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E-mail: dflory@montana.edu

**Course Description**  
This course examines the philosophy of film & film aesthetics. Topics we will investigate include:

- What is the philosophy of film?  
- How is film an art?  
- How do films elicit emotion?  
- How do cinematic characters engage audiences?  
- Can films provide us with knowledge?  
- Can films provide us with moral insight?  
- What is cinematic narrative?  
- Can film function as philosophy?  

We will explore these issues primarily through the careful analysis of philosophical texts, supplemented by thoughtful viewings of select films, class discussions, written essays & exams, & lectures. Our overall aim will be to develop a reasoned, considered perspective on film as an art form, how it elicits viewer emotions & understanding, how cinematic narration & its different elements affect us, how films can be philosophical, & how they can convey crucial insights regarding fictional characters as well as, perhaps, other human beings.

**Required Texts**

- online readings available through MSU Renne Library databases.  
- handouts & e-reserve readings available through Brightspace LE by D2L.

**Required Assignments**

- one mini-research essay (7-9 pp., double spaced): 25%  
- one find-&-read a philosophy research essay assignment: 1%  
- one annotated bibliography of possible research resources: 2%  
- one mini-research essay proposal: 2%  
- reading quizzes (6): 20%  
- one in-class, mid-term essay exam: 15%  
- one final essay exam (5-7 pp.): 15%  
- participation & industry in class: 20%

**Films screened**

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Year</th>
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<tbody>
<tr>
<td><em>Memento</em></td>
<td>2000</td>
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<tr>
<td><em>Mad Max: Fury Road</em></td>
<td>2015</td>
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<td><em>The Searchers</em></td>
<td>1956</td>
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<tr>
<td><em>Eternal Sunshine of the Spotless Mind</em></td>
<td>2004</td>
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<td><em>The Third Man</em></td>
<td>1949</td>
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<td><em>No Country for Old Men</em></td>
<td>2007</td>
</tr>
<tr>
<td><em>Hidden Figures</em></td>
<td>2016</td>
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<tr>
<td><em>Blade Runner</em></td>
<td>1982/2007</td>
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<tr>
<td><em>Do the Right Thing</em></td>
<td>1989</td>
</tr>
<tr>
<td><em>Eve’s Bayou</em></td>
<td>1997</td>
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Course Objectives
Successful students will have demonstrated the ability to do the following upon completion of the course:

Write a medium-length philosophy paper. This skill demands:
- Accurate use of the English language
- Accurate use of terminology specific to philosophy & philosophy & film
- Identification, & avoidance of, many fallacies of reasoning
- Identification & description of philosophical theories, concepts, questions & issues in the subfield of philosophy & film
- Construction of a clear, specific thesis on an issue in philosophy & film
- Reading & understanding texts as demonstrated by accurate summaries of them & the use of quotations from these texts to further an argument
- Avoidance of discussing irrelevant subjects.

Demonstrate (orally & in writing) knowledge of several philosophers’ work & the arguments, principles, concepts, & issues contained therein, including but not limited to:
- Noël Carroll
- Katherine Thomson-Jones
- Susan Feagin
- Robert Pippin
- Berys Gaut
- Julia Driver
- Deborah Knight
- Valerie Tiberius
- Dan Flory
- Jules Holroyd & Katherine Puddifoot
- Julia Driver
- Amy Coplan
- Margrethe Bruun Vaage
- and others.

Describe (orally & in writing) philosophical theories, concepts, techniques & issues, including, but not limited to:
- well-argued theories & perspectives regarding philosophy & film
- the relations between philosophy, film, art, cognition, & emotion
- the usefulness of conceptions such as art, criterial prefocusing, sympathy, empathy, cinematic narrative, gender, race, emotion, mood, implicit bias, & other ideas as analytical concepts
- critical understanding of philosophical perspectives, theories, & concepts pertaining to the philosophy of film.

Learning Outcomes
- Successful students will choose, develop & defend arguments, theories, & concepts concerning philosophy & film in a formal, written mini-research paper.
- Successful students are expected to accurately explain & analyze course readings on the midterm & final exams, & orally during in-class discussions.
- The successful mini-research paper & in-class discussions will demonstrate student mastery of thesis defense, argument construction using reasons & evidence, & clarity in writing &/or speaking.
- Successful students will be able to use the relevant philosophical concepts correctly, as measured on the midterm & final exams, mini-research paper, & in-class discussions.
- Successful students will meet the course objectives listed above in the following ways:
  - Show that different approaches to philosophy & film have been learned by writing essays on the midterm & final exams & by successfully taking the reading quizzes & writing the mini-research essay.
  - Show understanding of philosophical approaches to film by choosing to critique or defend one well defined position in their mini-research essays, or alternatively, showing how two approaches overlap in this essay.
  - Be able to state a view fully & carefully, give reasons for that view, & defend the view against common objections, as measured by exams, class discussions & essays.
  - Not commit formal or informal fallacies in exams, class discussions, or essays.
Course Grades
Your course grade will be determined according to a 100-point scale, with one point equivalent to one percent of your grade. The usual percentages needed to achieve various letter grades (e.g., 90% & above required for an A or A-, 80-89% required for some sort of B, etc.) are generally reliable indicators of what will determine your final grade in the course.

Letter grades in the course will be awarded according to the criteria described below:

A  Achievement that is outstanding relative to basic course requirements—for example, written work that conveys a superior understanding of the material & is free of grammatical errors. Has a special quality—for example, an essay that provides particularly insightful analysis, criticism, or reflection.

B  Achievement that is significantly higher than basic course requirements; e.g., a well-written & well-produced essay. May contain a few minor flaws that could be overcome without difficulty. Shows a solid understanding of the material.

C  Achievement that fulfills basic course requirements. However, may contain significant flaws—e.g., an essay that fulfills the assignment's basic requirements, but does not do it in a clear or noteworthy way. Shows some understanding of the material, but presents it partially, incompletely, or awkwardly. May fail to properly address one or more major assignment requirements. Awkward handling of source materials may be in evidence. May contain grammatical errors or clumsy writing that interfere with the essay's readability.

D  Achievement that is worthy of course credit, but is not satisfactory. For example, an essay that forces the reader to do far too much work to understand it, due to numerous &/or serious grammatical errors, incomplete or inadequate presentation of materials, inadequate or improper citation, poor reasoning, or poor writing. May also fail to address properly one or more major assignment requirements.

F  Achievement not worthy of course credit.

Other Course Policies & Information

Academic Expectations. Section 310.00 in the MSU Conduct Guidelines & Grievance Procedures for Students states that students must:
A. be prompt & regular in attending classes;
B. be well prepared for classes;
C. submit required assignments in a timely manner;
D. take exams when scheduled;
E. act in a respectful manner toward other students & the instructor & in a way that does not detract from the learning experience;
F. make & keep appointments when necessary to meet with the instructor.

In addition to the above items, students are expected to meet any additional course & behavioral standards as defined by the instructor.

Assigned Readings. Philosophy requires a solid comprehension of texts. My assumption is that you will make every effort to read the assigned material twice & come to class prepared to discuss it. The best way to achieve the comprehension needed to discuss philosophy texts intelligently is to read the material carefully & more than once: for example, first for an overall grasp, then a second or additional times (generally more slowly) for a deeper, more detailed understanding. Taking notes & underlining or highlighting relevant or perplexing passages are highly appropriate responses when reading philosophical texts. In addition, questions to help guide your critical reading (i.e., reading questions) will be provided to help you find & explore important issues & passages (see also below under Reading Questions).
Other Course Policies & Information (continued)

**Academic Misconduct.** Students writing in an academic setting are responsible for approaching all assignments with rigor, integrity, & in compliance with the University Code of Student Conduct. This responsibility includes:

1. consulting & analyzing sources that are relevant to the topic of inquiry;
2. clearly acknowledging when they draw from the ideas or phrasing of those sources in their own writing;
3. learning & using appropriate citation conventions within the field in which they are studying; &
4. asking their instructor for guidance when they are uncertain of how to acknowledge the contributions of others in their thinking & writing.

When students fail to adhere to these responsibilities, they may intentionally or unintentionally “use someone else’s language, ideas, or other original (not common-knowledge) material without properly acknowledging its source” ([http://www.wpacouncil.org](http://www.wpacouncil.org)). When the act is intentional, the student has engaged in plagiarism, an act of academic misconduct that carries with it consequences including but not limited to receiving a course grade of “F” & a report to the Office of the Dean of Students. Unfortunately, it is not always clear if the misuse of sources is intentional or unintentional, which means that you may be accused of plagiarism even if you do not intentionally plagiarize. **If you have any questions regarding use & citation of sources in your academic writing, you are responsible for consulting with your instructor before the assignment due date.** In addition, you can work with an MSU Writing Center tutor at any point in your writing process, including when you are integrating or citing sources. **You can make an appointment & find citation resources at [www.montana.edu/writingcenter](http://www.montana.edu/writingcenter).** Citation resources are also posted on Brightspace by D2L.

**Academic Philosophical Resources.** For your mini-research essays for this course, you **must** use academic philosophical resources. Usually, an academic philosophical resource is an essay published in a recognized philosophy journal, a recognizable philosophy anthology, a philosophy book, &/or is listed in *The Philosopher’s Index*. Academic philosophical essays & books typically have footnotes or endnotes, explore concepts or theories in extended depth (i.e., for several pages), focus on argument or conceptual analysis, & have the sort of character possessed by the books & essays we will read for this course. Typically, but not always, they are written by professional philosophers. **For the purposes of this course, ALL the academic philosophical resources you use for your research projects must be listed in *The Philosopher’s Index* & no more than 25 years old (unless I explicitly grant an exemption).** Also, note that websites, encyclopedia entries, book reviews, theses, dissertations, & essays from undergraduate philosophy journals will not count as academic philosophical resources.

**Attendance, Participation, & Industry.** A portion of your grade (20%) will depend on your **active participation & industry in class**, which I will take to be illustrated by **thoughtful discussion, comments, & questions** regarding the course’s topics & materials. This aspect of your grade **presupposes regular attendance**. Missing numerous class sessions (i.e., eight or more) should lead to the expectation that your grade will be negatively affected, & missing **fourteen** or more (i.e., more than one-third of the course) for **any** reason should lead to the expectation that you will not do satisfactorily or, in extreme cases, not pass the class. In addition, only rarely or never saying anything in class should lead to the expectation that your grade will be negatively affected.
Other Course Policies & Information (continued)

**Behavioral Expectations.** Montana State University expects all students to conduct themselves as honest, responsible, & law-abiding members of the academic community & to respect the rights of other students, members of the faculty & staff, & the public when using, enjoying, & participating in University programs & facilities. For additional information, see the MSU Conduct Guidelines & Grievance Procedures for Students.

**Collaboration.** University policy states that, unless otherwise specified, students may not collaborate on graded material. Any exceptions to this policy will be stated explicitly for individual assignments. If you have any questions about the limits of collaboration, you are expected to ask for clarification.

**Copies.** Make copies of all your submitted work & keep them until you receive your final grade.

**Course Materials Copyright.** This syllabus, course lectures & presentations, & any course materials provided throughout this term are protected by U.S. copyright laws. Students enrolled in the course may use them for their own research & educational purposes. However, reproducing, selling or otherwise distributing these materials without written permission of the copyright owner is expressly prohibited, including providing materials to commercial platforms such as Chegg or CourseHero. Doing so may constitute a violation of U.S. copyright law as well as MSU’s Code of Student Conduct.

**Course Prerequisite.** This course presupposes that you have already taken at least one course in philosophy & have a solid general understanding of what philosophy is as a form of disciplinary knowledge. (See also the “Terms Assumed to be Known” at the end of the syllabus.) If you have not yet taken any previous philosophy courses, you are not properly prepared for this course & should probably drop it.

**E-reserve Readings.** Some of the course readings will be made available to you online through Brightspace by D2L. These readings are required texts for this course. As such, you will need to bring them to class so that we may study & discuss them in detail.

**Electronic Devices.** University classes are not the place for multi-tasking. Laptops, cell phones, & other electronic devices must be put away during class, unless they are needed for specific course purposes or you have a disability that requires their use & the appropriate documentation showing that they are necessary. You may, of course, access online course materials electronically, but my preference is that you print these materials out.

**Essay Format.** Your written essays for this course must be word-processed & clearly readable in 10- to 12-point font. Space the lines as instructed, use approximately one-half to one-inch margins, place your name, assignment description, & course & section number in an upper corner of the first page, title your essay, number your pages, & use a standard citation format. Your papers will need to be filed in the proper Assignments folder for the course as well.

**E-mail Policy.** I expect that you will check your university email at least every other day. Also, announcements regarding the class may from time to time be posted on Brightspace by D2L.

**Inclusivity Statement.** I support an inclusive learning environment where diversity & individual differences are understood, respected, appreciated, & recognized as a source of strength. Montana State University expects that students, faculty, administrators, & staff will respect differences & demonstrate diligence in understanding how other peoples’ perspectives, behaviors, & worldviews may be different from their own.
Other Course Policies & Information (continued)

**Face Masks & COVID-19 Vaccines.** Montana State University requires that students, faculty & staff wear face masks in indoor public spaces, in accordance with the Centers for Disease Control recommendations. Montana State University also encourages students, faculty & staff to take advantage of convenient, on-campus clinics for the COVID-19 vaccine & testing. Schedule your appointment by going to: [www.montana.edu/health/coronavirus](http://www.montana.edu/health/coronavirus). The very best scientific evidence & theories overwhelmingly support the effectiveness of masks & vaccines against COVID-19 viruses.

**Health-Related Class Absences.** Please evaluate your own health status regularly & refrain from attending class & other on-campus events if you are ill. MSU students who miss class due to illness will be given opportunities to access some missed course materials online. You are encouraged to seek appropriate medical attention for treatment of illness. In the event of contagious illness, please do not come to class or to campus to turn in work. Instead notify me by email about your absence as soon as practical so that accommodations can be made. Please note that documentation (e.g., a Doctor’s note) for medical excuses is not required.

**Incompletes.** University policy states that students themselves must ordinarily petition for Incompletes to the appropriate administrative body. Incomplete grades are generally given to students who become ill or have other emergencies late in the semester. Students eligible for Incompletes should have consistently completed four-fifths of the assigned work during the semester in a timely fashion.

**Late Assignments.** Late assignments are generally frowned upon & may not be accepted. If you have difficulty meeting a deadline, contact me immediately. Make-up exams must be pre-arranged.

**Mature Content.** Many of the films we will view in this course contain mature (i.e., “R”-rated) content. If you are unable to tolerate this kind of material, you should take some other class.

**Mini-Research Essays.** A mini-research essay is a small-scale academic research essay that further develops the philosophical analysis of some topic we have discussed in class by means of additional, independent research. The purpose of this sort of essay is to have you focus on a topic of your choice & develop its philosophical discussion. This type of assignment requires you to show not only a competence in the topic itself as we have discussed & analyzed it (namely, by citing & discussing in some detail work we have read & discussed in class), but also to extend its philosophical analysis by means of independent academic research. In keeping with this purpose, mini-research essays for this class must use in some significant way at least three academic philosophical resources listed in *The Philosopher’s Index* database that are no more than 25 years old (i.e., 1997 or newer) & discuss your topic beyond the ways in which we have discussed it through assigned readings. The best papers, all things being equal, will probably incorporate more than three resources from outside class readings. Note: again, for the purposes of this course, your possible academic philosophical resources may not be websites, encyclopedia entries, book reviews, theses, dissertations, or essays from undergraduate philosophy journals.

**Note Taking.** To do well in this class, you will need to take notes on lecture material, course readings, discussions, & other class activities. This is not a course where simply casual reading of the texts & occasional perusal of the Powerpoint lectures will ensure a good grade.

**The Philosopher’s Index.** *The Philosopher’s Index* is available under “Articles & Research Databases” on the MSU Library’s webpage. Click on this button, then on “P” to find this database.
Other Course Policies & Information (continued)

**Online Library Research Tutorials.** Some of you will find MSU Library’s Online Library Research Tutorials helpful. These tutorials may be found at: [http://www.lib.montana.edu/services/research-and-instruction/tutorials.html](http://www.lib.montana.edu/services/research-and-instruction/tutorials.html). These materials are slanted more toward empirical research than theoretical articles, but reviewing them would be especially helpful for those students who have never before written a research essay in philosophy.

**Powerpoint Lectures.** I will post Powerpoint lectures for course readings on Brightspace by D2L after we have discussed them. These lectures will become available to you progressively over the course of the semester.

**Plagiarism.** Paraphrasing or quoting another’s work without properly citing the source is a form of academic misconduct. Even inadvertent or unintentional misuse or appropriation of another's work (such as relying heavily on source material that is not expressly acknowledged) is considered plagiarism & will be grounds for failing the assignment as well as the course. If you have any questions about using & citing sources, you are expected to ask for clarification.

**Reading Questions.** You will be provided with reading questions to guide you through each of the course readings. They will be posted in the “reading questions” folder under the “Content” heading on Brightspace by D2L for PHL 328. These reading questions will give you a sense of what is philosophically important in the texts we will read, offer a model for what you should look for as a critical reader, & will be an excellent guide not only for the lectures but also to possible reading quizzes that may arise.

**Reading Quizzes.** Six reading quizzes will be given during the semester to ensure that you are reading the course materials carefully. Quizzes will be given without warning during the first five minutes of class & may not be made up. The quizzes will consist of five questions; to receive 100%, you must answer four accurately (you may also score extra credit by correctly answering all five questions). If you have taken all the quizzes, your lowest score will be dropped.

**Research Resources.** A number of research resources for philosophy, containing articles & books that may be used for writing essays in this course, are owned or licensed by the Montana State University – Bozeman Library system. For example, the MSU Library system owns subscriptions to several premiere journals that publish articles in philosophy & film. These resources may be identified & in many cases accessed on-line through the MSU Library system’s databases; in other cases, you may obtain these materials either physically or electronically through the [Interlibrary Loan (ILL) service](http://www.lib.montana.edu/services/research-and-instruction/ill.html) provided by MSU Library. In particular, your research into topics arising in this course will be greatly facilitated by [The Philosopher’s Index database](http://www.lib.montana.edu/services/research-and-instruction/philosopher-index.html), to which the MSU Library system offers access on-line.

**Required Texts.** A major goal of this course is to further develop your critical thinking, reading, & writing skills. For this reason, PHL 328 involves the careful analysis of texts – i.e., careful, “close” readings of the required course texts & essays. Because you will have to study these works carefully & most likely mark them up, & refer to them in very specific ways in class as well as for your other work for the course, you will need to own or rent them & have them available during class. Required course texts will eventually be available through the MSU Bookstore as well as online sites such as Barnes & Noble or Amazon. If you come to class without these texts on the relevant class days, you will be counted as absent.

**Students with Disabilities.** If you have a documented disability for which you are or may be requesting accommodation, you are encouraged to contact me & Disabled Student Services as soon as possible.
Other Course Policies & Information (continued)

Respect for Diversity. It is my intent that students from all diverse backgrounds & perspectives be well-served by this course, that students’ learning needs be addressed both in & out of class, & that the diversity that students bring to this class be viewed as a resource, strength, & benefit. It is my intent to present materials & activities that are respectful of diversity: gender identity, sexual orientation, disability, age, socioeconomic status, ethnicity, race, religion, culture, perspective, & other background characteristics. Your suggestions about how to improve the value of diversity in this course are encouraged & appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, in scheduling exams, I have attempted to avoid conflicts with major religious holidays. If, however, I have inadvertently scheduled an exam or major deadline that creates a conflict with your religious observances, please let me know as soon as possible so that we can make other arrangements.

Student Educational Records. All records related to this course are confidential & will not be shared with anyone, including parents, without a signed, written release. If you wish to have information from your records shared with others, you must provide written request/authorization to the Department of History & Philosophy. Before giving such authorization, you should understand the purpose of the release & to whom & for how long the information is authorized for release. Students have the right to access their own educational records by appointment or by request to the instructor. This information is protected by the Family Educational Rights & Privacy Act (FERPA). For more information, contact the Dean of Students office at 994-2826.

Screenings. Attendance at screenings of the films shown for this course is required.

Schedule of Readings, Topics, & Assignments

WEEK ONE
19 January  Introduction to the course: philosophy of film, philosophy & film, film as philosophy
Recommended: Carroll, The Philosophy of Motion Pictures, pp. 1-6

21 January  Film as Art: arguments for & against
Reading: Carroll, The Philosophy of Motion Pictures, pp. 7-33

WEEK TWO
24 January  Medium Specificity: does film have unique properties?
Reading: Carroll, The Philosophy of Motion Pictures, pp. 35-51
See The Gold Rush (1925) by this date for extra credit (1 pt.)

26 January  What is cinema? Can it be defined through necessary & sufficient conditions?
Reading: Carroll, The Philosophy of Motion Pictures, pp. 53-78
See La Jetée (1963) by this date for extra credit (1 pt.)

28 January  Components of film: the shot
Reading: Carroll, The Philosophy of Motion Pictures, pp. 80-114

WEEK THREE
31 January  Components of film: editing, cinematic sequencing, & narration
Reading: Carroll, The Philosophy of Motion Pictures, pp. 116-144
Schedule of Readings, Topics, & Assignments (continued)

WEEK THREE (continued)
2-4 February  Carroll’s philosophy of emotion, affect, & their relation to film
Reading: Carroll, *The Philosophy of Motion Pictures*, pp. 147-190 [147-70; 170-90]

WEEK FOUR
7 February  Film & evaluation
Reading: Carroll, *The Philosophy of Motion Pictures*, pp. 192-225

9 February  Film & moral change
Review for Midterm

11 February  Midterm

WEEK FIVE
14 February  Screening: *Memento* (2000) (113 minutes)

16 February  *Memento* & neo-noir

18 February  Narrative, emotion, & insight in *Memento*

WEEK SIX
21 February  Presidents’ Day – No class

23 February  *Memento* & the phenomenology of comprehending motion picture narrative
Reading: Carroll, “Memento & the Phenomenology of Comprehending Motion Picture Narrative,” in *Memento*, ed. Andrew Kania (London & New York: Routledge, 2009), pp. 127-146 (D2L) [bring to class]

25 February  *Memento* as a Socratic film
Reading: Diehl, “Socratic Film,” *Journal of Aesthetics & Art Criticism* 74 (2016), 23-34 (D2L) [bring to class]

WEEK SEVEN
28 February  Screening: *Mad Max: Fury Road* (2015) (120 minutes)
Schedule of Readings, Topics, & Assignments (continued)

WEEK SEVEN (continued)
2 March Motion in cinematic narration
Reading: Thomson-Jones, “Narration in Motion,” British Journal of Aesthetics 52 (2012), 33-43 (D2L) [bring to class]

4 March Film & moral insensitivity
Feagin, “Film Appreciation & Moral Insensitivity,” Midwest Studies in Philosophy 34 (2010), 20-33 (D2L) [bring to class]

WEEK EIGHT
7 March Screening: The Searchers (1956) (119 minutes)

9 March The Searchers, Westerns, & political philosophy
Reading: Pippin, “What is a Western? Politics & Self-Knowledge in John Ford’s The Searchers,” Critical Inquiry 35:2 (2009), 223-53 (D2L) [bring to class]

11 March Westerns, disgust, & the depiction of Native Americans
Reading: Flory, “Racialized Disgust, Embodied Affect, & the Portrayal of Native Americans in Classic Hollywood Westerns,” Journal of Aesthetics & Art Criticism 79:4 (Fall, 2021), 465-78 (D2L) [bring to class]

16-20 March Spring Break – No classes

WEEK NINE

23 March Eternal Sunshine, human identity, & the morality of having painful memories
Reading: Meyer, “Reflections on Comic Reconciliations: Ethics, Memory, & Anxious Happy Endings,” Journal of Aesthetics & Art Criticism 66 (2008), 77-87 (D2L) [bring to class]
DUE: Find & read a research essay assignment (1% of grade)

25 March Eternal Sunshine, memory, & moral decision-making
Reading: Tiberius, “Bad Memories, Good Decisions, & the Three Joels,” in Eternal Sunshine of the Spotless Mind, ed. Christopher Grau (London & New York: Routledge, 2009), 62-79 (D2L) [bring to class]

WEEK TEN
28 March Screening: The Third Man (1949) (104 minutes)
Due: annotated bibliography of possible research resources for your mini-research essay

30 March The Third Man & moral insight
Reading: Wartenberg, “Moral Intelligence & the Limits of Loyalty,” in Ethics at the Cinema, eds. Ward E. Jones & Samantha Vice (New York: Oxford University Press, 2011), 300-318 (D2L) [bring to class]
Schedule of Readings, Topics, & Assignments (continued)

WEEK TEN (continued)
1 April  *The Third Man*, vice, & friendship

WEEK ELEVEN
4 April  Screening: *No Country for Old Men* (Joel & Ethan Coen, 2007) (122 minutes)
**Due: mini-research essay prospectus**

6 April  **Workshop for mini-research essay prospectus**

8 April  *No Country for Old Men*, evil, & mood
Reading: Flory, “Evil, Mood, & Reflection in the Coen Brothers’ *No Country for Old Men*,” in *Cormac McCarthy: All the Pretty Horses, No Country for Old Men, The Road*, ed. Sara Spurgeon (London: Continuum, 2011), 117-134 *(D2L) [bring to class]*

WEEK TWELVE
11 April  Screening: *Hidden Figures* (2016) (127 minutes)
**Due: mini-research essay**

13 April  *Hidden Figures*, epistemic injustice, & implicit bias

15 April  **University Day – no class**

WEEK THIRTEEN

20 April  *Blade Runner*, mood, & philosophy

22 April  The importance of appreciating film aesthetics
Reading: Knight, “Film Aesthetics & Appreciation,” *Film & Philosophy* 22 (2018), 21-35 *(D2L) [bring to class]*

WEEK FOURTEEN
25 April  Screening: *Do the Right Thing* (1989) (120 minutes)
Schedule of Readings, Topics, & Assignments (continued)

WEEK FOURTEEN (continued)
27 April  Do the Right Thing, race, & film as philosophy
Reading: Flory, “Chapter One: Spike Lee & the Sympathetic Racist,” in Philosophy, Black Film, Film Noir (University Park: Penn State University Press, 2008), 39-64 (D2L) [bring to class]

29 April  What movies do well
Reading: Flory, “Reflections on What Movies Do Well,” Film & Philosophy 22 (2018), 1-20 (D2L) [bring to class]

WEEK FIFTEEN
2 May  Screening: Eve’s Bayou (1997) (108 minutes)

4 May  Eve’s Bayou, film noir, & female gothic melodrama
Reading: Flory, Philosophy, Black Film, Film Noir, 224-40 (D2L) [bring to class]

6 May  Fiction film & empathy
Reading: Vaage, “Fiction Film & the Varieties of Empathic Engagement,” Midwest Studies in Philosophy 34 (2010), 158-79 (D2L) [bring to class]

11 May  Final Essay (due by 10 AM)

Terms Assumed to be Known
Philosophy 328

The following is a list of terms that this course assumes you know, understand, & should be able to define as well as use, prior to the start of the course or very soon after it has begun:

- philosophy
- definition
- necessary conditions
- sufficient conditions
- universal
- general
- aesthetics
- argument
- premise
- reason
- evidence
- analysis
- counterexample
- counterargument
- argument to the best explanation
- presupposition
- a priori
- empirical
- description
- explanation
- justification
- epistemology
- logic
- fallacy
- dialectic
- critique
- theory
- hypothesis