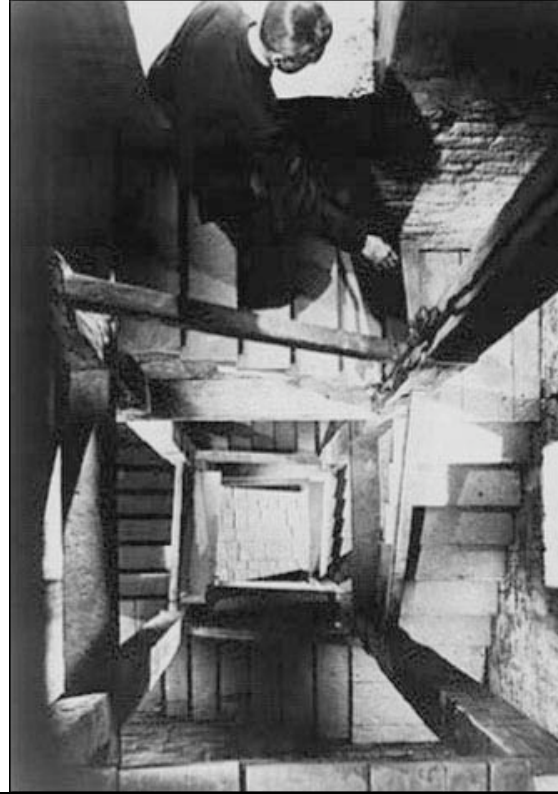


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Spring 2008
 Mondays and Wednesdays
 2:30 to 3:50 pm
 PH 310



English 4377: Freeze-Frame: Technology, Narrative and Time

This course will examine the effect that photography, film and digital media have had on our conception of time. Imaging technologies have transformed how we see the world, and in turn have altered the kinds of stories that we tell. Exploring the historical evolution of the image, we will look at how the ability to stop time and view the individual frame has changed modes of looking. We will focus on stillness in motion pictures (as they used to be called), and will pay particular attention to slow-motion, the instant replay, repetition, the freeze-frame and the hyperlink as techniques of contemporary storytelling. Films and digital media works we will study will include *La Jetée*, *Vertigo*, *Memento*, *The Matrix*, *Night Watch* and *Patchwork Girl, Or A Modern Monster*.

Laura Mulvey's theorizing on gender and the image will form the foundation for the course combined with Mary Ann Doane's writings on the instant and the archive, especially since the literature about the manipulation of time has traditionally been a predominantly male genre. The scarcity of women film directors and the prevalence of female new media writers and artists seems to lend credence to N. Katherine Hayles' theory that cyberspace functions as a material metaphor for time travel as we hop from screen to screen. The new media just might therefore have created a new space for new kinds of feminist engagements with the temporal dimension. Theories around the concept of mastery and the gendering of temporal manipulation will be explored.

Course Texts:

Mary Ann Doane. *The Emergence of Cinematic Time: Modernity, Contingency, The Archive*. Cambridge: Harvard UP, 2002.

Anne Friedberg. *The Virtual Window: From Alberti To Microsoft*. MIT Press, 2006.

Laura Mulvey. *Death 24X A Second: Stillness and the Moving Image*. Pb. Reaktion Books, 2006.

H.G. Wells. *The Time Machine*. Pb Penguin Classics. ISBN: 0141439971, \$9.00

On class computers: Shelley Jackson. *Patchwork Girl, Or A Modern Monster*.

Week by Week:

W1, Jan 14: Introduction

Jan 16: Reading: Doane, Chpt 1: Representability of Time pp. 1-32

W2, Jan 21: Martin Luther King Day – NO CLASS

Jan 23: Friedberg, Introduction, Chpt 1, Lens I, Chpt 2 and Lens II pp. 1-92

W3, Jan 28: Doane, Chpt 2: Temporality, Storage Legibility: Freud, Marey and the Cinema, pp. 33-68

Jan 30: Friedberg, Chpt 3: The Age of Windows and Lens III: Bergson's Virtual pp. 101-148.

W4, Feb 4: Mulvey, Preface, Chpts 1, 2 and 3 pp. 7-66

Feb 6: Edgar Allan Poe, "The Facts in the Case of M. Valdemar" Online version (or in many anthologies): http://www.sff.net/people/DoyleMacdonald/l_valdem.htm

W5, Feb 11: Mulvey, Chpt 4 pp. 67-84 and in-class screening Chris Marker's *La Jetée* (1963)

Feb 13: *La Jetée* (1963) continued and capturing the dead

W6, Feb 18: Doane, Chpt 3: The Afterimage, the Index & the Accessibility of the Present pp. 69-107

Feb 20: Doane, Chpt 3 continued

In-class screening: excerpts from Terri Gilliam's *Twelve Monkeys* (1995)

W7, Feb 25: Alfred Hitchcock's *Vertigo* (1958)

Feb 27: *Vertigo* continued and Mulvey's Chpt 5, pp. 85-103

In-class screening: excerpts from Hitchcock's *Psycho* (1960)

W8 Mar 3: H.G. Wells' *The Time Machine* (1895)

Mar 5: *The Time Machine* continued

W9, Mar 9: Shelley Jackson's *Patchwork Girl Or A Modern Monster*

Mar 11: *Patchwork Girl* continued

Mar 17-21: Spring Break – No classes!



W9, Mar 24: Friedberg, Chpt 4: The Screen and Lens IV pp. 149-189

Mar 26: “Cause and Effect”, Star Trek TNG, Season 5

W10, Mar 31: Friedberg, Chpt 5: The Multiple and Conclusion pp. 191-247

Apr 02: “Trials and Tribble-ations”, Star Trek: Deep Space Nine, Season 6

W11, Apr 7: Doane, Chpt 6: Zeno’s Paradox pp. 172-205

Apr 9: Christopher Nolan’s *Memento* (2000)

W12, Apr 14: *Memento* continued and Mulvey, Chpt 8: Delaying Cinema, pp. 144-160

Apr 16: Timur Bekmambetov’s *Night Watch* (Nochnoy dozor, 2004)

W13, Apr 21: *Night Watch* continued

In-class screening: excerpts from Bekmambetov’s *Day Watch* (Dnevnoy dozor, 2006)

Apr 23: The Wachowski Brothers’ *The Matrix* (1999)

W14, Apr 28: *The Matrix* continued and Mulvey Chpt 10, pp. 161-191 Assignments

Apr 30: Jill Scott “Crossing & Collapsing Time” pp. 195-207 and Toni Dove “The Space Between: Telepresence, Re-animation and the Re-casting of the Invisible” pp. 208-220 (download articles)

Final Exam Week: May 5th – 9th



Assignments

Weekly Blog: An online reading diary of your reflections and critical thoughts on course materials of not less than 250 words each. A minimum of 12 entries over the course of the term (20%)

Seminar Presentation (as chosen): 15 to 20 minutes (20%)

Research Essay (choose your own due date): 10-12 pages comparing issues raised by course material in one film or text we have studied with one we have not; should not duplicate material covered in your seminar (30%)

Wiki (date as assigned): define key terms for 3 readings (10%)

Final Exam: open book (20%)

Policies

Attendance

This class is a seminar course on critical theory, and because so much of the class is rooted in discussion it is **essential** that you attend and participate. Attendance is mandatory unless you can provide evidence of exceptional circumstances. The reason for this is absences will affect not only your work, but also your classmates' as well.

This syllabus is only a guideline. I may make changes if we make faster or slower progress than expected or if other relevant or timely material comes to light. This is another reason why attendance is vital. If you must miss a class, you are responsible for catching up with a classmate or with me about the work covered. I reserve the right to deduct marks for unnecessary absences.

Grading & Evaluation

Your grade is based on how well you meet the requirements of each assignment, as well as your general participation and attendance. As much as possible, I will try to give you full information about why you have received the grade you did and how you might improve it at the next go. Generally speaking, the students with the best notes get the best grades. Notetaking is strongly encouraged.

Outstanding (A – 90 to 100%) Outstanding proficiency in all elements. All of the components creatively and thoughtfully exceed the basic requirements of the assignment. The work provides evidence of mastery of the material clearly alongside conscious, winning design decisions. It displays thorough and thoughtful awareness of its own content. Outstanding work consistently demonstrates appropriate and strategic risk-taking, originality, adaptation and/or creativity.

Strong (B – 80 to 89%) An excellent effort in which strengths clearly outweigh weaknesses, but may show somewhat less proficiency in some element or has not gone beyond what is 'required' of the assignment. It displays thoughtful awareness or a creative spark, but may not present as clear or compelling design choices as the outstanding project. This work engages the course concepts and is highly successful with all requirements, but risks less than the outstanding work.

Good (C – 70% to 79%) The strengths outweigh weaknesses, but demonstrates less strength in some elements of the assignment. A less than thorough or thoughtful awareness of the assignment and its parameters. The work generally does not display the appropriate risk-taking and creativity of the strong and outstanding work.

Adequate (D – 60 to 69%) The work has been completed in a competent fashion, meeting the basic parameters of the assignment, but the work is not fully realized. The strengths and weaknesses are about evenly balanced. While the author may have made no mistakes, the work or parts of it may be underdeveloped, general, predictable, too simple, or leave relevant course concepts unconsidered. There may be demonstration of competence in the basic skills, but in general the project simply meets requirements.

Inadequate (F – 0% to 59%) A work demonstrates serious deficiencies in any of the required objectives. Too brief, does not meet the requirements of the assignment or fails to follow instructions. The project may show effort, but does not demonstrate success with the goals of the course.

Incomplete The incomplete project covers the range, from no project submitted to a project failing to meet significant requirements.

Late Work

If you foresee problems making a deadline, please discuss this with me in advance. Extensions can often be arranged (once) for reasonable conditions. Any work that is handed in late, without provision having been made, will lose 2% per day. Late work will receive no written comments.

Academic Integrity & Scholastic Dishonesty

http://www.uta.edu/studentaffairs/judicialaffairs/academic_integrity.php

Introduction

It is the policy of the University of Texas at Arlington to uphold and support standards of personal honesty and integrity for all students consistent with the goals of a community of scholars and students seeking knowledge and truth. Furthermore, it is the policy of the University to enforce these standards through fair and objective procedures governing instances of alleged dishonesty, cheating, and other academic/non-academic misconduct.

What is Academic Integrity?

Academic integrity is defined as being a firm adherence to a code or standard of values. It is a commitment on the part of the students, faculty and staff, even in the face of adversity, to five fundamental values:

- Honesty • Truth • Fairness • Respect • Responsibility

Student Responsibility

You can assume responsibility in two ways. First, if you choose to take the risk associated with scholastic dishonesty and any other violation of the Code of Student Conduct and Discipline, you must assume responsibility for your behaviors and accept the consequences. In an academic community, the standards for integrity are high. Second, if you are aware of scholastic dishonesty and any other conduct violations on part of others, you have the responsibility to report it to the professor or the assistant dean

of students/director of student judicial affairs. The decision to do so is another moral dilemma to be faced as you define who you are.

What Constitutes Scholastic Dishonesty?

Cheating

- Copying another's test or assignment.
- Communication with another during an exam or assignment (i.e. written, oral or otherwise).
- Giving or seeking aid from another when not permitted by the instructor.
- Possessing or using unauthorized materials during the test.
- Buying, using, stealing, transporting, or soliciting a test, draft of a test, or answer key.

Plagiarism

- Using someone else's work in your assignment without appropriate acknowledgement.
- Making slight variations in the language and then failing to give credit to the source.

Collusion

- Without authorization, collaborating with another when preparing an assignment.

All cases and suspected cases will be dealt with via official channels.