

DEREE COLLEGE SYLLABUS FOR: PH 2016 PHILOSOPHY AND CINEMA**UK LEVEL 4
UK CREDITS: 15
US CREDITS: 3/0/3**

(Updated Fall 2022)

PREREQUISITES:

None

**CATALOG
DESCRIPTION:**

Introduction to philosophical perspectives about cinema and the cinematic experience. Overview of key philosophical ideas on the nature of cinema as art and entertainment, the role of emotion in our film experiences, and the ways in which films engage with philosophical ideas and arguments.

RATIONALE:

The course relies on contemporary philosophical ideas about cinema to provide a context for the study of films and our experience of this artistic medium. For more than a century, films have become one of the most dominant forms of expression and entertainment. Studying films from a philosophical perspective allows students to review this medium and experience in a rigorous manner that strengthens their understanding and hones their critical skills.

LEARNING OUTCOMES:

As a result of taking this course, the student should be able to:

1. Demonstrate an understanding of fundamental ideas in the philosophy of cinema
2. Explain how philosophy can discuss and frame questions relevant to film.
3. Develop a coherent position regarding cinema's ability to present philosophical issues.
4. Demonstrate knowledge of philosophical issues relevant to the medium and the reception of films

**METHOD OF TEACHING AND
LEARNING:**

In congruence with the learning and teaching strategy of the college, the following tools are used:

-Classes consist of lectures and class discussions.

-Film and video screenings

-Office Hours: Students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture material.

-Use of a Blackboard site, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.

ASSESSMENT:

Summative:

First Assessment: Term Paper (1,800-2,000 words)	40%
Final examination - Essay-type questions	60%

	<p>Formative:</p> <table border="1" data-bbox="570 170 1312 237"> <tr> <td data-bbox="570 170 1133 237">In-class exercises (Handouts of exercises), diagnostic tests</td> <td data-bbox="1133 170 1312 237">0%</td> </tr> </table> <p>The formative assessment aims to prepare students for the examinations and clarify issues through class discussion and analysis The first assessment tests Learning Outcomes 2 and 4 The final assessment tests Learning Outcomes 1 and 3</p> <p>The final grade for this module will not be determined through grade averaging. Students are required to resit any failed assessments.</p>	In-class exercises (Handouts of exercises), diagnostic tests	0%
In-class exercises (Handouts of exercises), diagnostic tests	0%		
<p>INDICATIVE READING:</p>	<p>REQUIRED READING: Carroll, Noël and Jinhee Choi eds. <i>Philosophy of Film and Motion Pictures: An Anthology</i>. Blackwell Publishing, Oxford, 2006</p> <p>RECOMMENDED READING: Carroll Noël, <i>The Philosophy of Horror or Paradoxes of the Heart</i>, Routledge, New York, 1990. Carroll, Noël, <i>A Philosophy of Mass Art</i>, Oxford University Press, New York, 1998. Carroll, Noel, Di Summa, Laura T., and Loht, Shawn (eds), The Palgrave Handbook of the Philosophy of Film and Motion Pictures, Palgrave Macmillan, 2019. Klevan, Andrew, <i>Aesthetic Evaluation and Film</i>, Manchester University Press, 2018. Livingston, Paisley and Plantinga, Carl (eds), <i>The Routledge Companion to Philosophy and Film</i>, Routledge, 2009. Sanders, Steven, (ed), <i>The Philosophy of Science Fiction Film</i>, University Press of Kentucky, Kentucky, 2008. Sinnerbrink, Robert, <i>Cinematic Ethics: Exploring Ethical Experience Through Film</i>, Routledge, 2016. Singer, Irving, <i>Three Philosophical Filmmakers: Hitchcock, Welles, Renoir</i>, The MIT Press, 2005. Thomson-Jones, Katherine, <i>Aesthetics & Film</i>, Continuum International: London; 2008 Wartenberg, Thomas and Curran, Angela, (eds), <i>The Philosophy of Film: Introductory Text and Readings</i>, Blackwell Publishing, Oxford, 2005. Warternberg, Thomas, <i>Thinking on Screen: Film as Philosophy</i>, Routledge, 2008. Yanal, Robert, "The Paradox of Suspense," <i>The British Journal of Aesthetics</i>, 36, 1996,: 146–158.</p>		
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>RECOMMENDED MATERIAL: The Kid, Charlie Chaplin, 1921 Psycho, Alfred Hitchcock, 1960 2001: A Space Odyssey, Stanley Kubrick, 1968</p>		
<p>COMMUNICATION REQUIREMENTS:</p>	<p>Writing skills using academic English</p>		
<p>SOFTWARE REQUIREMENTS:</p>	<p>Word</p>		

WWW RESOURCES:	www.imdb.com http://plato.stanford.edu/entries/film/ http://www.sensesofcinema.com/ http://www.film-philosophy.com
INDICATIVE CONTENT:	<ol style="list-style-type: none">1. introduction to the Philosophy of Cinema2. Cinema as a mass art: philosophical perspectives3. defending cinema as an art: medium essentialism4. The film artist5. Film and Emotion6. Film and Ethics7. Paradoxes of horror and suspense8. Philosophy of Science Fiction9. Film as philosophy / philosophy on film10. Philosophical Interpretations of film