

Video Descriptions for “Four Movements: Medi(t)ations on CCCC 2012” Eric Detweiler

“Four Movements” is a four-part video series. Because the videos reference each other, I have included descriptions for the visuals in each of the four videos in this document. Bold headings separate the discrete descriptions below.

First Movement

[0:00] Near the bottom of the screen, “Picturing St. Louis” is written in sky-blue letters on a black background. The pinnacle of the St. Louis Arch cuts horizontally through the blue of the letters. The letters “cccc,” also blue, are written vertically, with the lowest “c” also being the “c” in “Picturing” (“CCCC” here stands for the 2012 Conference on College Composition and Communication, which took place in St. Louis, Missouri). An orange circle with a black numeral “1” in its center sits in the upper-right corner.

A series of digital photographs crossfade following this title card. Unless otherwise noted, the photographs are oriented as landscapes, wider than they are tall.

[0:08] Photo 1: A city light pole in front of a cloudy sky. Banners hang from both sides of the pole. Two larger banners promote the city of St. Louis. A smaller, lower banner on the left reads “welcome.” Its partner on the right reads “C.C.C.C.” There is a more traditional lamp post to the left of the light pole and the tops of two buildings just protrude perpendicularly in the bottom corners of the image.

[0:13] Photo 2: This shot is taken from below and to the right of an interstate overpass. The overpass is visible in the bottom-left corner. Most prominent are two green signs above the interstate, which obstruct the view of a clear blue sky. A smaller sign on the left has the logo for interstate 70, followed by the word “West.” Below that it reads, “Kansas City.” The sign on the right has four lines of white text: “Memorial Dr,” “Arch-Riverfront,” “Convention Ctr” and, in black letters on a yellow background, “Exit Only.” A generic, gray pole juts through the image just to the right of the signs.

[0:18] Photo 3: The St. Louis Arch sits in the distance, taking up the right third of the image. A sidewalk approaches a vanishing point toward the arch in the photo’s bottom right. A row of concrete pylons run parallel on the sidewalk’s left side. Beyond the sidewalk is a lush green park dotted with trees. It is spring and some of the trees are blooming, though most aren’t. A few near the sidewalk have pink blossoms, while others have light green. In the distance, a few figures are visible on the sidewalk.

[0:23] Photo 4: A shot taken from a similar angle and distance, but this time the arch is in the image’s left third. The sidewalk, pylons, and rightmost trees are still in the shot, but now visible to the sidewalk’s right--separated by a narrow strip of grass dotted with light poles adorned with banners--are a street and interstate on-ramp. A pair of high-rise hotels shoot up behind the on-ramp.

[0:28] Photo 5: This photo is oriented like a portrait rather than a landscape. There are black bars beyond the left and right margins of the image. The blooming trees reach up just past the photo's bottom edge, though the ground is not in the shot. There are slightly taller on the left. The arch takes up the bottom-right quadrant of the image and a blue sky the rest. A cloud is pushing into the top left.

[0:30] White letters fade in on top of the black bar to Photo 5's left: First, "What do these pictures mean" then, at [0:34] "by themselves?" At [0:36], more text appears near the bottom of the bar on the right: "What meaning have you invented for them?" The text fades just before the image does.

[0:40] Photo 6: A close-up shot of the arch's top half, taken below and a little to the arch's right. The closest part of the silver arch juts into the bottom-left corner of the image. It cuts a little above the image's top edge before curving back down toward the bottom right. The sun gleams just to the right of the closest part of the arch, and reflects off its pinnacle and the distant right side. Beside the arch and the sun, all is blue sky.

[0:41] White text fades in over the sky in the photo's top-right corner, just above the arch's distant downward curve: "What inventional possibilities do images open up?" The word "possibilities" starts a second line of text, and the prefixes "im" and "com" fade in and out at the start of "possibilities" at [0:43] and [0:45]. Below and slightly to the right of the first question, a second appears at [0:48]: "For compositionists presenting at a conference?" That question fades out and is replaced by another at [0:51]: "For students composing in a classroom?"

[0:55] Photo 7: A portrait shot of the arch taken exactly from its side. It thus looks like a tower instead of an arch. The "tower" is a tapering vertical line dividing the photo. Trees line sidewalks to the left and right of the arch, and grass is visible in the foreground. Visitors mill around a concrete plaza at the arch's base. Beyond the arch is more grass, followed by distant trees and sky.

[0:56] White text fades in at the bottom of the bar to Photo 7's left: "Could we worry that a static, unmoving image fails to capture the totality of a thing or an event?" At [1:05], that caption fades and is replaced by another at the bottom of the right-hand bar: "Or could we let it lead us to dwell with that one, and perhaps novel, aspect of totality, finding a multiplicity of means in its stasis?"

[1:14] Photo 7 and the caption fade, replaced by Photo 8: A picture of well-kept green grass.

[1:17] Over Photo 8, white letters with diffuse royal-blue outlines fade in the bottom left. They read, "How does your relationship with these words change your relationship with these images?" There is a gap between "with these words" and "change your relationship," and at [1:19] the phrase "(with the logos)" fades in briefly to fill that gap.

[1:22] The text, though not the parenthetical, remains, but Photo 8 fades almost imperceptibly into Photo 9: A picture of the same grass, but this time slightly more distant so the edge of the concrete plaza at the base of the arch just cuts into the top edge of the image. The very base of

the arch itself, a few benches, and some visitors to the arch fill in the plaza. The text fades out at [1:26] and is replaced by the words “How about sound?” in the lower-right quadrant of the screen. The question appears simultaneously with the ambient audio from the park. At [1:30], Photo 9 fades to black but the question remains.

[1:32] Photo 10: This picture is angled up toward the guard rails on the edge of an interstate overpass. In the center of the shot is a robin, edited to stand unnaturally bright and glowing, and perched on the middle of the guard rail. A light pole cuts through the sky behind the rail and just to the robin’s right.

[1:35] The text “How about sound?” and Photo 10 fade into Photo 11: A shot of a manmade pond in the middle of the arch park. the pond is clear, has edges that gently curve in and out and is surrounded by trees and grass. Beyond the trees sits the base of the arch.

[1:38] When the speaker says “five images,” five quick photos flit across the screen: a CCCC name badge reflected in a mirror, an exterior shot of the convention center where the 2012 conference was held, a large sign with a calendar of conference events, an overhead view of three sets of doors leading out of the convention center, and the interior of one of the presentation rooms.

[1:40] Photo 12: A close-up of a cluster of tiny mushrooms growing in the grass of the arch park.

[1:42] Photo 13: One of the mushrooms from Photo 12 picked and held up in front of the top half of the arch with the sky behind. The curve of the arch’s peak roughly matches the curve of the mushroom’s cap. A left hand holding the mushroom is visible in the picture’s bottom left, and a cloud is creeping in just above the hand.

[1:46] Photo 14: The photo appears just as the music starts. A single wall composed of metallic rectangles takes up most of the picture. The wall is constructed to look like it’s undulating, with the top of the wall curving in and out dramatically. The wall recedes toward the bottom right of the picture, and on the far right a pole shoots up and slopes slightly to the left. At this point, all transitions between photographs become bursts of white rather than crossfades.

[1:51] Photo 15: A distant shot of the arch, which is separated from the camera by the upward slope of a grassy hill with a chain-link fence at the top. The slope takes up the bottom half of the image and is dotted with small bushes and trees. A squat concrete utility building sits on its leftmost third. As with Photo 7, the arch is angled to look like a tower or obelisk.

[1:56] Photo 16: A close-up of one of the metallic panels that make up the arch’s exterior. Scratches cover the panel, as well as some faint brown streaks.

[2:00] Photo 17: A shot of the arch’s peak taken from directly underneath. The arch cuts horizontally across the entire image--the only thing in the shot except for the sky above. The arch tapers as it approaches the peak in the image’s center. The sky is clear with a barely perceptible sunburst in the top left.

[2:04] Photo 18: A picture of the Old Courthouse in St. Louis. The building, the general structure of which echoes the US Capitol, is white and surrounded by scaffolding. In its center, a green copper dome sits atop the walls of a white cupola. The courthouse sits at the opposite end of a grassy mall from the arch, and the arch's shadow is cast across the mall's incline in the foreground of the image. Small trees sit at either end of the courthouse, and various generic skyscrapers are visible behind it. The picture disappears at [2:07] and is replaced by a black screen.

[2:09-2:51] Synchronous with the vibraslap, the following white text fades in at the top of the black background: "These are my questions:". This text remains while a series of questions set in smaller letters fades in and out below: First, "As compositionists, what different media and technologies do we use in our conference presentations? In our classrooms?" Second, "How do these various media resonate with each other? With those who use and are used by them? With their audiences?" Third, "What opportunities for invention--for thought, for writing, for multimodal composing--do these media open up?" And finally, "How do the relations engendered by these resonances and inventional (im/com)possibilities move us? How do we move them? How are media moving, and how significant are their movements?" All text fades with the music at [2:49].

Second Movement

[0:00] The video fades in on a title screen similar to Movement 1's: The title reads "Conference Technologies/Classroom Technologies." The letters "CCCC" again appear vertically on the slide. This time, the third "C" from the top is also the first letter in "Conference." All the letters are transparent, and an exterior shot of convention center is vaguely visible behind them. The same orange circle with the black "1" from the Movement 1 video sits in the upper-right corner. A small rectangular area around it fades in on top of the black, and its context shows that the circle is a floor-indicator light in an elevator. The indicators for floors 1-4 are visible. The orange light behind "1" goes dark and the light for floor "2" comes on, then the screen dips to black.

[0:11] The following text appears in the center of the screen: "What technologies and media do you find most potentially useful and inventive for the purposes of conference presentations? Of classroom instruction? What accounts for the overlaps in and differences between what you see as useful and inventive in those two contexts?" The text fades at [0:17].

[0:19-1:11] Fade in on video footage of the first interviewee. He is standing on the sidewalk in front of the convention center's exterior. He wears a dark collared shirt and is visible from the shoulders up. A city street runs diagonally in the background, and the convention center's facade tapers away from the right margin of the shot toward the street. Other high-rise buildings sit across the street and in the background beyond. A small rectangle of blue sky is visible at the center of the shot's top edge. The interviewee's information fades in at [0:21], white text in the bottom left: "Bronwyn Williams," "University of Louisville." The text fades, but the shot stays constant until [1:11] with the exception of a brief dip to black at [1:00].

[1:12] As Williams continues to speak, a montage of video footage from the conference plays. From [1:12-1:21], the footage is of the conference registration booths. The booths sit in a row in

a high-ceilinged room, the largest used by the conference. Fabric dividers run behind the booth, and on them hangs a sign reading “CCCC Registration.” Various attendees are milling about behind and in front of the booths. The booths fade into footage of a different part of the same room, and from [1:23-1:29] the camera zooms out slowly on conference attendees walking around and exploring the exhibit booths of various academic publishers. [1:30-1:44] A bird’s-eye interior shot of the main entrance into the convention center. The entrance consists of three sets of doors, with each set comprising two pairs of double doors. The central set of doors is at the top of the shot, and the surrounding sets are lower and angled in slightly. Rectangular black rugs run inward from each set of doors, approaching but not quite reaching a common center. The bottom of the shot is of the convention center lobby. The floor is white tile, and various figures walk across the floor and in and out of the various doors.

[1:45-2:08] As the interviewer poses a question, the lobby video fades into footage taken from the back of one of the presentation rooms. Rows of metal chairs with red upholstery sit on bright carpeting. The left wall of the room is yellow with white trim, and the other walls in the shot are temporary dividers. An overhead projector screen sits on the left side of the room’s front wall. To its right are a projector, then a pair of tables draped in black with a podium at their center. Attendees converse and walk around the room. The camera slowly pans right, away from the screen and across a room filled with chairs and people. The second interviewee isn’t on-screen, but her information appears in the bottom right from [1:53-2:04]: “Voice of Stacia Neeley,” “Texas Wesleyan University.”

[2:09-2:25] Presentation room crossfades into a long shot down a hallway in the convention center. The hallway has white walls and a gray-carpeted floor, and the walls are lined with entrances into the conference presentation rooms. People are walking up and down the hallway; a few are seated on squat benches along the walls.

[2:26-3:23] Additional footage of Bronwyn Williams speaking outside the center.

[3:24-3:32] The screen dips to black, and the following text appears in the center: “In what ways do the technologies used by conference presenters affect the style of delivery and the relationship between presenter and audience?”

[3:33-5:11] Fade in on the next interviewee. He is seated, and wearing a black blazer over a black shirt. He is visible from the waist up, and framed by a muted yellow wall. A bit of patterned drapery pushes into the right edge of the shot. At [3:34], the interviewee’s credentials appear in the lower-left corner of the screen: “Victor Vitanza,” “Clemson University.” At [3:54], Vitanza momentarily raises and looks at his right hand as if holding an iPod. At [3:58], as he says “while she’s showing a video,” he gestures up and to the left with his left hand, as if towards a screen. A small black rectangle momentarily appears in the direction he’s indicating, within which there is a smaller video of Vitanza gesturing up and to the left.

[5:12-5:27] As Vitanza continues speaking, footage of the Mississippi River, which flows through St. Louis, fades in. The river, flowing to the right, takes up the bottom half of the shot, and a cloudy evening sky the top half. A bridge runs over the river, entering the shot from the right side of screen and stretching to the far bank about halfway across the screen.

[5:28-5:45] Additional footage of Vitanza speaking.

[5:46-5:50] Screen dips to black.

[5:51-7:46] Fade in on final interviewee. He is seated and visible from slightly below the shoulders. He wears glasses and a white button-up shirt with a faint checkered pattern. Behind him, a dark red wall takes up the right half of the shot's background. A framed object of some kind hangs on the wall, but all that's visible in the shot is the numeral "3." The left half of the background is taken up by a window. Red horizontal blinds cover its top half, but various greenery is visible outside through the window's bottom half. Small potted plants line the sill. The interviewee's credentials fade in at [5:54], appearing in the screen's lower-right corner: "Justin Hodgson," "University of Texas at Austin." The interviewer, who speaks first, is not on screen. As the interviewer speaks, Hodgson nods slightly and scratches his chin.

[7:47-8:10] As Hodgson says "Photoshop," The visual suddenly switches from a shot of him to a screencast of Adobe Photoshop. Various menus and toolbars line the screen, but it is mostly taken up by a blank, white canvas, about half again as wide as it is tall. At [7:50], the canvas is suddenly filled in by a photo of the St. Louis Arch and the park surrounding it (Photo 3 from Movement 1). Subsequently, cut-outs of Williams, Vitanza, and Hodgson pop into view at the picture's lower edge. A walking figure pops up on the sidewalk running in front of the arch--it is the project creator's head photoshopped onto a jauntily strutting body. A red arrow pointing to the figure pops up to the strutter's left. Simultaneously, to the arrow's left, the word "Author" appears in bold red font. From [8:02-8:10], the three busts of the interviewees are toggled on and off using Photoshop's "layers" feature; each disappears and reappears in turn.

[8:11-9:41] Additional footage of Hodgson speaking.

[9:42-9:47] Fade to black over music.

[9:48-10:38] Additional footage of Vitanza speaking. At [10:11], he gestures with his right hand as if toward a projector screen. At [10:18], a black box with white text appears in the right third of the screen (Vitanza is seated further to the left). The text reads, "To what extent is it possible to engage with written and spoken words simultaneously? To what extent does one interrupt the other?" The box and text fade at [10:31].

[10:39-10:48] A picture of the top third of the Chi Rho page from the Book of Kells appears on the screen. Till [10:48], the shot pans slowly down the remainder of the page, an incredibly ornate and detailed illuminated manuscript with rich red and black markings on a yellowed page.

[10:49-10:58] Additional footage of Vitanza speaking.

[10:59-12:27] Additional footage of Williams speaking. At [11:18], as he says "film, television, video games," a series of three images pop up at the right of the screen. At "film," an old-fashioned film projector appears in the top right; at "television," a small antiquated television with knobs rather than buttons in the middle right; and at "video games" a pixelated creature

from the arcade game “Space Invaders” in the bottom-right corner. The images disappear at [11:20].

[12:28-12:35] Fade to black.

Third Movement

[0:00-0:12] Fade in on a black title screen similar to that of the first two movements. The title, this time a relatively consistent silvery-gray, reads, “Cutting Up, Cleaning Up,” with the subtitle “Reflexive Reflections on Multimodal Editing and Revision” in smaller font underneath. For this title screen, the “C” in “Cutting” is also the second “C” from the top in the four vertical Cs. From [0:02-0:04], the horizontal title text flickers and disappears, reappearing at [0:06]. At the same time, the small rectangular shot of the elevator floor indicators appears in the top-right corner of the screen. The “3” is lit, but flickers along with the title text. Both elevator shot and title fade to black at [0:12].

[0:14-0:39] Fade in on shot of Justin Hodgson, seated. As the off-camera interviewer speaks, Hodgson picks up and folds a large light reflector--a fabric circle that’s white on one side and a shiny gold on the other. He stands, continuing to fold, around [0:20], then walks out of the shot.

[0:40-1:16] Fade to black, and the following series of four captions appears one after the other in the center of the screen: (1) “Revising and editing: Two processual stages that get taught in many writing and composition classrooms.” (2) “But as I composed this project, I found myself wondering how usefully the ways we might talk about ‘revising’ and ‘editing’ in print contexts transfer to multimodal context--say, video ‘editing.’” (3) “Print texts and digital videos are, of course, neither perfectly antithetical nor perfectly analogous.” (4) “So in the rush to polish a video in the way one polishes a paper what potential.” #4 sits for a moment as a fragment, then the text “gets left out?” fades in to complete the sentence. A moment later, an additional sentence appears below the first: “What inventive possibilities are unreflectively left on (the digital version of) the cutting-room floor?” After a pause and gap in the captions from [1:10-1:14], a fifth appears: “The composer’s voice lingers in this text.” At [1:16], a second sentence fades in: “But the face, initially, did not.”

[1:17-1:46] Behind the fifth caption, footage of the video’s creator fades in. He is standing in profile in a hotel room. To his right, a camera bag sits on the foot of a bed. To his left, a mirror hangs on a wall. Behind him is the door out of the room. He stands, wearing a dark button-up shirt, dress pants, and glasses, holding and examining a shoulder mount for a video camera. At [1:21], all text fades except for “the face” and the author takes the mount and turns toward the mirror. The words “the face” zip from the center to the right edge of the screen. As the author fumbles with the mount, the words “of technological ineptitude” flash below “the face” (i.e. “the face of technological ineptitude”). The video footage speeds up, so the author’s unsuccessful attempts to put on the mount unfold at about three times normal human speed. After about ten seconds, the author stops, examines the mount on his shoulder in the mirror, and furrows his eyebrows. After a moment’s pause, he begins to work at it again. At [1:35], the text “the face” disappears, leaving just “of technological ineptitude.” At [1:39], that text is replaced by “and

subsequent problem-solving.” The author turns the mount around, realizing he had it on backwards. With this realization, the footage and text disappear.

[1:47-2:08] Fade in from black on the same shot of Vitanza used in Movement 2. A black box with white text takes up the right third of the screen. The text reads, “In both writing words and recording videos, we face the difficulty of naming.” At [1:56], this text fades and the following fades in: “A difficulty that, in the context of multimodal compositions, may perform the very complexity of the flux engendered by media and technologies’ proliferation.” Vitanza smiles and points at the off-screen interviewer at [2:01]. At [2:06], simultaneous with saying the word “small,” he holds his hands up as if to outline a small rectangular object, indicating its diminutive size.

[2:09-2:12] Fade to black.

[2:13-2:58] Fade in on same shot of Justin Hodgson from Movement 2. The following text appears in the upper-left corner of the screen: “Moments of potential humor--of cutting up--and anecdotal reflection get abandoned.” The last word is separated from the others by an additional vertical space. At [2:20], all text fades except “cutting up.” At [2:22], “up” fades into “out,” then “down,” then “through” (i.e. “cutting up,” “cutting out,” “cutting down,” “cutting through”). The final iteration, “cutting through,” fades at [2:30].

[2:59-3:20] Screen dips to black and comes back up the the same shot of Bronwyn Williams from Movement 2. At [3:09], the sentence fragment “I left out moments of” appears in the lower-right corner of the screen. With the loud clatter at [3:12], the word “interruption” appears after “moments of,” and Williams looks up in surprise. From [3:15-3:18], “I left out moments of interruption is replaced by the following sentence, which appears in three discrete fragments: “Accidents,” “which led to,” “aleatory connections.”

[3:21-3:37] The footage of Williams fades to black, but the sentence “Accidents which led to aleatory connections” remains. The word “connections,” however, turns into “associations,” then “jumps,” then “cuts.” At [3:29], all text vanishes except “cuts.” At [3:32], “cuts” also disappears, and the following questions appear in the center of the screen: “What richness hides in these cuts? Is it potentially pedagogical, rhetorical, reflexive, illustrative?”

[3:38-3:53] The former questions are replaced by the fragmentary caption “What do we lose in skipping straight from the mess.” Behind the caption is a close-up overhead shot of a white bathroom sink. The shiny drain, as well as the basin around it, is covered in the foamy remnants of used toothpaste. At [3:40], water begins to flow from the off-camera faucet as the music drops in pitch. At [3:43], a hand holding a toothbrush is briefly visible, and the footage suddenly cuts to the clean, toothpaste-free drain. The fragmentary caption is completed with the phrase “to the polished product.” The water slowly drains, and the video and text fade out at [3:53].

Fourth Movement

[0:00-0:06] Fade in on title screen. The title of this final movement is “Closing Movement(s),” and the “C” in closing is also the topmost vertical “C.” Rather than a static image, this time a

moving scene is visible underneath the transparent letters. The elevator lights appear in the upper-right corner, and “4” lights up at [0:03].

[0:07-0:12] The black screen and elevator lights fade, replaced by the footage that was behind the title text. It is the same footage of the Mississippi River from [5:12-5:27] in Movement 2. The river fades to black at [0:12].

[0:14-1:01] What follows is a montage of modes of physical “movement,” of locomotion: At [0:14], an overhead shot of two feet wearing huarache sandals. The camera moves jerkily with the feet. At first they are walking slowly on asphalt, but they begin to run at [0:19]. At [0:23], there is a jump cut to a still shot of a curb. The bottom third of the screen is asphalt, then the curb, and above that a grassy median with a live oak growing in the middle. A nondescript office building sits behind the tree. At [0:25], the same feet from the previous shot suddenly run between the camera and the curb. At [0:26], cut to the window of a moving train. The shot is taken from the interior, and trees flash by outside. The cameraman/author’s face is reflected faintly in the window. At [0:34], jump cut to a shot reminiscent of the first overhead footage of the running feet. This time, however, the feet are inside dark blue tennis shoes, and black dress pants are visible on the ankles above. At [0:40], jump cut to an exterior shot of the convention center. The shot is taken from across the street from the center. Various individuals wait at a crosswalk for a light to change. At [0:45], a shot of two parallel escalators, one going up and one down, inside the convention center. The shot is taken from the top of a flight of stairs directly opposite the escalators. One floor down, on the platform between the bottom of the escalators and stairs, conference-goers walk back and forth. At [0:52], a cut to a similar shot, this time of the flight of stairs taken from the top of the escalators. Behind the stairs is a large window. At [1:01], the camera begins to pan down and to the right, and the screen goes black.

[1:01] The screen remains black as the interviewer begins to speak. At [1:29], when Stacia Neeley says “movement,” a screencast of a Prezi presentation pops up. The word “Movement” is written in large orange letters on a bright blue background. At [1:31], the screen zooms in on the hollow center of the “o” in “Movement.” Inside the “o,” the right edge of which is still visible against the blue, the following is written in thin white letters: “As in: Where are technologies and multimodalities moving us? Where are we moving them?” At [1:39], the shot zooms briefly out and then back in on the top half of the first “e” in “Movement.” Inside the “e” is the following: “As in: How do they, affectively speaking, move us?” At [1:53], the screen again zooms out and back in, this time on the inside of the top half of the second “e” in “Movement.” There is text here that reads, “As in: What organizational structures, like symphonic movements, might they make available?” This remains till [2:26], at which point the shot pans down, below the “e” and the word “Movement” itself. Here, on the plain blue background, is written, “And, of course, what possibilities they leave out.”

[2:34] The screencast switches from a Prezi presentation to a Powerpoint. The background of the Powerpoint slide is a metallic gray with a bit of tan in it. The background grows darker and more faded as it approaches the borders of the screen. In the center of the slide is a portrait-oriented photograph of a sign in the lobby of the convention center. In linear order, the sign details the registration and exhibition schedule for CCCC 2012. Some potted plants and stairs are visible in the background. At [2:37], the picture is replaced with a shot of the St. Louis Arch (Photo 5 from

Movement 1). The arch is a curved line against the blue sky. At [2:39] the arch photo is replaced with a landscape-oriented shot of the tops of three St. Louis highrises. Only the tops of the buildings and the blue sky behind them is visible. The buildings are boxy and geometrical, with evenly distributed and equally sized windows. Air conditioning units jut out of the windows in the rightmost building. The center building, most distant, has some green slopes on top of its gray body, and the building on the left has a slightly more modern look, its facade composed primarily of dark tinted windows. At [2:40], when Hodgson says “tree diagrams,” Photo 11 from Movement 1 appears. Trees line the banks of a pond in the park surrounding the arch. At [2:43], Photo 11 is replaced by Photo 14: A metallic wall with its surface designed as gentle, wavy curves. A half-second later, when Hodgson says “sequential,” the Powerpoint flashes quickly through all the photos that have appeared in it so far, returning at [2:45] to the picture of the wall.

[2:54] A new Powerpoint slide appears on the same background. This one has text instead of images. First there is only a title: “Uses of PowerPoint” in black text, centered at the top of the slide. As the voiceover continues, bulleted items appear below the title: “Animator’s tool,” “Business tool.” When Hodgson says “bullets,” “Represents Bullets” appears at the bottom of the list with the sub-point “Outliner’s tool” nested beneath it.

[3:11] A new slide entitled “Better Uses of PowerPoint” appears. As Bronwyn Williams says the corresponding phrases, these bulleted items appear on the slide: First, “Theoretical Ideas (e.g. the multiple valences of ‘movement’?).” Second, “Particular quotes that I want people to have time to digest.”

[3:24] As Williams says “I try not,” a new slide appears. A transcript of what he’s saying appears on the slide: “I try not to do PowerPoint karaoke, where I’m just reading exactly what’s on the slide as we’re going through, unless of course I’m reading a quotation from a student that I’ve done research with.” At [3:30], the word “REDUNDANT” appears in large, red capital letters over the transcript, blocking much of it out. The slideshow ends and the screen goes black at [3:38].

[3:38-3:46] Black screen.

[3:47] The camera fades in on a pair of silver elevator doors. They open onto a hotel lobby, and the screen cuts back to black at [3:51].