New Course Request

Indiana University

IN Campus

Check Appropriate Boxes: Undergraduate credit [x] Graduate credit [ ] Professional credit [ ]

1. School/Division Liberal Arts
2. Academic Subject Code PHIL

3. Course Number 2355
   (must be cleared with University Enrollment Services)

4. Instructor

5. Course Title Philosophy and Film
   Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring/09

7. Credit Hours: Fixed at 3 or Variable from ________ to ________

8. Is this course to be graded S-F (only)? Yes [x] No [ ]

9. Is variable title approval being requested? Yes [x] No [ ]

10. Course description (not to exceed 50 words) for Bulletin publication: Philosophic Topics, themes and issues raised by and in film, special emphasis on viewing film as a visual text with philosophical import.

11. Lecture Contact Hours: Fixed at ________ or Variable from ________ to ________

12. Non-Lecture Contact Hours: Fixed at ________ or Variable from ________ to ________

13. Estimated enrollment: ________ of which ________ percent are expected to be graduate students.

14. Frequency of scheduling: [ ] 1/yr [ ] 2/yr [x] 3/yr Will this course be required for majors?

15. Justification for new course: Repeatedly my course in this important field, no overlap with any other philosophy course.

16. Are the necessary reading materials currently available in the appropriate library? [ ] Yes [x] No

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

Department Chairman/Division Director

Date 5-13-08

Approved by:

Dean

Date 5-13-08

Dean of Graduate School (when required)

Date

Chancellor/Vice-President

Date

University Enrollment Services

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
The unexamined life is not worth living. - Socrates

Image and Reality in Philosophy and Film
Dr. Greg Keller

Office: CA 333A; Phone: (o) 278.5738 (h) 704.1434; Office hours: Mon. 3:00-4:15 & by appointment;
Email: Please use Oncourse; Questions requiring immediate attention - use jkeller@jupui.edu or call home number; Check Oncourse regularly for information/updates

What is real? What is really real? Does it even make sense to speak of the real or to multiply terms concerning reality (the "really real")? On the other hand, might image or appearance be all there is?
Can appearance be deceiving? How? Why? If so, what are we deceived about? How do our images of ourselves, of others, and of the world in which we live affect how we live and think? How does a media that depends entirely on image (such as film) play into our sense of reality and our concerns about image or appearance? Questions such as these will form the core of our investigations this semester.
We will read philosophy in relation to film issues, and we will screen and discuss films asking, in relation to those films, about the relation between image and reality (and about the practices and themes mentioned below). We will address our questions relying both on the historic philosophical issue concerning appearance and reality as well as on contemporary interrogations of film from a philosophic perspective.

We will be looking at our films in the context of certain practices and certain themes, which will guide our thinking, discussing, and writing this semester.

The practices are:
Method(s) used; Logic(s) of a film or approach; Arguments/Rhetoric; Topics/Themes privileged or valorized; Context and Claims/Counterclaims; Presence/Absence of Themes; attempts at Formation, Reformation, or Transformation of viewer

The themes are:
Image; Reality; Practices; Dialogue/Interaction; Freedom/Oppression; Power Relations, Games of Truth, and Practices of the Self (themes from Foucault); Presence, Absence, and Otherness; Subjectivity (and the relations between subject and object); Problematisations; Language and Image; Thinking/Feeling; Being/Nonbeing

Although there are many themes and ideas contained in the films and readings for the semester, we will primarily address the practices and themes listed above. Please note that 'Themes' appears as a category within 'Practices' and that 'Practices' appears within 'Themes'. Your presentations and writing for the semester should focus on the given list of practices and themes, and on ways in which those practices and themes interact and overlap.

Philosophy is a conversation, which, as David Tracy writes, "...is a game with some hard rules: say only what you mean; say it as accurately as you can; listen to and respect what the other says, however different or other; be willing to correct or defend your opinions if challenged by the conversation partner; be willing to argue if necessary, to confront if demanded, to endure necessary conflict, to change your mind if the evidence suggests it." Plurality and Ambiguity (U. of Chicago Press, 1987 p. 19). We will be engaged in that conversation this semester around questions of film/video presentation in relation to image and reality within a philosophic perspective.

Required texts:
Choi, Jinhee and Noel Carroll, editors. Philosophy of Film and Motion Pictures. Oxford: Blackwell. (POFaMP)

Objectives of course:
1. Our primary objective is to approach philosophically or critically the topics and concerns of this course. This may be a new approach for some of us while for others it will be more familiar. For all of us, however, it means seeing, hearing, feeling, and thinking in new ways about what passes for "common

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sense" (what we take to be obviously true), as well as about whatever concepts we already have about film, philosophy, image and reality.

2. Objective one requires, secondly, that we learn to think like philosophers (or more adequately do so). This means that we seek to understand what we, others in class, and our texts and films present as real and what passes as image, even when these two seem confused (or confusing). We need in this regard to sharpen our philosophic imagination as well as our thinking and our ability to articulate what we think. 3. As a learning community, we need some "regulative ideals" to guide our thinking, studying, and questioning processes throughout the semester. A third key objective, then, surrounds us as we read and work and think and question and do all the things we do in class and out of it. The third objective is to form an inclusive learning community. This aim relates directly to our concepts and practices in relation to 'otherness'. Our work together throughout the semester not only aims for individual understanding but also points toward assisting one another in learning and toward raising legitimate questions together about the ideas presented in class -- by the instructor, by the authors we read and films we discuss, and by the diverse members of our learning community. It involves intensive listening and honesty; sincere engagement in dialogue; and a willingness to face courageously our differences, our questions, and our uncertainties.

4. A fourth objective involves an advanced assessment of some basic ideas authors, texts, and arguments in the history of philosophy as well as the aspects of film we will be addressing. We will accomplish this objective by reading, watching, thinking about, analyzing, and discussing the course texts/films.

5. We also will focus on: Intellectual Depth, Breadth, and Adaptiveness; Critical Thinking; Understanding Society and Culture; and Core Communication and Quantitative Skills (all aspects of the IUPUI Principles of Undergraduate Learning (PULs); for a detailed description of the PULs, see http://imir.iupui.edu/IUPUIfolio/teach/teach_pul.htm). Our reading, discussions, class presentations, and lectures will lend themselves to increased intellectual depth, breadth, and adaptiveness; critical thinking; and communication skills. Our semester focus on philosophy and film will further enhance our joint understanding of society and culture. Objectives (1) and (2) above especially address the first two PULs mentioned above; objective (4) addresses the PUL listed third; the fourth PUL listed above will be addressed through our various forms of participation and assessment for the semester.

Grading Requirements:
Your grade for this course will depend upon the following: overall active class participation (20%), one response paper each for five of our six films (20% - 4% each), two essays on the films and philosophical ideas presented and discussed in class (50% overall - 25% each), and a group presentation on one of our films (10%). Some of the reading for this semester will be difficult. You need to be present in class every day to gain a full understanding of the material and to play an active role in our mutual learning.

Assessment will focus primarily on the learning objectives listed above. Primarily you will be asked to think about the material we discuss and to be actively involved in discussion and learning. The emphasis lies entirely on learning to think about the material presented in critical, that is, in philosophical ways.

Participation involves, first of all, presence, both physical and mental. If you are not here, you cannot participate and everyone loses -- you lose the benefits of class lecture and discussion and we lose the benefit of your insights and questions. You are to arrive promptly, no later than the scheduled class time. I will take attendance. Regular attendance alone (i.e., few, if any, unexcused absences) will result in a 70% participation grade. This grade will be reduced, at my discretion, by any of the following: consistent lateness or leaving before class is dismissed, working on anything other than philosophy and film during our meeting times, reading newspapers, writing letters, updating your calendar or working on a PDA (not for this class), or disruptive behavior of any kind. The second part of your participation grade (above the 70%) comes from verbal involvement, in terms of both the value and the number of comments or questions offered. I will help maintain order in the class discussion, and you can help by thinking.

Rationality is ... the discipline of subjecting one's choices—of actions as well as objectives, values and priorities—to reasoned scrutiny. — Amartya Sen
before you speak and by listening carefully, and critically, to me and to other students. The second part of your participation grade (above the 70%) comes from verbal involvement, in terms of the value and number of comments you make or questions you raise.

You will write a 300-500 word response paper about each of five of our films. In the response papers you are present a critical assessment of the film. You are to post your response paper to the appropriate Oncourse Forum by the due date (one week after the film is shown) so that it is available to us all. I highly recommend that you read one another’s papers. I also suggest that you begin thinking about your response paper while viewing the film and engaging in class discussion, so that you can have time to formulate a well-crafted essay.

In the two essays on our films and readings (1500-2100 words each) you will discuss the films we have seen in light of the class texts and in light of the practices and themes mentioned above (you may focus on the same practices or themes throughout or choose different ones in relation to each essay). These papers will be your major writing for the semester and thus require serious and sustained effort on your part. I highly recommend that you share your work with others in the group to receive their feedback and critical assessment of your papers before you hand them in. Papers are to be double-spaced, handed in (as a paper copy) on the assigned class day and placed in the “Forum” section of Oncourse for the specific philosopher you are addressing prior to the beginning of class that day either as Word documents (.doc, not Word 2007/.docx) or in rich text format (.rtf). Essay guidelines are here.

You are required to send your papers to www.turnitin.com in order to receive their “Originality Report” that you must then use to make sure you have followed proper citation procedures. When you access turnitin.com, you will need the class id and password.

You will also work with a group to prepare a presentation and to lead class discussion on one of our films. Your grade on this project will be an average of a group grade and an individual grade. The group grade will be based on the insightful, creative, and helpful nature of the presentation and on your leading of class discussion on the film. Individual grades will be based on your participation in the group presentation and on a brief written report describing your part in the project.

Grades will be assigned on the following basis:

<table>
<thead>
<tr>
<th>Class participation</th>
<th>20% of final grade</th>
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<tbody>
<tr>
<td>Essays (2)</td>
<td>50% of final grade (25% each)</td>
</tr>
<tr>
<td>Film response papers (5)</td>
<td>20% of final grade (4% each)</td>
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<tr>
<td>Group presentation</td>
<td>10% of final grade</td>
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</tbody>
</table>

The grading scale for the semester is as follows:
99-100 A+  
94-99 A  
90-93 A-  
87-89 B+  
84-86 B  
80-83 B-  
77-79 C+  
74-76 C  
70-73 C-  
67-69 D+  
64-66 D  
60-63 D-  
Below 60 F

I will use the following grading policy:
A to A+  

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Extraordinary high achievement; an extremely strong command of the subject matter; and an unusually high degree of originality and creativity
A-
Exceptionally detailed knowledge of the subject matter; outstanding performance, demonstrating strong analytical abilities
B+
Significantly above average grasp of material and level of work
B
Very good, solid, above average grasp of material and quality of work
B-
Good, acceptable level of performance
C+ to C-
Satisfactory performance
D+ to D-
Minimally acceptable work
F
Completely unacceptable work

Special Needs:
If you think you might require any special assistance or appropriate academic accommodations for a disability, please contact me immediately. If you have not already done so, contact Adaptive Educational Services (274-3241) in Cavanaugh Hall 001E in case you need to establish your eligibility for disability support services (http://www.iupui.edu/~slidweb/aex/).

Academic Misconduct:
Do not, under any circumstances, present someone else's work as your own. Any paraphrases or quotes from any source must be documented properly. Plagiarism or other academic misconduct in any form will result, at the least, in an F on an assignment. I follow the university policy on academic misconduct. Please consult the Academic Misconduct information at http://registrar.iupui.edu/academicmisconduct.html. You are responsible to make sure that you do not engage in any form of academic misconduct during the course of the semester.

You are responsible for any material and any assignments presented in class. If you are unable to attend on a given day, you must contact someone who has attended class to review notes and to receive any assignments. You are to arrive at class on time prepared to discuss the material for the day. You may believe, at some point in the semester, that it would be useful to have some additional help with your work. Please make an appointment with me whenever you want to talk about the material, an assignment, or your progress in the course.

Please note that this syllabus is subject to revision at any time.

<table>
<thead>
<tr>
<th>Days</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Aug.</td>
<td></td>
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<tr>
<td>22</td>
<td>Introduction to class</td>
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<tr>
<td>27</td>
<td>&quot;Of Other Spaces&quot;, Foucault</td>
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<tr>
<td>29</td>
<td>&quot;Politics, Politics and Problematisations&quot; Foucault</td>
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<td>Sept.</td>
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<td>3</td>
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<td>5</td>
<td></td>
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<tr>
<td>10</td>
<td>Discuss Holiday Inn</td>
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<tr>
<td>12</td>
<td>Lyotard, selections from The Postmodern Condition</td>
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<tr>
<td>17</td>
<td>Plato, &quot;Myth of the Cave&quot;: Plato on reality and image</td>
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<tr>
<td>19</td>
<td>Aristotle, Poetics and Metaphysics, selections on reality, art, and appearance</td>
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<tr>
<td>24</td>
<td>Jameson on utopia from Archaeologies of the Future</td>
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<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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<tbody>
<tr>
<td>26</td>
<td>Discuss <em>Rear Window</em></td>
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<tr>
<td>Oct.</td>
<td>“Prospects for Film Theory” Curroll (POF)</td>
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<tr>
<td>1</td>
<td>“Philosophy of Film as the Creation of Concepts” Deleuze (POF)</td>
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<tr>
<td>3</td>
<td>“Unreliability Refuged: Narrative in Literature and Film” Currie (POFaMP)</td>
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<tr>
<td>8</td>
<td>Discuss <em>Crimes and Misdemeanors</em></td>
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<tr>
<td>15</td>
<td>“Film, Photography, and Transparency” Walton (POF)</td>
</tr>
<tr>
<td>17</td>
<td>“La Politique des Auteurs” Truffaut (POF) <em>Paper One due</em> (please send to <a href="http://www.turnitin.com">www.turnitin.com</a> at least three days prior to due date and follow ‘Originality Report’ suggestions; more info in ‘Resources’ section of Oncourse or click here - 1, 2, 3)</td>
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<tr>
<td>22</td>
<td>“Auteur Theory and Film Evaluation” Sarris (POF)</td>
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<td>24</td>
<td>Discuss <em>Being John Malkovich</em></td>
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<tr>
<td>29</td>
<td>“The Idea of Film Criticism” Kael (POF)</td>
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<tr>
<td>31</td>
<td>“Against Authorship” Heath (POF)</td>
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<tr>
<td>Nov.</td>
<td>“Narrative Desire” Currie (POF)</td>
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<td>5</td>
<td>Discuss <em>Eternal Sunshine of the Spotless Mind</em></td>
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<td>7</td>
<td>“Spectator Emotion and Ideological Film Criticism” Plantinga (POF)</td>
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<td>12</td>
<td>“The Cinematic Narrator” Chatman (POF)</td>
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<td>14</td>
<td>“The Politics of Representation” Ryan and Kelner (POF)</td>
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<tr>
<td>19</td>
<td>THANKSGIVING BREAK – NO CLASS</td>
</tr>
<tr>
<td>21</td>
<td>“The World Viewed” Cavell (POFaMP)</td>
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<tr>
<td>26</td>
<td>Discuss <em>The Truman Show</em></td>
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<tr>
<td>Dec.</td>
<td>“Vision and Dream in the Cinema” Sparshott (POFaMP)</td>
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<tr>
<td>3</td>
<td>“The Long Goodbye: The Imaginary Language of Film” Currie (POFaMP)</td>
</tr>
<tr>
<td>5</td>
<td>“Identification and Emotion in Narrative Film” Gau (POFaMP)</td>
</tr>
<tr>
<td>10</td>
<td><em>Paper Two due</em> exam (please send to <a href="http://www.turnitin.com">www.turnitin.com</a> at least three days prior to due date and follow ‘Originality Report’ suggestions)</td>
</tr>
</tbody>
</table>

Films to be screened:

*Holiday Inn, Rear Window, Crimes and Misdemeanors, Being John Malkovich Eternal Sunshine of the Spotless Mind, The Truman Show*

Screenings will be held outside of class time; discussion and group presentation about films will occur during class time. If you are unable to attend the screening of a film it is your responsibility to review the film on your own so as to be prepared to discuss and write about it.

“... [T]he community, within the world, of those who are still called philosophers .... A community of the question ....” – Jacques Derrida, “Violence and Metaphysics” in Writing and Difference (1978)

A critique is not a matter of saying that things are not right as they are. It is a matter of pointing out on what kinds of assumptions, what kinds of familiar, unchallenged, unconsidered modes of thought the practices that we accept rest .... – Michel Foucault, “Practicing Criticism” (1981)

Philosophy is to be studied, not for ... answers ... but for the sake of the questions themselves; because these questions enlarge our conception of what is possible, enrich our intellectual imagination and diminish the dogmatic assurance which closes the mind against speculation. – Bertrand Russell, The Problems of Philosophy (1912)

Philosophy begins in wonder. And, at the end, when philosophic thought has done its best, the wonder remains. There have been added, however, some grasp of the immensity of things, some purification of emotion by understanding. – Alfred North Whitehead, Modes of Thought (1938)

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