final column will be used for calculating the final grade:

<table>
<thead>
<tr>
<th>Grade Point Value</th>
<th>Description</th>
<th>Grade</th>
<th>Department grade scale equivalents</th>
<th>Letter grade % equivalent for calculations</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.00</td>
<td>Outstanding</td>
<td>A+</td>
<td>96 - 100%</td>
<td>98.0%</td>
</tr>
<tr>
<td>4.00</td>
<td>Excellent—superior performance, showing comprehensive understanding of subject matter.</td>
<td>A</td>
<td>90 - 95.99%</td>
<td>93.0%</td>
</tr>
<tr>
<td>3.70</td>
<td></td>
<td>A-</td>
<td>85 - 89.99%</td>
<td>87.5%</td>
</tr>
<tr>
<td>3.30</td>
<td></td>
<td>B+</td>
<td>80 - 84.99%</td>
<td>82.5%</td>
</tr>
<tr>
<td>3.00</td>
<td>Good—clearly above average performance with knowledge of subject matter generally complete.</td>
<td>B</td>
<td>75 - 79.99%</td>
<td>77.5%</td>
</tr>
<tr>
<td>2.70</td>
<td></td>
<td>B-</td>
<td>70 - 74.99%</td>
<td>72.5%</td>
</tr>
<tr>
<td>2.30</td>
<td></td>
<td>C+</td>
<td>65 - 69.99%</td>
<td>67.5%</td>
</tr>
<tr>
<td>2.00</td>
<td>Satisfactory—basic understanding of the subject matter.</td>
<td>C</td>
<td>60 - 64.99%</td>
<td>62.5%</td>
</tr>
<tr>
<td>1.70</td>
<td></td>
<td>C-</td>
<td>55 - 59.99%</td>
<td>57.5%</td>
</tr>
<tr>
<td>1.30</td>
<td>Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject</td>
<td>D+</td>
<td>53 - 54.99%</td>
<td>54.0%</td>
</tr>
<tr>
<td>1.00</td>
<td></td>
<td>D</td>
<td>50 - 52.99%</td>
<td>51.5%</td>
</tr>
</tbody>
</table>
Graduate Grading System

Work in this course will be graded using letter grades. The following grade scale percentage equivalents are used in the Faculty of Graduate Studies:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade Point Value</th>
<th>Graduate Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>4</td>
<td>Outstanding</td>
</tr>
<tr>
<td>A</td>
<td>4</td>
<td>Excellent - superior performance showing comprehensive understanding of the subject matter.</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
<td>Very good performance</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
<td>Good performance</td>
</tr>
<tr>
<td>B</td>
<td>3</td>
<td>Satisfactory performance</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
<td>Minimum pass for students in the Faculty of Graduate Studies</td>
</tr>
<tr>
<td>C+</td>
<td>2.3</td>
<td>All grades below &quot;B-&quot; are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements. Individual programs may require a higher passing grade.</td>
</tr>
<tr>
<td>C</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>C-</td>
<td>1.7</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>1.3</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

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/writingsupport 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, presentations and posted notes, labs, case studies, 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 (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, 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

Student Support Services and Resources
Please visit https://www.ucalgary.ca/registrar/registration/course-outlines for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit http://elearn.ucalgary.ca/desire2learn/home/students. IT support is available at itsupport@ucalgary.ca or by calling 403-220.5555.

SCHEDULE OF TOPICS (detailed schedule of readings and screenings to follow):

Week 1 (Jan. 13 & 15):
What is Vachel Lindsay's theory of film?

Week 2 (Jan. 20 & 22):
What is microhistory?

Week 3 (Jan. 26 & 29):
1910s cinema culture, I: the transitional era

Week 4 (Feb. 3 & 5):
1910s cinema culture, II: Hugo Münsterberg’s theory of film

Week 5 (Feb. 10 & 12):
Lindsay and class, or the rise of the PMC

Week 6 (Feb. 17 & 19):
TERM BREAK, NO CLASSES

Week 7 (Feb. 25 & 27):
Lindsay and “Little Magazines”

Week 8 (Mar. 3 & 5):
The Arts and Crafts movement, I: decoration and architecture

Week 9 (Mar. 9 & 11):
The Arts and Crafts movement, II: literature and utopianism

Week 10 (Mar. 16 & 18):
Lindsay and race

Week 11 (Mar. 23 & 25):
The “New Localism”

Week 12 (Mar. 30 & Apr. 1):
SCMS CONFERENCE, NO CLASS
Week 12 (Apr. 6 & 8):
  Lindsay and the museum
  *mini conference abstracts due Monday, Apr. 6

Week 13 (Apr. 15):
  Mini conference and final thoughts

FINAL PROJECTS DUE APRIL 20