MEDIA 741

TIME AND THE MOVING IMAGE

Semester One, 2018

Seminars:	**Monday 12:00-15:00** **Arts 1, Room 202**
Convenor:	**Dr Allan Cameron** **Office:** Social Sciences Bldg, Room 535 **Extension:** 88724 **Email:** allan.cameron@auckland.ac.nz

Please read this course outline carefully. It contains important information about how the course is taught, administered, and assessed.

This information, and any updates, can be found on Canvas. You will need to make sure you are familiar with Canvas and check it regularly.

COURSE OVERVIEW

This course explores how moving images mediate our experience of time, from the *actualités* of early cinema to video games and digital special effects. It addresses the representation and articulation of time across documentary and narrative cinema, experimental film and video, television and new media, with reference to key concepts in philosophy and media theory.

By the end of this course, students will be able to:
- Demonstrate a thorough knowledge of the historical development of moving image technologies, and the ways in which they have been used to represent and mediate time
- Demonstrate an advanced understanding of modern and contemporary critical ideas about the technological mediation of time
- Critically analyse and synthesise ideas about temporal mediation, and articulate a strong and coherent position within this field of debate
- Analyse, with reference to critical concepts and theories, the way that time is presented across a range of different media formats, including film, television and new media

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Weeks 1-6: the classes will consist of seminars introducing and exploring the main conceptual strands pertaining to time and the moving image. You will be expected to have completed all relevant reading/ viewing, and must be prepared to contribute actively to in-class discussions.

Weeks 7-12: We will conduct a deeper investigation of themes introduced in the first half of the course, but the seminars will also be tailored to reflect the content of students' own research projects. Students will be required to complete further reading and viewing, as determined by the convenor.

NOTE: This is a 30-pt course, comprising one half of a full-time workload across the semester. The University of Auckland's expectation is that a 30-pt course requires 20 hours of study time per week (including class time).

CLASS SCHEDULE

The following schedule may be subject to alterations. Any changes will be announced in class and posted on Canvas.

1. Framing Time: From Stillness to Movement

To view: *La jetée* (Chris Marker, 1962). **To read:** Mary Ann Doane, 'Real Time: Instantaneity and the Photographic Imaginary'; Tom Gunning, 'Now You See It, Now You Don't'.

2. Sampling Time: From Early Cinema to Digital Video

To view: *Time Code* (Mike Figgis, 2000). **To read:** Mary Ann Doane, 'Zeno's Paradox: The Emergence of Cinematic Time'; Thomas Y. Levin, 'Rhetoric of the Temporal Index'.

3. Privileging Time: From 'Movement-Image' to 'Time-Image'

To view: *2046* (Wong Kar-wai, 2004). **To read:** Gilles Deleuze, 'Theses on Movement'; Richard Rushton, extracts from *Cinema after Deleuze.*

4. Transforming Time: From Slow Motion to Digital Effects

To view: *Hero* (Zhang Yimou, 2002). **To read:** Vivian Sobchack, 'Cutting to the Quick; D.N. Rodowick, 'The Digital Event'.

5. Structuring Time: From Narrative to Games

To view: *Run Lola Run* (Tom Tykwer, 1998). **To read:** Michael Wedel, 'Backbeat and Overlap'; Jesper Juul, 'Introduction to Game Time'.

6. Saving Time: From Memory to the Archive

To view: *Decasia* (Bill Morrison, 2002). **To read:** Laura Mulvey, 'The Possessive Spectator'; Michele Pierson, 'Avant-Garde Re-enactment'.

7. Transcoding Time: From Database to Algorithm

To view: Selected online clips. **To read:** Lev Manovich, 'The Database'; Eivind Røssaak**, '**Algorithmic Culture: Beyond the Photo/Film Divide'.

8. Telescoping Time: From Speed to Boredom

To view: TBC. **To read:** Peter Wollen, 'Speed and Cinema'; Steven Shaviro**, '**Post-Continuity'; Richard Misek, 'Cinema, Heidegger, Boredom'.

9. Transmitting Time: From Broadcast to Broadband

To read: William Uricchio, 'TV as Time Machine'. **Assessment task:** in-class presentations.

10. Saving Time 2: From Navigation to Nostalgia

To read: Vivian Sobchack, 'Nostalgia for a Digital Object'. **Assessment task:** in-class presentations.

11. Reframing Time: From Video Art to Music Video

To view: Selected online clips. **To read:** Christine Ross, 'The Temporalities of Video'; Carol Vernallis, from *Experiencing Music Video.*

12. Leaving Time

…for final discussion and wrap-up.

ASSESSMENT

There are four assessment components for this course:

1. Digital journal | 30% | 3,000 words (ten 300-word blog entries)
Due: Weeks 2-11, Mondays, 9am

Reflect on a key concept or phrase from ONE scholarly article/chapter, considering it in relation to something you have watched as part of the course OR another relevant media experience. Each journal entry should be about 300 words in length. You should aim to write posts that are:

- Focused around ONE central idea
- Directly concerned with concepts covered in the course
- Clear, economical and precise
- Engaging and easy to read

For Weeks 2-6, the article/chapter you select must be one of the required readings for the week in which the journal entry is due. Readings for Weeks 7-11 will be finalised later in the semester.

Each digital journal entry must be posted to the FTVMS 741 tumblr by **9am on Monday**. Marks will be deducted for late posts.

To submit a post, go to http://timeandthemovingimage.tumblr.com and click the **Submit** button (top left). Be sure to include your **name** at the bottom of each post. Please keep a copy of all of your work. To ensure you do not lose material, you should first compose your post in Microsoft Word or another text editor, and then paste it into the text box in Tumblr.

You are encouraged to read and reply to other students' journal entries using the inbuilt comments function. You may wish to reflect upon commonalities, connections or contrasts among your posts.

For assessment purposes, you will need to collate your tumblr posts into a Word document or PDF, and upload them to Canvas to be marked. This will be done in two batches, with each batch marked out of 15. The first

batch of collated posts, covering Weeks 2-6, will be due by **9am on Wednesday April 18**. Posts for Weeks 7-11 will be due by **9am on Wednesday May 23**.

2. Research proposal | 10% | 1,000 words
Due: Monday April 23, 9am

This proposal will outline the topic to be investigated in the critical essay, and provide a brief overview of relevant literature. It will consist of three elements:

1. Abstract (300 words): a brief summary of the project, including the main research question, the investigative approach and the aim of the research.
2. Literature review (700 words): a summary of relevant material from selected scholarly works (articles/chapters/books) that will inform your research. As you summarize this material, you should indicate briefly how it relates to your main argument.
3. Bibliography (10-20 entries)

Your proposal should be:

- Based around a clearly defined central question
- Supported by a strong rationale and methodology
- Strongly engaged with existing literature in the field
- Well-structured and concise

3. Presentation | 10% | 10 minutes + questions
Due: Weeks 9-10 (times to be scheduled)

Students will present their research to the class, and lead a brief discussion of the key ideas/issues. Presentations must relate directly to the content of the critical essay. Each presentation should offer an overview of the question(s) being addressed by the critical essay, acknowledge relevant theories or concepts, and reflect upon the overall direction of the research. Your proposal should be:

- Organised around a core question/argument
- Engaged with issues raised in the course and in your reading
- Clear and concise (time limits will be strictly enforced)
- Engaging and well-structured

4. Critical essay | 50% | 5,000 words
Due: Monday June 4, 9am

This essay will present a major piece of research, requiring deep engagement with theoretical work on time and technological mediation. You will devise your own research topic, based on seminars, readings and independent research. You should begin thinking about your topic early in the semester. Please note that your research proposal and presentation are both linked to this assignment. Your essay should be:

- Organised around a strong and fully developed central argument
- Deeply engaged with existing literature in the field
- Clear, economical and precise
- Engaging and well-written

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SUBMISSION OF COURSEWORK

Electronic submission of assignments via **Canvas** is the only way student work will be officially received, dated and recorded. Assignments received after the specified time **will be treated as late**.

Please **check** to ensure that you have successfully submitted your assignment, and **retain copies** of any work submitted.

Remember to use **a plain, 12 pt font**. All coursework assignments require **full citation** of references, including full titles, page numbers, and publication details. **For this course you must use the MLA referencing style.** Please consult one or both of the following websites for information on referencing:

Referencite: http://cite.auckland.ac.nz/
OWL MLA Guide: http://owl.english.purdue.edu/owl/resource/747/01/

ACADEMIC INTEGRITY OF COURSEWORK

Please visit the following web page to learn about the University's guidelines and policies on academic honesty and plagiarism: https://www.auckland.ac.nz/en/about/teaching-learning/academic-integrity.html

The University of Auckland regards plagiarism as a serious form of cheating. Such academic misconduct may result in **a mark of zero** and the assignment being withheld. The most serious cases may result in **suspension or expulsion from the University and/or a fine**. All students in this course are required to submit their coursework assignments through turnitin.com, software designed to reveal the direct and paraphrased use of published material.

DEADLINES, EXTENSIONS AND LATE PENALTIES

Deadlines for coursework are non-negotiable. In extreme circumstances, such as illness, you may seek an extension but you will require a doctor's certificate. Extensions must be personally negotiated with the convenor **at least two days** before the assignment is due. **All late assignments will be penalised ONE MARK PER DAY.**