

Audiovisual Media Temporalities: Temporality in Films, Series, Games and Social Media

Course content

What do we know and what do we not know about time and temporality?

The course Audiovisual Media Temporalities: Temporality in Films, Series, Games and Social Media is a theoretical and analytical inquiry into different audiovisual media temporalities.

“What is time?”, Saint Augustine asked in his Confessions. “Who can explain this easily and briefly? Who can comprehend this even in thought so as to articulate the answer in words? Yet what do we speak of, in our familiar everyday conversation, more than of time? We surely know what we mean when we speak of it. We also know what is meant when we hear someone else talking about it. What then is time? Provided that no one asks me, I know. If I want to explain it to an inquirer, I do not know.”

These questions and observations made about 1600 years ago are seemingly timeless, still of relevance to our contemporary understanding of time and temporality. In this course, we ask ourselves what kinds of times and temporalities are found in films, series, games and social media, and explore particular audiovisual media texts through theoretically informed close analyses.

In order to suggest answers to such questions, we will look at and listen attentively and analytically to audiovisual media texts, such as *The Simpsons*, *Twin Peaks: The Return*, Joachim Trier’s “Oslo Trilogy” (*Reprise*, Oslo, August 31, *The Worst Person in the World*), and Facebook.

Learning outcome

After completing the course, the student should be able to:

- Look at and listen attentively and analytically to audiovisual media texts
- Describe different temporalities of films, series, games and social media using proper terminology
- Know and use temporal concepts, such as memory, nostalgia, past, present, future, real-time, right-time, and still
- Analyse and interpret temporalities in and around particular audiovisual media texts, such as *The Simpsons*, *Twin Peaks: The Return*, Joachim Trier’s “Oslo Trilogy” (*Reprise*, Oslo, August 31, *The Worst Person in the World*), and Facebook.
- Write a theoretical and/or analytical essay on audiovisual media temporalities

The task given on the exam was as follows:

Discuss *still* as a spatiotemporal concept, as *not moving* and *continuing* (see *Stillmoving*, Faldalen 2021:18), through a comparative analysis of concrete scenes from two or more of the following films or series: *Lumière!*, *Seinfeld*, *The Simpsons*, *Twin Peaks: The Return*, *Skam*, *Reprise*, *Oslo, August 31* and *The Worst Person in the World*. Formulate your own research question. Use texts from the curriculum actively in the analysis.

The students are here tested on all the learning outcomes combined: “Look at and listen attentively and analytically to audiovisual media texts”, “Describe different temporalities of

films, series, games and social media using proper terminology”, “Know and use temporal concepts”, and in particular “still”, discussed in the curriculum by for instance Faldalen, Ernst and Remes, “Analyse and interpret temporalities in and around particular audiovisual media texts”, and “Write a theoretical and/or analytical essay on audiovisual media temporalities”

A great or good essay (A-C) should include at least a brief discussion of the spatiotemporal concept of *still* through a reading of Faldalen. A lesser essay (D-F) would not include such a discussion. A great or good essay formulates a suitable research question and answers it throughout the analysis. A lesser essay does so to a smaller degree. A great or good essay uses a wide variety of texts from the curriculum. A lesser essay does not.