



PHILOSOPHY THROUGH FILM

SECOND EDITION

MARY M. LITCH

ROUTLEDGE


Philosophy Through Film

Guillaume Favre



Philosophy Through Film:

Philosophy Through Film Mary M. Litch, 2002 Philosophy Through Film offers a stimulating new way to explore the basic questions of philosophy. Each chapter uses a popular film to examine one such topic from free will and skepticism to personal identity and artificial intelligence in an approachable yet philosophically rigorous manner. A wide range of films are discussed including more recent releases like *Being John Malkovich*, *Total Recall* and *Boys Don't Cry* and classics like *Rashomon* and *Crimes and Misdemeanors*, all readily available through major video rental chains. This unique and engaging introduction provides an exciting new way to learn about philosophy and connects complicated philosophical questions to the familiar settings of popular culture.

Philosophy through Film Amy Karofsky, Mary M. Litch, 2014-07-11 Many of the classic questions of philosophy have been raised, illuminated and addressed in celluloid. In this Third Edition of *Philosophy through Film*, Mary M. Litch teams up with a new co-author Amy Karofsky to show readers how to watch films with a sharp eye for their philosophical content. Together the authors help students become familiar with key topics in all of the major areas in Western philosophy and master the techniques of philosophical argumentation. The perfect size and scope for a first course in philosophy, the book assumes no prior knowledge of philosophy. It is an excellent teaching resource and learning tool introducing students to key topics and figures in philosophy through thematic chapters, each of which is linked to one or more focus films that illustrate a philosophical problem or topic. Revised and expanded, the Third Edition features a completely revised chapter on Relativism, now re-titled *Truth*, with coverage of the correspondence theory, the pragmatist theory and the coherence theory. The addition of four new focus films: *Inception*, *Moon*, *Gone Baby Gone*, *God on Trial*. Revisions to the General Introduction that include a discussion of critical reasoning. Revisions to the primary readings to better meet the needs of instructors and students including the addition of three new primary readings: excerpts from Bertrand Russell's *The Problems of Philosophy*, from William James' *Pragmatism: A New Way for Some Old Ways of Thinking*, and from J. L. Mackie's *Evil and Omnipotence*. Updates and expansion to the companion website including a much expanded list of films relevant to the various subfields of philosophy. Films examined in depth include *Hilary and Jackie*, *The Matrix*, *Inception*, *Memento*, *Moon*, *I Robot*, *Minority Report*, *Crimes and Misdemeanors*, *Gone Baby Gone*, *Antz*, *Equilibrium*, *The Seventh Seal*, *God on Trial*, *Leaving Las Vegas*.

Introducing Philosophy Through Film Richard Fumerton, Diane Jeske, 2009-04-20 *Introducing Philosophy through Film* is a truly wonderful introduction to the core problems of philosophy. Its combination of great films, classic articles from both historical and contemporary philosophers, wonderfully clear introductions to each section, and provocative questions for discussion make for an introduction that is as compelling as it is rigorous. Richard Foley, New York University. Fumerton and Jeske have compiled an excellent anthology filled with dozens of classic texts on the central problems of philosophy most often addressed in introductory philosophy courses. And the films they suggest will help introduce students to philosophy in the most enjoyable way possible. Michael Huemer, University of

Colorado From Monty Python and The Matrix to Casablanca and A Clockwork Orange popular films offer surprisingly perceptive insights into complex philosophical concepts Introducing Philosophy Through Film combines this novel pedagogical approach with all the virtues of a serious introductory anthology of classical and contemporary philosophical readings The result is an engaging and effective way to fire the imagination of those new to philosophy Drawing on a wide range of popular and easily accessible films along with the ideas of a diverse selection of historical and contemporary thinkers this book introduces many of the central areas of philosophical concern including perception philosophy of mind ethics religion free will determinism and more Chapter by chapter the editors offer a discussion of relevant film clips to help illuminate and demystify the philosophical arguments and positions raised in the anthology s readings By merging the cinematic and philosophical worlds Introducing Philosophy Through Film provides a uniquely effective way for beginning students to engage with philosophy and gain insights into the human mind

Philosophy Through Film Mary M. Litch, 2002 Philosophy Through Film offers a stimulating new way to explore the basic questions of philosophy Each chapter uses a popular film to examine one such topic from free will and skepticism to personal identity and artificial intelligence in an approachable yet philosophically rigorous manner A wide range of films are discussed including more recent releases like Being John Malkovich Total Recall and Boys Don t Cry and classics like Rashomon and Crimes and Misdemeanors all readily available through major video rental chains This unique and engaging introduction provides an exciting new way to learn about philosophy and connects complicated philosophical questions to the familiar settings of popular culture

Introducing Philosophy Through Film Richard Fumerton, Diane Jeske, 2009-04-27 Introducing Philosophy through Film Introducing Philosophy Through Film is a truly wonderful introduction to the core problems of philosophy Its combination of great films classic articles from both historical and contemporary philosophers wonderfully clear introductions to each section and provocative questions for discussion make for an introduction that is as compelling as it is rigorous Richard Foley New York University Fumerton and Jeske have compiled an excellent anthology filled with dozens of classic texts on the central problems of philosophy most often addressed in introductory philosophy courses And the films they suggest will help introduce students to philosophy in the most enjoyable way possible Michael Huemer University of Colorado From Monty Python and The Matrix to Casablanca and A Clockwork Orange popular films offer surprisingly perceptive insights into complex philosophical concepts Introducing Philosophy Through Film combines this novel pedagogical approach with all the virtues of a serious introductory anthology of classical and contemporary philosophical readings The result is an engaging and effective way to fire the imagination of those new to philosophy Drawing on a wide range of popular and easily accessible films along with the ideas of a diverse selection of historical and contemporary thinkers this book introduces many of the central areas of philosophical concern including perception philosophy of mind ethics religion free will determinism and more Chapter by chapter the editors offer a discussion of relevant film clips to help illuminate and demystify the philosophical

arguments and positions raised in the anthology's readings. By merging the cinematic and philosophical worlds, *Introducing Philosophy Through Film* provides a uniquely effective way for beginning students to engage with philosophy and gain insights into the human mind.

Philosophy Through Film Burton Frederick Porter, 2009 *Thinking Through Film* Damian Cox, Michael Levine, 2011-09-26

THINKING THROUGH FILM *Thinking Through Film* provides the best introduction available to the diverse relationships between film and philosophy. Clearly written and persuasively argued, it will benefit students of both film and philosophy. Thomas E. Wartenberg, Mount Holyoke College, author of *Thinking on Screen: Film as Philosophy*. Cox and Levine's admirable *Thinking Through Film* picks up where *Philosophy Goes to the Movies* left off, arguing that films not only do philosophy but in some cases do it better than philosophers. The result is a rich and rewarding examination of films from metaphysical thought experiments, personal identity puzzles, to reflections on the meaning of life that shows in bracing, no-nonsense fashion how popular cinema can do serious philosophy. Robert Sinnerbrink, Macquarie University.

Thinking Through Film: Doing Philosophy Watching Movies examines a broad range of philosophical issues through film as well as issues about the nature of film itself. Using film as a means of philosophizing, it combines the experience of viewing films with the exploration of fundamental philosophical issues. It offers readers the opportunity to learn about philosophy and film together in an engaging way and raises philosophical questions about films and the experience of films. Film is an extremely valuable way of exploring and discussing topics in philosophy. Readers are introduced to a broad range of philosophical issues through film as well as to issues about the nature of film itself, a blend missing in most recent books on philosophy and film. Cox and Levine bring a critical eye to philosophical film discussions throughout.

Introduction to Philosophy Through Film Bruce Russell, 2002-12-01

The question of whether it is always rational to act as morality requires goes at least as far back as Plato's *Republic*. Woody Allen's *Crimes and Misdemeanors* poses a similar question. Judah Rosenthal wants to break off his affair with Dolores Paley, but Dolores does not want to go quietly. His brother proposes hiring a hitman to get rid of Dolores. If this plan is likely to succeed, isn't it rational for Judah to adopt it? René Descartes wondered how we can know that the world is as it appears for how do we know that we are not dreaming or that an evil demon has not tricked us into thinking there is a real world outside of us. *The Matrix* raises the question of how we can know that the world is as it appears for how do we know that our brains are not being stimulated by supercomputers creating a mere virtual reality for us. Films can raise the same questions as philosophy and this perceptive book illuminates philosophical questions raised with the help of thirteen contemporary and classical films: Memory, the nature of personal identity, the nature of persons, the problem of evil, psychological egoism, the difference between having a morality and having a sound morality, the value of autonomy, just punishment, and the why-be-moral are some of the questions of life issues that are elucidated on here through such films as *Schindler's List*, *Pulp Fiction*, *Gandhi*, *The Cider House Rules*, and *Pleasantville*.

New Philosophies of Film Robert Sinnerbrink, 2011-10-13

This is a critical exploration of analytic and Continental philosophies of film which puts film

philosophy into practice with detailed discussions of three filmmakers The book includes philosophical readings of three key contemporary filmmakers Malick Lynch and Von Trier It also features links to online resources guides to further reading and a filmography

Abbas Kiarostami and Film-Philosophy Mathew Abbott, 2016-10-27 A deflationary anti theoretical film philosophy through the cinema of Abbas Kiarostami Mathew Abbott presents a powerful new film philosophy through the cinema of Iranian director Abbas Kiarostami Mathew Abbott argues that Kiarostami's films carry out cinematic thinking they do not just illustrate pre existing philosophical ideas but do real philosophical work Crossing the divide between analytic and continental philosophy he draws on Ludwig Wittgenstein Stanley Cavell John McDowell Alice Crary Noël Carroll Giorgio Agamben and Martin Heidegger bringing out the thinking at work in Kiarostami's most recent films *Taste of Cherry* *The Wind Will Carry Us* *ABC Africa* *Ten Five* *Shirin* *Certified Copy* and *Like Someone in Love*

The Palgrave Handbook of the Philosophy of Film and Motion Pictures Noël Carroll, Laura T. Di Summa, Shawn Loht, 2019-10-30 This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum It boasts contributions from philosophers and film theorists alike with many essays employing pluralist approaches to this interdisciplinary subject Core areas treated include film ontology film structure psychology authorship narrative and viewer emotion Emerging areas of interest including virtual reality video games and nonfictional and autobiographical film also have dedicated chapters Other areas of focus include the film medium's intersection with contemporary social issues film's kinship to other art forms and the influence of historically seminal schools of thought in the philosophy of film Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject

Being and Film Christine Reeh-Peters, 2021-03-16 This book develops the so called solaristic ontology of film by building a philosophical system based on an inquiry into the nature of film being and reality This solaristic system appropriates the aesthetic ideas and principles of thought present in the 1972 sci fi movie *Solaris* by Andrei Tarkovsky This movie is the main center of analysis here since it is highly symptomatic of the medium's philosophical self reflexivity and its intriguing correlation with reality and being The solaristic science is a fictional science introduced in the movie's diegesis and dedicated to the investigation of the planet *Solaris* an unattainable challenge In this sense the solaristic system closes the film's narrative by telling a philosophical story on the planet *Solaris* The book thus details a philosophical form of concept art and at the same time builds on previous results of film philosophy as well as the speculative turn in contemporary philosophy

Hermeneutics of the Film World Alberto Baracco, 2017-10-09 This book identifies a new methodological strategy for the interpretation of film philosophizing Many recent works in film philosophy adopting the approach identified with the term film as philosophy have considered film as capable of doing philosophy Focused on the basic relationship between film and filmgoer the proposed method is founded on the concept of the film world Combining Merleau-Ponty's and Ricoeur's philosophies and reconsidering Goodman's theory of worldmaking the film world becomes the hermeneutic horizon from which film philosophical thought can emerge The book

shows how Ric urian methodology has the potential to provide a valuable resource for film studies by inviting scholars to consider film interpretation in terms of film world hermeneutics **Film, Philosophy, and Reality** Nathan

Andersen,2018-12-21 *Film Philosophy and Reality* Ancient Greece to Godard is an original contribution to film philosophy that shows how thinking about movies can lead us into a richer appreciation and understanding of both reality and the nature of human experience Focused on the question of the relationship between how things seem to us and how they really are it is at once an introduction to philosophy through film and an introduction to film through philosophy The book is divided into three parts The first is an introduction to philosophy and film designed for the reader with little background in one or the other subject The second examines the philosophical importance of the distinction between appearance and reality and shows that reflection upon this distinction is naturally provoked by the experience of watching movies The final part takes a close and careful look at the style and techniques of Jean Luc Godard s groundbreaking film *Breathless* in order to illustrate how such themes can be explored cinematically The book addresses topics such as Film what it is and how to understand it The methods and concerns of philosophy The nature of cinematic appearances The history of metaphysics The relationship between cinema and life The philosophical relevance of film techniques With a glossary of key thinkers terms and concepts as well as sections on suggested films and further reading this textbook will appeal to lecturers and students in undergraduate philosophy and film courses and in courses focused on Philosophy of Film Philosophy and Film or Film Philosophy

Skepticism Films Philipp Schmerheim,2017-06-29 *Skepticism Films* Knowing and Doubting the World in Contemporary Cinema introduces skepticism films as updated configurations of skepticist thought experiments which exemplify the pervasiveness of philosophical ideas in popular culture Philipp Schmerheim defends a pluralistic film philosophical position according to which films can be but need not be expressions of philosophical thought in their own right It critically investigates the influence of ideas of skepticism on film philosophical theories and develops a typology of skepticism films by analyzing *The Truman Show* *Inception* *The Matrix* *Vanilla Sky* *The Thirteenth Floor* *Moon* and other contemporary skepticism films With its focus on skepticism as one of the most significant philosophical problems *Skepticism Films* provides a better understanding of the dynamic interplay between film theories of film and philosophy *Refractions of Reality: Philosophy*

and the Moving Image John Mullarkey,2008-12-11 This is the first book to explore all central issues surrounding the relationship between the film image and philosophy It tackles the work of particular philosophers of film i ek Deleuze and Cavell as well as general philosophical positions Cognitivist and Culturalist and analyses the ability of film to teach and create philosophy **The SAGE Handbook of Film Studies** James Donald,Michael Renov,2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined

a new field of discourse but also modified existing scholarly traditions It reflects on the field's dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments **Romanian Cinema** Doru Pop, 2021-11-04 This volume explores the philosophical and metaphysical manifestations of contemporary cinema Starting with the hypothesis that movies provide an experience that is both a pathway into the thinking mechanisms of modern humans and into our collective psyche this study focuses on the elements that form the Romanian cinematic mind as part of the European cinema thinking While this book is based on specific case studies provided by recent productions in Romanian filmmaking such as *Proroca* 2017 and *Touch me Not* 2018 it also contextualises the national cinema within the larger European art of making movies Offering close interpretations of the works of world renowned directors like Cristi Puiu Cristian Mungiu Corneliu Porumboiu or more recently Adina Pintilie and Constantin Popescu this book questions the Romanianess of their cinematic techniques and places their philosophical roots both in a particular mode of thinking and within continental philosophy

Phenomenology of Film Shawn Loht, 2017-08-25 Phenomenology of Film A Heideggerian Account of the Film Experience uses the philosophy of Martin Heidegger as a framework for addressing key issues in the philosophy of film This study grapples with the question of how we can reconcile film as a popular entertainment medium with Heidegger's own various critiques of popular media and culture throughout his career Shawn Loht also explores topics such as the ontology of film and moving images the phenomenological character of the viewer experience film conceived as an art medium and the function of films as vehicles for philosophical thought He further discusses important concepts from Heidegger's philosophy Dasein existentiality world art and poetry and the nature of philosophy The first four chapters take up these issues from a theoretical perspective The remaining chapters provide robust application of the theoretical material to the films of three contemporary filmmakers Terrence Malick Michael Haneke and David Gordon Green As the first single author monograph that takes up Heidegger's relevance to film Phenomenology of Film will be of particular interest to philosophers of film and specialists of film and media studies working in the intersection of phenomenology and film or phenomenological approaches to issues in popular culture **The Camera-Eye Metaphor in Cinema** Christian Quendler, 2016-11-18 This book explores the cultural intellectual and artistic fascination with camera eye metaphors in film culture of the twentieth century By studying the very metaphor that cinema lives by it provides a rich and insightful map of our understanding of cinema and film styles and shows how cinema shapes our understanding of the arts and media As current new media technologies are attempting to shift the identity of cinema and moving imagery it is hard to overstate the importance of this metaphor for our understanding of the modalities of vision In what guises does the camera eye continue to survive in media that is called new

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