PHIL 3511: PHILOSOPHY OF LITERATURE AND FILM
Spring 2013

Professor Saam Trivedi
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Office Hours: Thursday 12:30 – 1:25 pm
Class Meets: Tuesday & Thursday 11:00 am – 12:15 pm in 3305 Boylan

This course will deal with philosophical issues concerning literature, those pertaining to film, and those common to both art forms. Issues in the Philosophy of Literature to be covered include: the definition of literature, fiction and emotion, authorial intentions and interpretation, and literary values. Within the Philosophy of Film, we will discuss the following issues, in conjunction with film viewings: the nature of film, narration and emotion in film, and film’s relation to morality. I will try show some clips or scenes from some of the films listed below (in italics within square brackets) in class, as appropriate, but it will be your responsibility to see the entire films outside class, perhaps using Netflix or some other online or video store.

REQUIREMENTS: (1) Two mid-term in-class exams, each worth c. 25% of your overall grade
(2) One 3-5 page paper, worth c. 30%
(3) Class attendance and participation, worth c. 20%

Please note exam and paper dates.

REQUIRED TEXTS: (1) Eileen John & Dominic Lopes (eds.), Philosophy of Literature (Blackwell) = PL
(2) Noël Carroll & Jinhee Choi (eds.), Philosophy of Film and Motion Pictures (Blackwell) = PFMP

COURSE OBJECTIVES: The ability to reflect on one’s learning, and to understand difficult material.

SCHEDULE OF READINGS:
1/29: Course-Introduction and Welcome

Part I: Philosophy of Literature
Definition of Literature

2/5: Beardsley, “The Concept of Literature”, in PL (pp. 51-8)

2/7: Lamarque & Olsen, “Literary Practice”, in PL (pp. 59-64)

2/12: College closed – Lincoln’s birthday

2/14: Stecker, “What is Literature?”, in PL (pp. 65-71) – Conversion Day on a Tuesday schedule

Fiction and Emotion
2/19: Introduction + Pinter, “Applicant” + Radford, “How Can We be Moved by the Fate of Anna Karenina?”, in PL (pp. 165-76)

2/21: Walton, “Fearing Fictionally”, in PL (pp. 177-84)

2/26: Feagin, “The Pleasures of Tragedy”, in PL (pp. 185-93)

2/28: Exam I

Interpretation
3/5: Introduction + Nehamas, “The Postulated Author”, in PL (pp. 251-2, 262-72)
3/7: Carroll, “Art, Intention, and Conversation”, in PL (pp. 280-90)

3/12: Levinson, “Intention and Interpretation”, in PL (pp. 291-300)

_Literary Values_

3/19: Wilson, “Literature and Knowledge”, in PL (pp. 324-28)

3/21: Nussbaum, “Finely Aware and Richly Responsible”, in PL (pp. 329-40)

3/26: Spring Recess

3/28: “

4/2: “

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Part II: Philosophy of Film

_What is Film?_
4/4: Cavell, “The World Viewed”, in PFMP (pp. 67-78)

4/9: Currie, “The Long Goodbye”, in PFMP (pp. 91-99)

4/11: Carroll, “Defining the Moving Image”, in PFMP (pp. 113-33)
[Movie – Welles, *Citizen Kane*]

4/16: **Exam II**

Film Narrative/ Narration
4/18: Wilson, “*Le Grand Imagier* Steps Out”, in PFMP (pp. 185-99)
[Movie – Hitchcock, *Rear Window*]

4/23: **Paper Topics Given Out.** Also Currie, “Unreliability Refigured”, in PFMP (pp. 200-10)

Film and Emotion
4/25: Carroll, “Film, Emotion, and Genre”, in PFMP (pp. 217-33)
[Movie – McCarey, *An Affair to Remember*]

4/30: Walton, “Fearing Fictions”, in PFMP (pp. 234-46)

5/2: Neill, “Empathy and (Film) Fiction”, in PFMP (pp. 247-59)
[Movie – Kaufman, *The Unbearable Lightness of Being*]

5/7: Gaut, “Identification and Emotion in Narrative Film”, in PFMP (pp. 260-70)

Film and Ethics
5/9: Kupfer, “Film Criticism and Virtue Theory”, in PFMP (pp. 335-46)

5/14: Devereaux, “Beauty and Evil”, in PFMP (pp. 347-61)
[Movie – Riefenstahl, *The Triumph of the Will*]

5/16: **Papers Due.** Also Vadas, “A First Look at the Pornography/ Civil Rights Ordinance”, in PFMP (pp. 362-77)