

DC 273

Film Aesthetics: Time, Space, & Memory

Lecture: Thursday 1:30 – 4:45 pm (CDM 924)

Instructor: Andrew Stasiulis (office: CDM 408)

Email: astasiul@depaul.edu

Office Hours: Mondays- 10:00 am - 12:00 pm, Wednesdays- 10:00 am - 12:00 pm, Thursdays- 10am-12pm

Summary

In the haunting and enigmatic film essay *Sans Soleil*, director Chris Marker utilizes a passage from TS Eliot's poem "Ash Wednesday" to encapsulate the foundation of his personal cinematic explorations:

"Because I know that time is always time
And place is always and only place
And what is actual is actual for only one time
And only for one place."

For Marker, the apparatus of cinematic expression and humanity's ontological möbius strip swirl at the intersection of Time, Space, and Memory. Our course will follow in the footsteps of Eliot, Marker, and many other philosophers, thinkers, and filmmakers by exploring the various ways these three elements affect our conscious and subconscious engagement with cinematic works of art. In particular, we will seek to develop a more profound understanding of various aesthetic theories in the multiverse of Cinema. Practically speaking, it will be our goal to analyze the ways in which a diverse selection of filmmakers grapple with the elements of Time, Space, and Memory within their particular modes and styles of creation. Students will first work to define and identify various approaches to questions of Beauty (aesthetics) across a wide selection of films. Ultimately, students will develop a deeper understanding of individual and collective struggles with questions of being (Ontology) in relation to the cinematic experience.

Learning Goals

At the outcome of this course students will:

- * Define the concept of beauty (aesthetics) in the work of cinematic artists.
- * Recognize practical applications of aesthetic theories in the production of Cinematic Works.

- * Analyze the links between form and content in the process of generating meaning across a diverse range of practical methods.
- * Identify the importance of Time, Space, and Memory throughout the filmmaking process with particular emphasis on Narrative Organization, Mise-en-scene, and Direction.
- * Create a media project demonstrating the aesthetic concepts of Time, Space, and Memory.

Assignments

1. Weekly Responses - 40%
2. Final Project - 40%
3. Attendance and Participation - 20%

Course Documents

Weekly readings will be posted to D2L. It is the responsibility of each student to read and prepare questions and comments for class discussion each week. Failure to do so will result in a lower participation grade.

In Addition, various films will be posted online. These films are to be screened prior to class.

Week by Week Schedule

Week 1 - March 30th

Introduction of Course.

Definition of Terms.

Screening: *Night and Fog* (Alain Resnais 1956)

Week 2 - April 6th

Time.

Linear Duration.

The Movement Image and Classical considerations of Time.

Screening: *Devil in a Blue Dress* (Carl Franklin 1995)

Clockers (Spike Lee 1995)

Week 3 - April 13th

Space.

The problem of "The Real."

The Cinematic vs. Humanistic

Screening: *Taste of Cherry* (Abbas Kiarostami 1997)

The Comedy (Rick Alverson 2012)

Week 4 - April 20th

Memory.

Here, There, Then, and Now.

Screening: *Beau Travail* (Claire Denis 1999)

Vagabond (Agnes Varda 1985)

Week 5 - April 27th

Aesthetics of the Road.

Shorter Today, Longer Tomorrow.

Screening: *Meek's Cutoff* (Kelly Reichardt 2010)

Vanishing Point (Richard C. Sarafian 1971)

Week 6 - May 4th

Haunted Space.

The Body, the Soul, and the Uncanny in Horror Cinema.

Screening: *Ganja and Hess* (Bill Gunn 1973)

The Love Witch (Anna Biller 2016)

Week 7 - May 11th

Animating Memory.

Truth, Fiction, and the Powers of the False.

Screening: *Waltz With Bashir* (Ari Folman 2008)

Persepolis (Marjane Satrapi & Vincent Paronnaud 2007)

Week 8 - May 18th

History and Identity

Screening: *Orlando* (Sally Potter 1993)

Black Girl (Ousmane Sembene 1966)

Week 9 - May 25th

War is a Force that Gives US Meaning

Phenomena of the Combat Image

Screening: *Battleground* (William Wellman 1949)

Battle: Los Angeles (Jonathan Liebesman 2011)

Week 10 - June 1st

Architecture of the Mind

Screening: *Last Year at Marienbad* (Alain Resnais 1961)

Cameraperson (Kirsten Johnson 2016)

Attendance

Students are expected to attend each class and to remain for the duration.

Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for participation drops one-third after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course.

D2L

You will be using D2L extensively in this course. To log on, go to: <https://login.depaul.edu/cas/login?service=https://d2l.depaul.edu/d2l/orgtools/CAS/>

Default.aspx and enter using your campus connect logon and password. Once you are logged on, click on the course number link and you will find links to the syllabus, course outline, video lectures, discussion forums, weekly assignments, etc.

Changes to Syllabus

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders

once they complete the evaluation. Students complete the evaluation online in [CampusConnect](#).

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

Academic Policies

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the

[University Academic Calendar](#). Information on enrollment, withdrawal, grading and incompletes can be found at: cdm.depaul.edu/enrollment.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd. Phone number: (312)362-8002

Fax: (312)362-6544

TTY: (773)325.7296

Attendance: Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for participation drops one-third after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course.

Class Discussion: Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion.

Attitude: A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be

asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

Civil Discourse: DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be [Socially Responsible Leaders](#). It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

Cell Phones/On Call: If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.