

PHI 4884: PHILOSOPHY OF FILM

Spring 20202

Instructor: Dr. Elizabeth Scarbrough
Office: Department of Philosophy, DM 341C
Email: escarbro@fiu.edu
Website: <http://myweb.fiu.edu/escarbro>

Class location/time: PC 416, 6:25-9:05 pm
Office hours: W: 5-6:00pm & appointy
Phone: 305-348-2485¹
Sing-up for office hours: escarbro.appointy.com

Course Description:

This class is an introduction to the philosophy of film. The course is designed to provide you with a broad overview of **some** of the topics in the philosophy of film. This is not a film theory course, nor is it a film history or film studies course. Topics discussed include:

- What is film (ontological questions)?
- What is documentary film?
- Do films have narrators?
- Who is the author of a film?
- How can we respond emotionally to things in film we know are fake? (paradox of fiction)
- Why do we take pleasure in disgusting images? (
- How should we judge a film made by a moral monster? A film that glorifies Nazis?
- Can porn films be artworks?
- Can films make arguments?
- Can a film be philosophy?

You will be required to read one article and watch one movie per week. **Although there are no prerequisites for this course, previous coursework in philosophy will be extremely beneficial.** The articles assigned are not designed for introductory students.

Learning Objectives:

It is the objective of this course to acquaint the student with aesthetic theory both as a way of enriching the student's exchange with art as well as the broader culture. Your skills will be developed and tested in three ways:

- (1) **Reading Comprehension:** involves carefully, closely reading all the assigned texts;
- (2) **Philosophical Writing:** involves completing a variety of written assignments designed to teach you how good philosophical writing differs from other familiar types of writing;
- (3) **Class Discussion:** involves actively, respectfully engaging with your peers and instructor about philosophically complex, abstract theories that have implications for how we engage with motion pictures.

Success in this course requires you to prepare yourself for class discussion by reading critically, to defend your own views with reasons and arguments, and to give a good faith effort to develop your philosophical skills, both verbally and in writing.

Required Texts:

Carroll, Noel and Choi, Jinhee, ed. *Philosophy of Film and Motion Pictures: An Anthology* (Oxford: Blackwell Publishing, 2008).² All other written text will be placed on CANVAS (PDF) or can be retrieved electronically through our library.

You are also required to watch one movie a week. These movies can either be found on Kanopy (a streaming service through our library), or through our course reserves (3-hour lending period through the library). I expect you to watch the movie even if you have seen it before. Good movies, like good books, reward multiple viewings.

¹ Email is a much more effective form of communication than phone, but I prefer messages through CANVAS.

² This book is required and you must bring it to class.

Evaluation Criteria:

Attendance and Participation 10% (10 points): You are required to attend class sessions. Attendance includes being awake, alert, and prepared. If you miss more than 1 unexcused classes your participation grade will be lowered by 3 points (3%) per excessive absence. Participation is vital to your success in this class. You are being graded on the quality of your contribution to the class.

Weekly Journal Questions and Reflections 35% (35 points): Attendance includes being prepared with questions. You will be required to write in your on-line journal (on CANVAS). You must hand in 7 journals over the course of our semester. Each journal must have:

- (1) Brief explanation of the argument in the text (3 points)
- (2) A brief reflection on how the movie assigned does or does not relate to the author's argument (1 points)
- (3) 2 questions about the text (1 point)

Journal entries are turned in on CANVAS by the start of class and **can be handed in late with a 50% penalty**. These are designed to encourage class participation and are designed to help you write your papers. You only have to complete 7 journal entries to receive full credit. There is no journal in our first week. You may complete one extra for 5 points extra credit.

Leadership Project 10% (10 points): Each leadership project should have three parts:

- (1) A 2-minute (brief) explanation of a key concept from the text (3 points)
- (2) Two discussion questions for the class (3 points)
- (3) A class activity (3 points)

One point will be allocated for you to come to see me BEFORE presenting your project in class so I can give you feedback on it. Be creative! One way to satisfy all three parts of this assignment is to have a Kahoot (part 3) and make sure you discuss the key concepts in-between concepts (part 1), and supplement the Kahoot with a PowerPoint with two discussion questions. A sign up sheet for presentations will be passed around WEEK 1.

Reflection questions (2 points per question, 2 questions at a time, 3 times during the semester) (12%): Three times during the semester you will be given two questions on the material. You must answer these questions by the following Monday. This is in lieu of a midterm and/or final. Reflection 1 will be handed out Week 5, reflection 2 on Week 9, and reflection 3 Week 14. You will receive a grade of 2,1, or 0 for answers on these reflection questions.

Two short papers 30% (15% each) (30 points): You must complete two short papers. The papers should have an introduction (with thesis statement), exegesis, argument, and conclusion. If you are having trouble coming up with a thesis statement, please come see me in office hours. You must complete one paper by MARCH 9th of our course (between weeks 8 and 9) This paper should be 5-7 pages in length (approx. 2500 words). Your second paper will be due the Monday of finals week. You have two options for the final paper: you may choose a new topic and write a new 2500 word paper OR you can turn your original paper into a longer term paper (15 pages). In order to choose the longer paper, you must meet with me via appointment by the 11th week of class and get approval. These papers will be turned in via Turn-It-In, a link to which can be found on your CANVAS page. With special permission from me, I would also allow a video essay for either / both of these papers. Plagiarized papers (or parts of paper) will receive a 0 for that assignment.

Final paper presentation 3% (3 points): For our final class during finals week, you must send me 1 slide powerpoint the night before our scheduled exam time. You will have 1-2 minutes to present your final paper project to the class.

- Grading Scale:** A = 93-100%, A- = 90-92%, B+ = 87-89%, B = 83-86%, B- = 80-82%, C+ = 77-79%, C = 73-76%, C- = 70-72%, D+ = 67-69%, D = 63-66%, D- = 60-62%, E = 59% and below
- Late policy:** Your leadership project and final paper may not be handed in late. Your reflection questions and first paper may be handed in late for a penalty of -.5 per day (or part of the day) late. Your journals may be handed in late at a 50% penalty (so any late journal can get a maximum of 2.5 points).
- Missed Classes:** You can miss 1 class without penalty. If you miss a class, it is your responsibility to obtain lecture notes from another student. After 1 unexcused absence, your score will go down -3 pts (3%) per unexcused absence.
- Class Etiquette:** I expect you not to disrupt me, or other students, during class. If you are disruptive, I will ask you to leave the class. Disruptions may include (but are not limited to) texting on your phone, surfing the internet, talking with other students (not about course material), reading the paper, watching videos, doing work for other classes, etc. Disruptions will lower your participation grade. Additionally, I expect you to treat other students (and their opinions) with respect. *You may not record the lecture (or any of my actions in class) without prior consent.*
- Academic Misconduct:** Academic misconduct includes cheating, plagiarism, and unauthorized collaboration with other students on assignments. *Academic dishonesty disadvantages honest students, and is clearly unfair to hardworking students. Instructors have a duty, therefore, to protect honest students, and to insure that they are not disadvantaged by dishonest students.* For more information, see FIU's Academic Misconduct policy (Section 2.44). There are serious consequences for academic misconduct, including suspension and expulsion from the university. **All students suspected of plagiarism will be reported to the Office of Academic Misconduct and receive a "0" on their assignment.**
- Safe Zone Statement:** I am part of the Safe Zone Ally community here at FIU. This means I am part of a network of trained FIU faculty/staff/students who are available to listen and support you in a safe and confidential manner. As a Safe Zone Ally, I can help connect you with resources on campus to address problems you may face that interfere with your academic and social success on campus as it relates to issues surrounding sexual orientation/gender identity. My goal is to help you be successful and to maintain a safe and equitable campus.
- Commitment to Disability Access:** It is my moral and legal obligation to provide students with disabilities accommodations to help them succeed in my classroom. I take this responsibility seriously. You need not disclose to me your disability, but I can work with you to provide accommodations to help you succeed. You may also choose to work with the Disability Resource Center. The Disability Resource Center collaborates with faculty to provide inclusive learning environments. More information may be found at the DRC's website: drc.fiu.edu.

SCHEDULE OF READINGS AND ASSIGNMENTS

*All readings must be completed by the date they are listed in the syllabus.

**I reserve the right to change/adjust this schedule. Changes will be announced in class.

WEEK 1: Introduction (1/8)

Discussion on how to watch a movie.

Film:

F for Fake (Welles, 1975) - Kanopy (we will watch together)

WEEK 2: What is Film? (1/15)

Readings:³

-Introduction Section II (text)

-Carroll “Defining the Moving Image” (text)

Film:

The Story of Film: *Birth of the Cinema* (Cousins, 2011)- Kanopy

Required You-tube:

Wayang Kulit: <https://www.youtube.com/watch?v=pfydro4X2t0>

WEEK 3: Documentary (1/22)⁴

Readings:⁵

-Introduction Section III (text)

-Carroll, “Fiction, Non-Fiction, and the Film of Presumptive Assertion: A Conceptual Analysis” (text)

Film:

The Act of Killing (Oppenheimer, 2012)– Streaming Online through our library (<https://filmplatform-net.ezproxy.fiu.edu/product/the-act-of-killing-2/>) AmazonPrime, On Reserve (5th floor library, DVD, several copies),

You-tube:

Lumiere Bro.: <https://www.youtube.com/watch?v=1dgLEDdFddk>
<https://www.youtube.com/watch?v=4nj0vEO4Q6s>

Recommended:

I am Not Your Negro (Peck, 2016)

Paris is Burning (Livingston, 1990)

The Thin Blue Line (Morris, 1998)

Cave of Forgotten Dreams (Herzog, 2010)

The Up Series (Apted, 1964-2012)

WEEK 4: Film Narrative / Narration (1/29)

Readings:⁶

-Introduction Section IV (text)

-Currie, “Unreliability Reconfigured: Narrative in Literature and Film” (text)

Film:

Rashomon (Kurosawa, 1950) – Kanopy

WEEK 5: Cinematic Authorship (2/5)

Readings:

Livingston, “Cinematic Authorship” (text)

Film:

8 ½ (Fellini, 1963) – Kanopy

³ Supplemental reading: Langer (in your text)

⁴ Easter Egg: If you email me (escarbro.fiu.edu) (a) the name of your favorite documentary (b) a brief 50-150 word description of why it is your favorite and (c) permission to place this on my blog (with your name or anonymously) I will give you +.5 extra credit. This must be done by class on Wednesday.

⁵ Supplemental reading: Remes, “Motion(less) Pictures: The Cinema of Stasis” BJA July 2012 Vol 52 Issue 3 (look up in library)

⁶ Supplemental reading: Wilson (in your text)

WEEK 6: Emotions and Film: Playing make-believe (2/12)

Readings:⁷ Introduction, Section V (text)

Walton, "Fearing Fictions" (text)

Film:

Dogtooth (Lanthimos, 2011) – Kanopy

In class: WORLD OF TOMORROW (Hertzfeldt, 2015)

Recommended:

A Letter to Momo (Okiura, 2011)

Delicatessen (Jeunet, Caro 1991)

Akira, (Otomo, 1988)

Timecrimes (Vigalondo, 2007)

World on a Wire (Fassbinder, 1973)

Fantastic Planet (Laloux, 1973)

WEEK 7: Emotions and Film: Empathy (2/19)

Reading:⁸

Neill, "Empathy and Film Fiction" (text)

Film:

Au Hasard Balthazar (Bresson, 1966) - Kanopy

******SPRING BREAK – NO CLASS FEBRUARY 26th******

WEEK 8: Emotions and Film: Identification (3/4)⁹

Reading:¹⁰

Gaut, "Identification and Emotion in Narrative Film" (text)

Film:

Do the Right Thing (Spike Lee, 1989) – Course Reserves & Library Streaming

Recommended:

Moonlight (Jenkins, 2016)

WEEK 9: Horror (3/11)

Readings:¹¹

(1) Carroll, "Why Horror?" (PDF)

Movie:

The Host / Gwoemul (Joon-ho Bong, 2006) – Course Reserves/Personal DVD

WEEK 10: NO CLASS (3/18)

WEEK 11: Horror (3/25)

*If you'd like to work on PAPER 1 to turn it into a 15 page paper, you must come talk to me during WEEK 11. Schedule an appointment here: escarbro.appointy.com

Reading:

Strohl "Horror and Hedonic Ambivalence"

Journal of Aesthetics & Art Criticism

Spring 2012, Vol. 70, Issue 2

(find this through our library)

Movie:

A Girl Walks Home Alone at Night (Amirpour, 2014) - Kanopy

⁷ Supplemental reading: Carroll "Film, Emotion and Genre" (in your text)

⁸ Supplemental reading: Knight "In Fictional Shoes" (in your text)

⁹ Easter Egg: If you email me (escarbro.fiu.edu) (a) the name of the movie that made you the most emotional (b) a brief 50-150 word description of why it made you so emotional (and what emotion: pity, anger, envy, empathy) (c) permission to place this on my blog (with your name or anonymously) I will give you +.5 extra credit. This must be done by class on Wednesday.

¹⁰ Supplemental reading: Johnson and Dyck, "Appreciating Bad Art" The Journal of Value Inquiry 51 (find in our library)

¹¹ Several supplemental readings are available on CANVAS

WEEK 12: Film and Ethics (4/1)

Reading:

Article: Devereaux, "Beauty and Evil: The Case of Leni Riefenstahl's *Triumph of the Will*" (text)

Movie:

Triumph of the Will (Riefenstahl, 1935) – Online: <https://www.youtube.com/watch?v=HVCUsKkXq3Y>
(Only watch the first 20 minutes)

Triumph of the Will and the Cinematic Language of Propaganda (Dan Olsen, 2017):

https://www.youtube.com/watch?v=j11Qom1Z_D7w (20 minutes)

Recommended:

Au Revoir Les Enfants (Malle, 1987)

WEEK 13: Film and Ethics: The Case Against Pornography (4/8)

Please see my attached "Potentially Offensive Material" warning attached to the end of this syllabus. If explicit (though academic) discussions of sex, or unfamiliar and disturbing sexual practices, inhibit your learning, then you should reconsider whether this is a good course for you.

Reading:

Vadas, "A First Look at the Pornography/Civil Rights Ordinance: Could Pornography Be the Subordination of Women?" (text)

Required Movie:

The Handmaiden (Park Chan-wook, 2016) - course reserves

Suggested Movies (from most explicit to least explicit):

In The Realm of the Senses (Oshima, 1976) – Kanopy

Nymphomaniac (Von Trier, 2013 *5 hours long) - course reserves

WEEK 14: Film and Philosophy (4/15)

Article: Intro to Part VIII (text)

Article: Hanson, "Minerva in the Movies: Relations Between Philosophy and Film" (text)

Film: *The Seventh Seal* (Bergman, 1957) – Kanopy

WEEK 15: FINAL EXAM PERIOD

You will be required to present your final paper to your classmates. You must send me 1 powerpoint slide the night before our final exam. See assignment instructions.

***Your final paper is due MIDNIGHT THE DAY OUR FINAL EXAM IS SCHEDULED.** I will give you a rubric score and brief comments UNLESS you write "FULL COMMENTS" on your paper and then I will include full comments.

SOME IDEAS FOR PAPERS OUTSIDE REGULAR COURSE READING

-Prinz and Brabandt, "Why Do Porn Films Suck?" (PDF)¹²

- Bartel, "It's Just a Story": Pornography, Desire, and the Ethics of Fictive Imagining"¹³

-Remes, "Motion(less) Pictures: The Cinema of Stasis" BJA July 2012 Vol 52 Issue 3¹⁴

-Johnson and Dyck, "Appreciating Bad Art" The Journal of Value Inquiry 51¹⁵

- Wartenberg, "Beyond Mere Illustration: How Films Can Be Philosophy" (https://www.philosophie.uni-muenchen.de/lehreinheiten/philosophie_4/personen/bratu/diss_cb/wartenberg.pdf)

¹² *Dirty Diaries* (Various Directors, 2009)* - Kanopy. This article mentions *Dirty Diaries* (2009) as a successful art porn film. If you want to write on this article, you should watch *Dirty Diaries*, which is pornographic. Otherwise do not choose this topic.

¹³ "It's Just a Story": Pornography, Desire, and the Ethics of Fictive Imagining", co-authored with Anna Cremaldi, *British Journal of Aesthetics* 58 (2018): 37-50.

¹⁴ This article should be paired with some flicker films.

¹⁵ This article can be paired with *The Room*.

Philosophy of Film Potentially Offensive Materials¹⁶

There will be a unit on pornography in this class. You will not be required to read or watch anything pornographic, although we will be discussing pornographic material. The purpose discussing such materials (in this class) is to educate ourselves about their content and potential effects, so that we can intelligently debate the moral, political, artistic, and philosophical issues they raise.

There are three primary rules that we need to observe when we view or share potentially offensive, shocking, and sexually graphic materials. First, *the reason for viewing them should be evident or explained* (for example, the image may illustrate or provide an example of a practice that we are discussing). Second, *viewers should be warned of potentially disturbing materials* so they can decide whether to view them and how much. Third, *we cannot share illegal (or questionably legal) materials*. We have a constitutionally protected right, as adults, to view and discuss "adult" materials and practices, and in this class, we will exercise this right in a responsible way.

Also, because of the topics in this course, we need to be aware of and observe legal and university policies on sexual harassment. So while we will be discussing pornography, we should be able to do this for educational purposes without engaging in sexually predatory behaviors (unwanted and persistent sexual requests or contact) and without creating a hostile work or learning environment. If explicit (though academic) discussions of sex, or unfamiliar and disturbing sexual practices, inhibit your learning, then you should reconsider whether this is a good course for you.

I welcome suggestions about how to meet the educational goals of the course while observing the basic rules of civil discourse, as well as all relevant university and legal policies. Please engage your classmates respectfully, even if you disagree strongly with their views, and also please do not forward any messages or presentation materials posted on this website to people outside the class without the permission of the author of those messages or materials. Additionally, no recordings can be made without the express consent of both the professor and the student presenter.

These course policies are intended to enable us to pursue the course materials and topics for educational purposes, without embarrassment and with due respect for our rights as citizens and students.

¹⁶ Adapted from Dr. Laurie Shrage's policy for "Philosophy of Love and Sex."

PHILOSOPHY OF FILM

More information on assignments

ASSIGNMENT NAME: **WEEKLY JOURNALS**

ASSIGNMENT DUE DATE: 7 journals, each due before class

WHERE TO HAND IN THE ASSIGNMENT: Journal can be found on CANVAS

ASSIGNMENT GOAL: The point of these journal entries is to get you to engage with the text before we have our discussion in class. The journals should also help you brainstorm topics for your midterm and final papers.

ASSIGNMENT INSTRUCTIONS:

- You must complete 7 journal entries in this 15-week semester. There is no opportunity to complete a journal entry our first week so this leaves you with 14 possibilities for journal entries.
- Your journal entries **MUST** be handed in before class the day we discuss the reading. **Late journals accepted with a 50% penalty.**
- Each journal entry should contain three essential parts: a description of the argument in your text (or what I will refer to as a rehearsal of the argument), how the argument could be applied to our movie, and two questions about the text.
 - You should aim at writing more than 250 words about the article for each of your journal entries. This is about half a page single spaced.
 - Relate a theme of the paper to the assigned movie (150 words or more).
 - Your question may ask clarifying questions about the text but they should not be questions that are easily answerable (e.g., “What does the world ‘ontological’ mean?”). I would prefer you ask questions about the theories the text provides (e.g., “Would the philosopher’s account imply X?”) One way to come up with questions is to try to apply our reading to the movie I have assigned you for class.

HOW THIS ASSIGNMENT WILL BE GRADED:

The assignment is worth 5 points.

3 points: Rehearsal of the argument

1 points: Relate article to movie

1 point: questions

-1 point taken off for missed citations **PER CITATION** (this includes citations which do not give me page numbers). Please use in-text citations using MLA style (help here:

<https://owl.english.purdue.edu/owl/resource/747/01/>)

WHAT FEEDBACK WILL YOU RECEIVE FROM ME:

Every week I will give you written feedback on your journals. I will try to answer the questions you write. At the very minimum, you will receive a “Well done!” from me. Where you have points taken off, I will justify why you lost points in my comments.

ASSIGNMENT NAME: ATTENDANCE AND PARTICIPATION

ASSIGNMENT DUE DATE: 10 points, 10% of your grade

WHERE TO HAND IN THE ASSIGNMENT: You do not need to hand in anything.

ASSIGNMENT GOAL: You are required to attend class sessions. Attendance includes being awake, alert, and prepared. If you miss more than 1 unexcused classes your participation grade will be lowered by 3 points (3%) per excessive absence. Participation is vital to your success in this class. You are being graded on the quality of your contribution to the class.

ASSIGNMENT INSTRUCTIONS:

*Remember that your grade will receive -3 for every non-excused absence over one absence.

A (9-10) Exemplary: Has missed 1 or fewer classes AND *always contributes* to the discussion BY raising thoughtful questions, bringing up relevant issues or examples, builds on classmates' ideas, synthesizes readings, expands the class' perspective, is an active member in group work activities AND treats fellow classmates with respect. "You can disagree without being disagreeable."

B (8) Competent: Has missed 1 or fewer classes AND *sometimes contributes* to the discussion AND is an active member in group work activities AND treats fellow classmates with respect. "You can disagree without being disagreeable."

C (7) Developing: Has missed 1 or fewer classes AND *rarely contributes* to discussion AND participates in group work but *is often the student who is unprepared* AND treats fellow classmates with respect. "You can disagree without being disagreeable."

D (0-6) Not satisfactory: Has missed too many classes to receive a grade in participation OR attends class but never contributes to the discussion OR attends class but is disruptive and/or takes away from class discussion.

HOW THIS ASSIGNMENT WILL BE GRADED:

The assignment is worth 10 points. I will be happy to update you as to your current participation grade at any point during the class.

WHAT FEEDBACK WILL YOU RECEIVE FROM ME:

You will not receive feedback from me on participation unless you make an appointment with me and ask about your participation score (and how you can improve it).

ASSIGNMENT NAME: LEADERSHIP PROJECT

ASSIGNMENT DUE DATE: 10 points

WHERE TO HAND IN THE ASSIGNMENT: I will hand out a sign-up sheet the first week of class. You will sign up for presentation EITHER WEEK1 or WEEK2. It is your responsibility to sign up for a presentation. There will be a folder for you to submit your “artifact” on CANVAS.

ASSIGNMENT GOAL: Learning goal: To synthesize written and visual material and present it in a fun, educational manner. Assignment goal: To engage your fellow classmates in discussion.

ASSIGNMENT INSTRUCTIONS:

You will sign up for a presentation.

The goal of the assignment is to engage your fellow classmates in a discussion about the required reading as it applies to the film assigned for the week. You can do this in any number of way: a game, a quiz, a set of discussion question, an activity. A good website to brainstorm activities can be found here: http://www.queensu.ca/teachingandlearning/modules/active/12_exmples_of_active_learning_activities.html

The one thing you cannot do is READ FROM A POWERPOINT SLIDE. The goal of this assignment is to get your fellow students TALKING and THINKING. You do not have to present the article or explain it. Your goal is to apply the knowledge gained from the article.

HOW THIS ASSIGNMENT WILL BE GRADED:

The assignment is worth 10 points:

- (1) A 2-minute (brief) explanation of a key concept from the text (3 points)
- (2) Two discussion questions for the class (3 points)
- (3) A class activity (3 points)

One point of this assignment is reserved for you coming to talk to me about this assignment ahead of time!

WHAT FEEDBACK WILL YOU RECEIVE FROM ME:

I will write you a quick statement justifying my grade on our CANVAS site where you hand in your “artifact.” The artifact is either your quiz, PowerPoint, series of discussion questions, etc. You must hand in an artifact to be graded on this assignment.

ASSIGNMENT NAME: REFLECTION QUESTIONS

ASSIGNMENT DUE DATE: 2 points per question, 2 questions at a time, 3 times during the semester

WHERE TO HAND IN THE ASSIGNMENT: CANVAS

ASSIGNMENT GOAL: To demonstrate understanding of our philosophical texts.

ASSIGNMENT INSTRUCTIONS:

Three times during the semester you will be given two questions on the material. You must answer these questions by the following Monday. This is in lieu of a midterm and/or final. Reflection 1 will be handed out Week 5, reflection 2 on Week 9, and reflection 3 Week 14. You will receive a grade of 2,1, or 0 for answers on these reflection questions.

You will find a document on CANVAS with some questions I have asked in past classes (for reference). Your weekly "Questions for Reflection" will also be helpful here.

HOW THIS ASSIGNMENT WILL BE GRADED:

You will receive a grade of 2,1, or 0 for answers on these reflection questions.

WHAT FEEDBACK WILL YOU RECEIVE FROM ME:

I will write some comments for those questions you do not receive full credit on.

ASSIGNMENT NAME: PAPERS

ASSIGNMENT DUE DATE: 15 points each, 30 points total

WHERE TO HAND IN THE ASSIGNMENT: CANVAS (through a link to TURNITIN)

ASSIGNMENT GOAL: To write a persuasive essay arguing for one philosophical position over another.

ASSIGNMENT INSTRUCTIONS:

You must complete two short papers. The papers should have an introduction (with thesis statement), exegesis, argument, and conclusion. If you are having trouble coming up with a thesis statement, please come see me in office hours. You must complete one paper by MARCH 20th of our course (or before). This paper should be 5-7 pages in length (approx. 2500 words). Your second paper will be due finals week. You have two options for the final paper: you may choose a new topic and write a new 2500 word paper OR you can turn your original paper into a longer term paper (15 pages). In order to choose the longer paper, you must meet with me via appointment by the 11th week of class and get approval.

If this is your first philosophy class, I strongly advise you come see me with an outline and we can walk through your paper before you submit it. Please make an appointment here: escarbro.appointy.com

General help on writing philosophy papers can be found here: <http://myweb.fiu.edu/escarbro/tips-for-writing-a-philosophy-paper/>

Help on writing an introduction can be found here: <http://myweb.fiu.edu/escarbro/wp-content/uploads/sites/427/2016/10/TEMPLATE-FOR-YOUR-FIRST-PAPER-INTRODUCTIONS.pdf>

HOW THIS ASSIGNMENT WILL BE GRADED:

Plagiarized papers (or parts of paper) will receive a 0 for that assignment.

Missed citations will be marked off at (up to) -1 per citation! When in doubt, over-cite, don't under cite! A brief guide to citations can be found here: http://myweb.fiu.edu/escarbro/wp-content/uploads/sites/427/2016/10/citing_and_plagiarism_pwc.pdf

WHAT FEEDBACK WILL YOU RECEIVE FROM ME:

On your first paper, I will give you a rubric score and I will give you in-text comments on your language and clarity. I will also give you audio comments. In order to access this feedback you MUST go to TURNITIN. If you are having a hard time accessing your feedback, come to office hours with your computer OR ask a fellow classmate.

PRESENTATION SIGN UP SHEET

WEEK 2: What is film? (Ontology)

1. Introduction to Section II
2. Carroll “Defining the Moving Image”
3. Supplemental: Langer “A Note on the Film”

WEEK 3: Documentary & Non-Fiction Film

1. Introduction to Section III
2. Carroll “Fiction, Non-Fiction, and the Film of Presumptive Assertion”
3. Supplemental (on more experimental film): Remes, “Motion(less) Pictures: The Cinema of Stasis” BJA July 2012 Vol 52 Issue 3¹⁷

WEEK 4: Film Narrative

1. Introduction to Section IV
2. Currie “Unreliability Refigured”
3. Supplemental: Wilson “Le Grand Imagier Steps Out: The Primitive Basis of Film Narration”

WEEK 5: Cinematic Authorship

1. Livingston “Cinematic Authorship”
2. Supplemental: Introduction to Part VI

WEEK 6: Emotions in Film 1

1. Introduction to section V
2. Walton “Fearing Fictions”
3. Supplemental: Carroll, “Film, Emotion, and Genre”

WEEK 7: Emotions in Film 2

1. Neill, “Empathy and Film Fiction”
2. Supplemental: Knight, “In Fictional Shoes: Mental Simulation and Fiction”

--SPRING BREAK--

WEEK 8: Emotions in Film & Why we like bad films

1. Gaut “Identification and Emotions in Narrative Film”
2. Supplemental: Johnson and Dyck, “Appreciating Bad Art” *The Journal of Value Inquiry* 51¹⁸

WEEK 9: Horror 1

1. Carroll, “Why Horror”?
2. Supplemental: Freeland, “Art Dread”

NO CLASS WEEK 10

WEEK 11: Horror 2

1. Strohl “Horror and Hedonic Ambivalence”
2. Supplemental: Gaut, “Paradox of Horror”

¹⁷ This article should be paired with some flicker films.

¹⁸ This article can be paired with *The Room*.

WEEK 12: Film and Ethics (Ethical Criticism of Film) 1

1. Introduction to section VII
2. Devereaux, “Beauty and Evil”
3. Supplemental: Kupper “Film Criticism and Virtue Theory”

WEEK 13: Film and Ethics (Porn) 2

1. Vadas “A First Look at the Pyrography / Civil Rights Ordinance”
2. Supplemental: Prinz and Brabandt, “Why Do Porn Films Suck?” (PDF)¹⁹
3. Supplemental: Bartel, “It’s Just a Story’: Pornography, Desire, and the Ethics of Fictive Imagining”²⁰

WEEK 14: Can Film Be Philosophy?

1. Introduction to Part VIII
2. Hanson, “Minerva in the Movies”
3. Supplemental: Wartenberg, “Beyond Mere Illustration: How Films Can Be Philosophy” – 1st half
4. Supplemental: Wartenberg, “Beyond Mere Illustration: How Films Can Be Philosophy” – 2nd half

¹⁹ *Dirty Diaries* (Various Directors, 2009)* - Kanopy. This article mentions *Dirty Diaries* (2009) as a successful art porn film. If you want to write on this article, you should watch *Dirty Diaries*, which is pornographic. Otherwise do not choose this topic.

²⁰ “It’s Just a Story’: Pornography, Desire, and the Ethics of Fictive Imagining”, co-authored with Anna Cremaldi, *British Journal of Aesthetics* 58 (2018): 37-50.