

Instructor: Robert Ray

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Class Meetings: Tuesday – 4:05-7:05 PM in TURL 2334

Screenings: Wednesday – 4:05 PM in Rolfs 0115

Textbooks:

Plato, *Defence of Socrates, Euthyphro, and Crito*, trans. David Gallop (Oxford World's Classics)

Wittgenstein, *The Blue and Brown Books*

Matthews, *Dialogues with Children*

Emerson: *The Annotated Emerson*

Naremore, *Acting in the Cinema*

Cavell, *Pursuits of Happiness*

Readings Marked with an * available on electronic course reserve, or to be distributed.

Assignments and Grading:

The final course grade will result from the following:

1. Six two-page papers responding to prompts (lowest grade dropped)
2. One final five-page paper (counts as two short papers)
(The papers count as 65% of the course grade)
4. Class participation (with quality counting more than quantity) (35%)
5. You are allowed one unexcused absence. Each additional unexcused absence will deduct 9 points from your final course grade.
6. You must average at least 90 on the written essays to get an A or A- in the course.

Two remarks from Stanley Cavell:

What I take Socrates to have seen is that, about the questions which were causing him wonder and hope and confusion and pain, he knew he did not know what no man can know, and that any man can learn what he wanted to learn. No man is in any better position for knowing it than any other man – unless wanting to know is a special position. And this discovery about himself is the same as the discovery of philosophy, when it is the effort to find answers, and to permit questions, which nobody knows the way to nor the answer to any better than yourself.

I understand it [philosophy] as a willingness to think not about something other than what ordinary human beings think about, but rather to learn to think undistractedly about things that ordinary human beings cannot help thinking about, or anyway cannot help having occur to them. . . . philosophers after my heart will rather wish to convey the thought that while there may be no satisfying answers to such questions in certain forms, there are, so to speak, directions to answers, ways to think, that are worth the time of your life to discover.

PART I: PHILOSOPHY/DIALOGUES

Jan. 14 (Tues.): **Introduction – Philosophical Problems and the Movies**

Menschen am Sonntag [*People on Sunday*] (1930: Robert Siodmak; 73 minutes) [In-class screening]

Jan. 21 (Tues.): **Socrates – Philosophy and The Method of Perplexity**

Plato: *Defence of Socrates*, pp. 3-23 [*Euthyphro*] (21 pages), 27-59 [“Defence of Socrates”] (33 pages)

Jan. 28 (Tues.): **Wittgenstein: What Counts as a Philosophical Question**

Wittgenstein: *The Blue and Brown Books*, pp. 1-74 (74 pages)

Feb. 4 (Tues.): **Doing Philosophy with Children I: Measurements**

Matthews: *Dialogues with Children*, pp. 1-121 (121 pages)

*Vincent: *Beyond Measure*, pp. 147-169 (“The Metric Revolution”) (23 pages)

Feb. 11 (Tues.): **Doing Philosophy with Children II: Excuses**

Matthews: *Philosophy and the Young Child*, pp. 62-64, 80-81, 93-95 (8 pages)

*Austin: “A Plea for Excuses” (28 pages) [*Proceedings of the Aristotelian Society*, Vol. 57 (1956-1957), pp. 1-30] (30 pages) Download from UF Library using JSTOR. Print a copy to bring to class.

Feb. 18 (Tues.): **Emerson and American Philosophy**

Emerson: pp. 27-29, 31 (from *Nature*); 87-92 (from “The American Scholar”); 100-119 (“The Divinity School Address”); 136-137 (from “Literary Ethics”); 160-185 (“Self-Reliance”) (57 pages)

Feb. 25 (Tues): **Emerson II**

Emerson: pp. 186-198 (“Circles”); 223-247 (“Experience”); 287 (from “New England Reformers”) (39 pages)

*Cavell: From *Cities of Words*, pp. 2-27 (26 pages)

PART II: QUESTIONS ABOUT THE CINEMA

Mar. 4 (Tues.): **Painting/Photography/Film**

*Chatman: “What Novels Can Do That Films Can’t (And Vice Versa)” (17 pages) {*Critical Inquiry*, Vo. 7, no. 1 (Autumn 1980), pp. 121-140 (20 pages)} Download from UF Library and bring a copy to class.

*Cavell: From *The World Viewed*, pp. 16-25 (10 pages)

*Bazin: “The Ontology of the Photographic Image” (8 pages)

*Vaughan: From *For Documentary*, pp. 1-8, 181-192 (20 pages)

*Barthes: “The Third Meaning” (22 pages)

Mar. 11 (Tues.): **Film Acting/Stardom/Pretending I**

Naremore: *Acting in the Cinema*, pp. 1-33 (34 pages)

*Austin: “Pretending” (19 pages) [*Proceedings of the Aristotelian Society, Supplementary Volumes*, Vol. 32 (1958), pp. 261-278] (18 pages)

Download from UF Library and print a copy to bring to class.

Mar. 25 (Tues.): **Film Acting/Stardom/Pretending II**

Naremore: *Acting in the Cinema*, pp. 34-96 (63 pages)

*Wittgenstein: “Aspect and Image” (8 pages)

Apr. 1 (Tues.): **Rules**

*Wittgenstein: “Following a Rule” (21 pages)

*Daston: *Rules*, pp. 1-22 (“Introduction: The Hidden History of Rules”), 268-274 (“Epilogue: More Honored in the Breach”) (29 pages) [This book is available on-line in the UF Library.]

Apr. 8(Tues.): **Stanley Cavell and Philosophical Film Criticism I**

Cavell: *Pursuits of Happiness*, pp. 1-42 (42 pages)

*Cavell: “A Capra Moment” (9 pages)

Apr. 15 (Tues.): **Cavell and Philosophical Film Criticism II: Emphasis**

*Cavell: "What Becomes of Things on Film?" [*Philosophy and Literature*, Vol. 2, no.2 (Fall 1978), pp. 249-257 (9 pages)] Download from UF Library and print a copy to bring to class.

*Cavell: "The Thought of Movies" (20 pages)

Apr. 22 (Tues.): *Anatomy of a Murder, revisited*

Film Screenings

Jan. 15 (Wed.): No screening

Jan. 22 (Wed.): No screening

Jan. 29 (Wed.): *1001 Grams* (2014: Bent Hamer; 93 minutes)

Feb. 5 (Wed.): *Anatomy of a Murder* (1959: Otto Preminger; 160 minutes)

Feb. 12 (Wed.): *Holiday* (1938: George Cukor; 96 minutes)

Feb. 19 (Wed.): *The Philadelphia Story* (1940: George Cukor; 112 minutes)

Feb. 26 (Wed.): *Blow-Up* (1966: Michelangelo Antonioni; 111 minutes)

Mar. 5 (Wed.): *The Lady Eve* (1941: Preston Sturges; 94 minutes)

Mar. 12 (Wed.): *Vertigo* (1958: Alfred Hitchcock; 128 minutes)

Mar. 26 (Wed.): *La Règle du Jeu* [*The Rules of the Game*] (1939: Jean Renoir; 106 minutes)

Apr. 2 (Thurs.): *It Happened One Night* (1934: Frank Capra; 105 minutes)

Apr. 9 (Thurs.): *Close-Up* (1990: Abbas Kiarostami; 98 minutes)