

# TIME AND DURATION IN WORLD CINEMA

## Theories and Practices

### REGISTER SOON! OFFERED FOR SUMMER SESSION II FILM 5481

CROSS-LISTED WITH  
CMLT 4210

Monday - Friday  
10:30 am - 12:45 pm

A COURSE TAUGHT BY  
2015 FRANKLIN-MORRIS INTERNATIONAL SCHOLAR

**Dr. Tiago de Luca**  
(University of Liverpool)

Cinema *records* time at the same time that it *represents* time. It imposes duration and formulates temporal narratives, simultaneously offering the representation as well as the experience of time. This course will aim to introduce students to film theories and practices that illuminate the ways in which cinema has complexly negotiated its own relation to narrative time and phenomenological time through techniques like the long take. In particular, the course will draw on the critical framework of cinematic realism as a means to examine films whose durational and contemplative aesthetic intervenes in recent debates on temporality, materiality, and slowness in the cinema.

These aspects will be explored with reference to an eclectic corpus ranging from world cinema classics, art house fare and experimental films from around the globe. Each film will introduce a specific set of theoretical and aesthetic issues in relation to the wider themes of time, duration and realism in the cinema. For example, the temporal aesthetics of 'the everyday' in *Umberto D.* (Vittorio de Sica, 1952) and *Jeanne Dielman* (Chantal Akerman, 1975), the temporalities of trauma as expressed in *Elephant* (Gus Van Sant, 2005), the metaphysical realism of *Silent Light* (Carlos Reygadas, 2007), the historical time of *Russian Ark* (Alexander Sokurov, 2003). By the end of the course, students will be able to demonstrate an understanding of the mutually reinforcing conceptions of temporality and realism in the cinema through an appreciation of a plethora of films from around the world.



**DR. TIAGO DE LUCA** is a Lecturer in Film Studies at the University of Liverpool. He is the author of *Realism of the Senses in World Cinema: The Experience of Physical Reality* (I.B. Tauris, 2014), the editor (with Nuno Barradas Jorge) of *Slow Cinema* (EUP, 2015), and the series editor (with Lúcia Nagib) of *Film Thinks: How Cinema Inspires Writers and Thinkers* (I.B. Tauris).



**THE FRANKLIN-MORRIS INTERNATIONAL SCHOLARS PROGRAM** is a program for visiting faculty that encapsulates the strong academic ties between the University of Georgia and the University of Liverpool.

**WHY FRANKLIN-MORRIS?** The Franklin component reflects the name of the college that houses the program: Franklin College of Arts and Sciences, named after Benjamin Franklin (1706-1790). Morris is the last name of Franklin's contemporary Robert Morris (1734-1806). Born in Liverpool, Robert Morris left England at the age of thirteen to join his father in what was at that time the British colony of America. Morris was given an apprenticeship with a shipping and banking firm in Pennsylvania where he became a partner and achieved wealth and influence. At the onset of the American War of Independence he found himself on the opposite side of his former countrymen, plowing a fortune into the fight against King George III. Victory saw Robert Morris become a leading figure in the new republic and one of only two men to sign the Declaration of Independence, the Articles of Confederation, and The United States Constitution. As both a Liverpoolian and a Founding Father he is a fitting complement to our own Ben Franklin.

The Franklin-Morris program promotes an interdisciplinary learning environment on the UGA campus, as well as substantive faculty research collaborations with the University of Liverpool.

