Image, Time, Movement: Deleuze
PHIL 383-TH .01 / Brown 320 / Tuesdays 4-6:45
Dr. David Sterritt
Office hours / before and after class

Course schedule
  Deleuze I = Deleuze, Cinema 1: The Movement-Image
  Deleuze II = Deleuze, Cinema II: The Time-Image
  Powell = Powell, Deleuze and Horror Film
  [Bogue = Bogue, Deleuze on Cinema – recommended text]

Part 1 - Introduction

January 18
Topic: Introduction to Image, Time, Movement
Lecture and discussion: Structuralism and poststructuralism. Deleuze, Guattari, Bergson, and film theory.
Screening: Germany Year Zero, Rossellini, Italy, 1948

January 25
Topic: Film theory before Deleuze
Screening: Chess Fever, Pudovkin and Shpikovsky, USSR, 1925
Reading: Deleuze I, 29-40
  Donato Totaro, “Gilles Deleuze’s Bergsonian Film Project: Part

Part 2 – Time and Movement

February 1
Topic: Bergson’s theories of time, consciousness, and élan vital

Screening: La Jetée, Marker, France, 1962
Reading: Deleuze I, ix, 1-11
[Bogue, 11-39]

February 8
Topic: Bergson and Deleuze
Lecture and discussion: The transcendental unconscious. Breaking arbitrary boundaries of matter and mind. From the sensory-motor system to contact with time and thought: the plane of immanence; the perception-image; the affection-image; the action-image; crisis of the action-image cinema; opsigs and sonsigs = direct images of pure thought and empty time.

Screening: Viaggio in Italia, Rosselini, Italy/France, 1954
Reading: Deleuze II, 44-47
[Bogue, 65-105]

Part 3 – Movement-Image and Time-Image

February 15
Topic: The Movement-Image
Lecture and discussion: Cinema through 1945 = turning time into space. Film editing and the sensory-motor system. The any-space-whatever. Movement-Image = perception + action in space. Montage: French style, quantitative, mechanical; German style, qualitative, intensive.

Screening: Pickpocket, Bresson, France, 1959
Reading: Deleuze I, 12-29, 40-55
[Bogue, 41-64]

February 22
Topic: The Time-Image
Lecture and discussion: Cinema since 1945 = setting time free. The actual present, the virtual past, the actual-virtual indiscernible. sheets of present, peaks of past.
Screening: *Last Year at Marienbad*, Resnais, France/Italy, 1961
Reading: Deleuze *II*, 1-24, 34-43, 156-173
[Bogue, 133-163]

March 1
Topic: Images and signs
Lecture and discussion: Opsigns, sonsigns, lectosigns, mnemosigns, onirosigns, crystals of time. The hyalosign = the crystalline sign = mirrors of time = direct images of time.
Screening: *Screen Tests*, Andy Warhol, USA, ca. 1965
*Wholly Communion*, Whitehead, UK, 1965
Reading: Deleuze *II*, 98-125, 189-224, 335
[Bogue, 107-133]

March 8 – *First paper due*
Topic: Cinema as spiritual automaton
Screening: *Vampyr*, Dreyer, France/Germany, 1932
Reading: Deleuze *II*, 270-279

*March 15 – Spring Break*

*Part 4 - Schizoanalysis*

March 22
Topic: Deleuze and Guattari
Screening: *Dr. Jekyll and Mr. Hyde*, Mamoulian, USA, 1931
Reading: Powell, 1-61

March 29
Topic: Deleuze and Guattari meet Artaud and the body without organs
Lecture and discussion: The molar, the molecular, strata, and becomings-other. The irrational cut. The unthought within thought. Screening: *Hail Mary*, Godard, France/Switzerland/UK, 1985

Reading: Powell, 62-80


April 5
Topic: Lines of flight
Lecture and discussion: Capitalism and schizophrenia. Politics. Instability and flux. Territorialization, deterritorialization, reterritorialization.
Screening: *The Informant!*, Soderbergh, USA, 2009


April 12
Topic: Affects and percepts
Screening: *Take the 5:10 to Dreamland*, Conner, USA, 1987

*Valse Triste*, Conner, USA, 1977

*Allures*, Belson, USA, 1961

*Samadhi* Belson, USA, 1967

*The Wonder Ring*, Brakhage, 1955

*The Dead*, Brakhage, USA, 1960

*Murder Psalm*, Brakhage, USA, 1980

*The Dante Quartet*, Brakhage, 1987

Reading: Deleuze *I*, 71-86

Powell, 80-108

April 19
Topic: The screen-brain-mind assemblage
Lecture and discussion: Chronos and durée revisited. Onirosigns, flashbacks, hallucinations. The time-image, the brain, and the mind. Screening: *Eyes Without a Face*, Franju, France/Italy, 1960
Reading: Powell, 108-200  
[Bogue, 165-196]

April 26
Topic: Faces and faciality
Lecture and discussion: The intensive face. The white wall/black hole system. Faces and emotions: expression versus embodiment. The parts versus the whole. Nietzsche’s eternal return. Anamorphosis, distortion, and unadulterated affect.
Screening: *Seconds*, Frankenheimer, USA, 1966

*Part 4 - Conclusions*

May 3 – *Second paper due*
Topic: Summing up and drawing conclusions
Lecture and discussion: Image, time, movement, and us.
Reading: Deleuze II, 262-280  
Powell, 201-209  
[Bogue, 197-202]

*Books for this course – available at MICA Bookstore*

*Required:*
**Recommended:**

**Course requirements:**

Students must attend all class sessions, complete all reading assignments in a timely way, and participate actively in class discussions.

In addition, each student must write two papers on topics to be announced in class:

- 5-page paper - due on March 8
- 10-page paper – due on May 3

*All written work must be typed and double spaced.*

Final grades will not be calculated according to a rigid formula, but will take account of all work during the course – your weekly papers, your journal, and class participation.

*Grading of written work will take account of language skills – grammar, spelling, punctuation, clarity – as well as knowledge of the material.*

**Attendance and Participation:**

Attendance will be taken. It is your responsibility to get to class on time. Unexcused absences and excessive lateness will result in a lower final grade. If you know you will be absent on a future date, let me know in advance. Absences will be excused only if you provide verification (documentation of a legitimate reason: illness, family emergency, etc.) as to why the class was missed. It is your responsibility to catch up with work missed due to absences, excused or otherwise. This includes all films that have been screened in class; if you miss a film, you must watch it on your own. (Get in touch with me if you aren’t certain how to obtain a film you need to see.) You should participate fully in class discussions, since part of your final grade will reflect class participation.

No late assignments will be accepted unless the lateness has been excused, and this requires verification (documentation of a legitimate reason: illness, family emergency, etc.) as to why the due date was missed.
Additional information

Academic integrity:
Academic integrity -- the pursuit of scholarly activity free from fraud and deception -- is an educational objective of this institution. Academic dishonesty includes, but is not limited to, cheating, plagiarism, fabrication of information or citations, facilitating acts of academic dishonesty by others, submitting work of another person or submitting work previously used without informing the instructor, and tampering with the academic work of other students. A student charged with academic dishonesty will be given oral or written notice of the charge by the instructor. If students believe they have been falsely accused, they should seek redress through informal discussions with the instructor, department head, dean, or campus executive officer. If the instructor believes the infraction is sufficiently serious to warrant the referral of the case to the Office of Conduct Standards, or if the instructor decides to give a final grade of F in the course because of the infraction, the student and faculty will be afforded formal due-process procedures.

Plagiarism

Plagiarism is using someone else’s words or ideas without acknowledgment. Submitting work containing plagiarism is grounds for failure of an assignment or failure of the course. Repeat offenses will be brought to the attention of the department chair. To be responsible when summarizing, paraphrasing, or quoting, include a citation like:

*** I read in yesterday’s New York Times that...
*** As Simone de Beauvoir famously asserts: “One is not born, but rather becomes, a woman” (p. 34).
*** My roommate Pete noticed that...
*** If it’s common knowledge and your own idea, you do not need quotations. The yellow of the Lance Armstrong bracelet suggests bravery.
Document your citations in a bibliography or “works cited” page at the end of your paper and follow standard guidelines such as MLA or Chicago manual style. Familiarize yourself with these guidelines in Diana Hacker’s *A Pocket Style Manual*, and always check with your instructor before turning in questionable work. You may also check on these and other language-related issues with one of the helpful tutors in the Writing Center, (410) 225-2418. The Writing Center has copies of the Hacker manual as well.

**ADA Compliance Statement**

The LRC recommends the following statement for use on course syllabi:

Learning Resource Center ADA Compliance Statement Any student who feels s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. Please contact the Learning Resource Center at 410-225-2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations. For additional information please refer to: [http://www.mica.edu/LRC](http://www.mica.edu/LRC)

**Health and Safety Compliance**

From the Office of Environmental Health and Safety (EHS)

It is the responsibility of faculty and students to practice health and safety guidelines relevant to their individual activities, processes, and to review MICA's Emergency Action Plan and attend EHS training. It is each faculty member's responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of these policies and procedures must be followed by all students and faculty. Most importantly, faculty are to act in accordance with all safety compliance, state and federal, as employees of this college and are expected to act as examples of how to create art in a way to minimize risk, and reduce harm to themselves and the environment. Faculty must identify, within each art making process, and require personal
protection equipment use, by each student for each class, when applicable. Students are required to purchase personal protection equipment appropriate to their major. Those students who do not have the proper personal protection equipment will not be permitted to attend class until safe measures and personal protection is in place.