



## **Duke Talent Identification Program Summer Studies Program 2018 Philosophy in Film & Literature**

Site: East Campus

Term: TERM 1

Instructor: Cody Turner

TA: Lesly Walker

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### **Course Description:**

In subtle and overt ways, philosophical concepts ranging from nihilism to existentialism shape artistic works including novels, plays, comic books, pop music, and documentaries. Through critical literary and film analysis, explore the ways in which authors and filmmakers express various philosophical ideas through their media. Investigate the relationship between philosophy and art and develop an understanding of the way in which literature and film present a unique approach to philosophical quandaries regarding self, morality, epistemology, and perception.

### **Required Texts:** (provided to students by Duke TIP)

- *Philosophy Through Film* by Mary M. Litch and Amy Karofsky (Third Edition)
- *The Stranger* by Albert Camus

### **Course Objectives:**

- To develop the ability to write, speak, and think with philosophical clarity and precision
- To compare and contrast the art forms of philosophy, literature, and film
- To identify and analyze different philosophical issues illustrated by films and works of literature
- To examine various topics within the philosophy of film and the philosophy of literature

### **Assignments and Evaluation:**

There will be three written exams, one at the end of each week during class time. Each exam will consist of just one long essay (that directly relates to the content covered that week).

Students will also be asked to keep a journal and write down their thoughts about various

readings, films, questions, and concepts a couple of times a week. These two written components, in conjunction with participation, will comprise the final evaluation rubric. There are many opportunities for students to earn participation credit. For example, students can ask questions during class, contribute to group projects and discussions, and/or volunteer to share their journal musings so as to stimulate discussion.

### **Day by Day Itinerary:**

**Note:** Presentation of course material will involve a combination of small and large group discussions, lecturing, film watching, independent reading and journaling, group activities, and a team presentation.

### **Course Outline: Week One**

#### **Monday: Overview of Course/What is Philosophy and how is it related to, and different from, Literature?**

Morning:

- Introduction and class expectations
- Discussion and Journal Writing: What is Philosophy?
- Richard Eldridge, 'Philosophy and Literature as forms of attention'

Afternoon:

- Hegel, *Lectures on Fine Art*

Evening Study:

- TBA

#### **Tuesday: The Origins of Literary Theory (Antiquity and Tragedy)**

Morning:

- Journal Period
- Plato, *Republic* (excerpts)

Afternoon:

- Aristotle, *Poetics* (excerpts)

Evening Study:

- TBA

#### **Wednesday: A Philosopher Goes to the Cinema**

Morning:

- Journal Period
- Jerry Goodenough, 'A Philosopher Goes to the Cinema'
- Thomas Wartenberg, 'Philosophy as Film: The Pro Position'

Afternoon:

- Group activity: Philosophy as film

Evening Study:

- TBA

### **Thursday: Biography, Autobiography, and Experimental Writing**

Morning:

- Journal Period
- Stephen Mulhall, 'Autobiography and biography'

Afternoon:

- R. M. Berry, 'Experimental Writing'
- Group activity: Film versus Literature: Bringing a person to life

Evening Study:

- TBA

### **Friday: EXAM ONE**

Morning:

- Review of Week 1

Afternoon:

- Exam 1

### **Saturday: Movie Showing (Inception)**

Morning:

- Watch: Inception

## **Course Outline: Week Two\_**

### **Monday: Skepticism in Film**

Morning:

- Journal Period
- *Philosophy Through Film*, 2.1-2.4 (Descartes's problem of skepticism)

Afternoon:

- *Philosophy Through Film*, 2.5-2.7 (Berkeley and Kant's responses to the problem of skepticism/Nozick's Experience Machine thought experiment)
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Evening Study:

- Independent Reading: *The Stranger* by Albert Camus

### **Tuesday: Existentialism in Literature**

Morning:

- Journal Period
- Albert Camus, *The Stranger*

Afternoon:

- Jean Paul Sartre, *Existentialism is a Humanism*

Evening Study:

- TBA

### **Wednesday: Absurdism in Literature**

Morning:

- Journal Period

- Group activity: Recreating *The Stranger*

Afternoon:

- Kierkegaard, *The Present Age*

Evening Study:

- TBA

### **Thursday: AI in Film**

Morning:

- Watch: I, Robot

Afternoon:

- *Philosophy Through Film*, Chapter 4 (Artificial Intelligence)

Evening Study:

- Independent Reading: *Philosophy Through Film*, Chapter 4

### **Friday: EXAM TWO**

Morning:

- Review of Week 2

Afternoon:

- Exam 2

### **Saturday: Literary Realism**

Morning:

- Bernard Harrison, 'Realism'

## **Course Outline: Week Three**

### **Monday: Cinematic Realism**

Morning:

- George M. Wilson, 'Imagined Seeing and Some Varieties of Cinematic Realism'

Afternoon:

- Cynthia A. Freeland, 'Realist Horror'

Evening Study:

- Project Prep: Literary versus Cinematic Realism

### **Tuesday: The Ontology of Film**

Morning:

- Realism Presentations

Afternoon:

- Noel Carroll, 'Towards an Ontology of the Moving Image'

Evening Study:

- TBA

### **Wednesday: The Ontology of Poetry**

Morning:

- Anna Christina Soy Ribeiro, 'The Spoken and the Written: An Ontology of Poems'

Afternoon:

- Group Activity: Compare and contrast the ontology of poetry with the ontology of film

Evening Study:

- TBA

### **Thursday: EXAM THREE**

Morning:

- Review of Week 3

Afternoon:

- Exam 3

Evening Study:

- Journal Writing: Reflections on Course

### **Friday: Movie Showing and Goodbyes**

Morning:

- Watch: Waking Life

Afternoon:

- Wrap up/Goodbyes

### **Saturday: Parent Conferences**