

Paper VII, Philosophy and Film

Semester V

Aims:

1. To acquaint students with a new intriguing subject in Philosophy, i.e. Philosophy of Film.
2. To acquaint students with Film as an independent art form.
3. To acquaint students that the most powerful mass media of communication i.e. film has its pragmatic aspect and its own axiology.
4. To acquaint students with different aspects of Film philosophically.

Unit I

Ontology of Philosophy and Film

Philosophy-in-Film, Philosophy-of-Film, Film Studies, Film Theories and Film Criticism

Unit II

Film Theories

Auteur Theory, Marxist Film Theory, Feminist Film Theory, Formalist Film Theory and Screen Theory

Unit III

Philosophy Through Films

Knowledge and Truth - Film Text: The Matrix; Problem of Identity - Film Text: Momento, Hindi Movies with themes of Duplicates; Ethics and Moral Responsibility - Film Text: Crimes and Misdemeanor, Social Political genre films; Philosophy of Religion - Film Text: The Rapture, Saint Films, Mythological films (Jai Santoshi Maa, Ramayan: The legend of Prince Ram, In the Name of the Rose); and Philosophy of Sci-Fiction Film – Film Text: Star Wars, Gravity

Unit IV

Praxis of Philosophy of Film

Film and Ethics – Film Text: Crime and Punishment, Deewar; Film and Psychoanalysis – Film Text: Psycho, Karthik Calling Karthik; Film and Society – Film Text: Corporate, Fashion, Page 3; Commercial vs Art Film – Mera Naam Joker, Anand; and Off-beat or Art Film – Film Text: Duvidha, Paar

References:

1. Mary. M. Litch. *Philosophy Through Film*, 2002, New York : Routledge.
2. Paisly Livingstone and Carl Plantinga (ed) *The Routledge Companion of Film and Philosophy*. 2009 New York: Routledge
3. Toby Miller and Robert Stam (ed) *A Companion of Film Theory*. 1999. Blackwell Publishing
4. Carroll, Noël and Choi, Finhee (ed.). *Philosophy of Film and Motion Pictures – An Anthology*. Blackwell Publishing, 2006.
5. Buchanan, Ian. *A Dictionary of Critical Theory*. Oxford University Press, 2010.
6. Conrad, Mark T. *The Philosophy of Film Noir*. American University Press (The University Press of Kentucky) 2007.
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Semester VI

Aims:

1. To acquaint students with history of Film and Philosophy.
2. To acquaint students with how films can render influence on society and vice versa.
3. To acquaint students with different isms in Philosophy through film, this can be an effective media of demonstrating theoretical philosophy.
4. To acquaint students with limitations of film making and rights of film.

Unit I

Film History and Distinguished Film Makers

Lumiere Brothers, Dada Saheb Phalke, Jean Luc Goddard, Satyajit Ray, Andrei Tarkovsky

Unit II

Film and Reformation

Film and Social Reform – Film Text: Achut Kanya, Sujata; Film and Politics – Film Text: New Delhi Times, Z (French Movie Director: Costa-Gavras); Film and Economic Reforms – Film Text: Do Bighs Zamin, Hum Hindustani; Sexuality, Film as/ and Activism – Film Text: Milk, Fire; and Film and Racism – Film Text: To Kill a Mocking Bird, Selma (On Martin Luther King (Jr.) Director: Ava DuVernay)

Unit III

Philosophy in Film

Film and Existentialism – Film Text: Akiru (Japanes, Director: Akira Kurosawa), Wild Strawberries (Swedish, Director: Ingmar Bergman); Film and Feminism – Film Text: Offside (Persian from Iran. Director: Jafar Panahi), Paroma; Film and Philosophers – Film Text: Hannah Arendt; Adi Shankaracharya; Film and Plato's Allegory of Cave – Film Text: Matrix, Interstellar; and Film and Post-Modernism: Film Text: Pulp Fiction (Director: Quentin Tarantino), Life and Nothing More (Persian, Iran; Director: Abbas Kiarostami)

Unit IV

Censorship

Liberal Approach - Dworkin's Taking Rights Seriously, Utilitarian Approach - J.S.Mill 's On Liberty and Films, Marxist Approach – Marcuse's Repressive Tolerance, Feminist Approach – Catherine MacKinnon Pornography and Censorship, and Language and Censorship – K. A. Abbas

References:

1. Chester, G. and Dickey, J. (eds.), 1988, *Feminism and Censorship*, London: Prism Press.

2. Kumar, Girija. *Censorship in India: Studies in Fundamentalism, Obscenity, and Law*. Har Anand Publications, 2009.
3. Carroll, Noël and Choi, Finhee (ed.). *Philosophy of Film and Motion Pictures – An Anthology*. Blackwell Publishing, 2006.
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5. Conrad, Mark T. *The Philosophy of Film Noir*. American University Press (The University Press of Kentucky) 2007.
6. *Encyclopedia Britannica*.
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8. Saran, Renu. *History of Indian Cinema*. Diamond Pocket Books Pvt. Ltd. 2014
9. Rajadhyaksha, Ashish and Willemen, Paul. *Encyclopedia of Indian Cinema*. Routledge, 2014
10. Robinson, Andrew. *Satyajit Ray: The Inner Eye*. Rupa & Co. 1990
11. Nochimson, Martha. *World on Film*. John Wiley and Sons, 2010
12. Tirard, Laurent. *Movie Maker's Master Class: Private Lessons from World's Foremost Directors*. Farrar, Straus and Giroux, 2002