

# PHIL 4373: *Philosophy in Film & Literature*



Sam Houston State University  
Spring 2021, CRN 21048, 3 credit hrs.  
Meets: W 5:00-7:50pm  
CHSS 140

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Office: CHSS 358, Phone:  
Appointments by Consultation

***SHSU Catalog:** Students establish and develop philosophical literacy by highlighting the ways in which canonical philosophical works have informed the content and structure of works of film and literature. Carefully selected pairings of philosophical texts and films are used throughout.*

## COURSE DESCRIPTION

Immediately the title of the course opens several questions. Chief among them, we inquire: what are we meant to understand or gain by unifying an academic discipline (philosophy) and art forms such as film and literature? Which of the terms in "Philosophy in Film and Literature" brought together by the preposition 'in' and the conjunction 'and' take precedence? Does one inform us about or deepen our engagement with the other(s)?

These questions are not unique to our course. They are posed in philosophy, aesthetics, and film/cinema studies – they are questions that riddle something as yet unresolved. As a result, there are many conflicting arguments on the subject. Some scholars—usually philosophers—believe film can only be used as a *didactic* tool, i.e., one that helps philosophers teach the unenlightened about how philosophy can be embodied by, or embedded in, an art form. Others—usually film scholars, art critics, and literary theorists (not to speak of the creative artists themselves)—believe that each art is a medium unto itself. Film, for example, creates its own dynamic of communication – perhaps its own language – that can be interpreted by reference to

philosophy, but whose significance most certainly does not require philosophy in order to be appreciated.

Our work in this course will trace a **dialogue** between philosophy and film in order to critically explore the narrative, literary dimensions of cinema and to open the possibility of approaching film as itself capable of philosophizing. Because dialogue does not collapse the difference between its participants, it can acknowledge each as coming to the table with their own contributions and limitations, strengths and weaknesses. Thus, in an effort to understand the language and narrative coherence of a given film, we shall find ourselves learning to think (with) it, tracing the dialogical contribution of the film and practicing literary interpretation and philosophy simultaneously.

### COURSE OBJECTIVES

In order to trace this dialogue, we will need to achieve reasonable fluency in the language of: 1) film interpretation (that is based largely on an informed understanding of how the filmic art functions and signifies); and 2) philosophy (in terms of its history, objects of concern, and critical practice). Generally speaking, the aim is to introduce students to the ways in which the tools specific to philosophical practice can be deployed to deepen our reflections on the problems specific to time and narrativity that emerge from the study of, and engagement with, *films that philosophize*. This chosen focus should enable us to go deeper rather than broader in scope, facilitating a critical practice driven by engagement with an art form that makes significant use of philosophically investigative tools.

At the end of this course, students will be able to:

- 1) speak and write thoughtfully and fluently in the languages of film and philosophy
- 2) evaluate how the modes of expression unique to cinema inform meaning-making, across national boundaries and in differing contexts
- 3) develop a critical posture toward cinema, storytelling, and philosophical conventions
- 4) apply the interpretive lenses of philosophical film criticism beyond the classroom

To meet these objectives, students will be encouraged to develop a critical reading practice, i.e. they will be required to read a number of primary texts, paying careful attention to the language used and the arguments made, and notating the texts for thesis statement, central claims, important or problematic passages, and key or confusing terms. To make this difficult work manageable, the readings will rarely exceed twenty pages, but will demand that the student not only read but also reread. While lectures and in-class discussions serve to situate and clarify the readings, they cannot be substituted for the critical reading practice students are expected to deploy in this course.

In addition, students will be expected to take notes during any and all in-class screenings that will be submitted for assessment with the course exams. *Passive spectatorship will not be tolerated.*

Finally, students should be aware that this is a “W” course, which means that **at least 50% of the course grade will derive from writing activities designed to help master the course objectives outlined above.** Some writing activities will require you to draft and revise your work, with or without instructor feedback. Others may not receive a grade but are designed to assist you in

critical reflection on the course material. You should approach writing in this course as 1) an opportunity to refine your craft; 2) a tool to advance your learning; 3) a means by which your understanding and progress will be assessed.

**Note.1:** Several of the required films will challenge everyone in the class. To be challenged is part and parcel of opening difficult questions and critically engaging art forms. Many of the films contain images that are of a graphic nature. This includes, but is not limited to, depictions of loss, violence, sex, and sexual violence. It should be understood that the challenging content of the film(s) will also be reflected in our readings and discussions. If you are concerned you will be unable to devote the time required to watch the supplemental films [see Course Schedule below], or that the disturbing content of these films and the discussions to follow will prevent you from viewing, discussing, and writing about the issues reflected in the films and course content, please consult with me as soon as possible.

## COURSE TEXTS

All course texts will be made available to you on Blackboard. You are expected to print each text and bring it to class on the date for which it is assigned (see **Course Schedule**, below).

**Note.2:** Please see me if you have any issues downloading or printing these texts You are expected to notate each text and have it at the ready not only for FTF/Synchronous meetings, but for each of the course activities you will engage independently (see **Course Schedule**, below).

## COURSE REQUIREMENTS

### I. The Big Picture

All coursework is a matter of accumulating points

**Total Possible Points: 745**

To earn an A:	670-745 points	(90% & above)
To earn a B:	596-660 points	(80% & above)
To earn a C:	520-588 points	(70% & above)
To earn a D:	445-514 points	(60% & above)
Failing:	Less than 425	(57% & below)

**Note.3:** There is a flex-zone of up to 20 points between grade categories. Instructor discretion applies to these, but I will, whenever possible, round up. That said, point totals below the flex-zone will receive the appropriate grade.

*Barring documented extenuating circumstances,  
appeals cannot be made outside the flex-zone.*

### II. Components of the Final Grade

1. FTF/Synchronous Meetings	[15]	x 10 points each	=	150
2. Mini-Exam on Film Interpretation	[1]	x 75 points each	=	75
3. Flipgrid Video Shorts & Responses	[4]	x 25 points each	=	100
4. Supplemental Film Worksheets	[4]	x 25 points each	=	100
5. Cumulative Exam Questions	[2]	x 50 points each	=	100
6. Paper One	[1]	x 100 points each	=	100
7. Paper Two	[1]	x 120 points each	=	<u>120</u>
Total:				745

### III. Component Breakdown

#### **1. Face to Face/Synchronous Meetings (FTF/Synch)**

Each week, on Wednesday's, from 5:00-7:50pm in CHSS 120, we will meet in person as a whole class. These sessions will be streamed in real time, via Zoom, for those students who are taking the course remotely.\*\* During these sessions, we will 1) introduce new course material(s); 2) review key concepts, terms, strategies, and student performance from the previous week; and 3) engage directly with one another to facilitate meaningful dialogue and connection.

*Because this course is a 4000-level seminar, our time will be structured accordingly. This means class sessions are integral to learning in this course. Attendance is mandatory and will be monitored and awarded points throughout the semester.*

Each session will count for 10 points (**150 points total**), to be determined by attendance and participation in the session. On days where we screen films in class, attendance points will be awarded for student submission of screening notes (by file, screen shot, or photograph uploaded to Blackboard). If you are unable to attend due to extenuating circumstances (and I acknowledge that these are multiplied by the conditions of the ongoing COVID 19 pandemic), I ask that you inform me as much in advance as possible, and I encourage you to make up the missed points through supplemental point activities (detailed in #8, below).

#### **2. Mini-Exam on Film Interpretation**

In order to achieve basic fluency in the language of film interpretation, one mini-test (on applying the terminology of film theory) will be administered in real time (both online and in person) in the second week of the course. Barring documented, extenuating circumstances, this mini-test cannot be made up.

#### **3. Flipgrid (FG) Video Shorts & Responses**

To mix media, break up Blackboard monotony, encourage real-time dialogue, and enhance engagement with feedback, at four intervals throughout the semester, students will respond to our weekly meeting with a Flipgrid video short. For each of these, you will receive an invite link to the recording platform (you can use this on your smartphone, laptop, home computer, etc.). In FGs, students think both individually *and* collaboratively by responding to the same set of prompts for a given unit and learning in conversation with one another (as well as with myself).

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\*\* Please note that the University policy requires Instructor approval for remote instruction. Those students who reach out to me via email to state their desire to attend remotely – as indeed, I understand they may desire to, given concerns about COVID-19 that I share – will receive immediate approval.

If you are absent from a FTF/Synch meeting, I encourage you to watch the recording of the meeting (available in Blackboard) so that it remains possible to participate and earn points accordingly.

The original short you post will be worth 15 points and each of the two responses you record to peers' original shorts will be worth five points each (x2 per assignment). Thus, original short and responses taken together, each FG assignment will count for 25 points (100 points total over the course of the semester).

#### **4. Supplemental Film Worksheets (SFW)**

To supplement our in-class screenings so as to: 1) deepen our appreciation of the work of each director and 2) explore the extent to which the directorial signature may/not imply a continuity in philosophical expression, students are **required to watch four (of six possible) films outside of class.**\* You are free to obtain supplemental films by whatever means you are comfortable with, provided you adhere to copyright law. For each of the six supplemental films possible you will be provided a worksheet/packet to complete during (and partially after) your viewing of the film. They will be assessed on a  $\checkmark$ ,  $\checkmark+$ , and  $\checkmark-$  basis:

a  $\checkmark$  (20 points) is awarded when the packet is complete and evinces a genuine effort to engage the questions,

a  $\checkmark+$  (25 points) is awarded when the work is not only complete, but effort in evidence is exemplary/outstanding, and

a  $\checkmark-$  (15 points) is awarded when the work is incomplete/insubstantial but evinces at least a minimal effort to think/engage.

**You will not receive a grade if the work is not sufficient to pass. Reminder: you are required to complete 4/6 SFWs assigned to receive up to 100 points.**

#### **5. Cumulative Exam Questions (CEQ 1 & 2)**

Twice during the semester students will be assigned a 25-question exam (50 points) that will involve a combination of multiple choice, true-false, short answer, matching, and fill in the blank questions designed to test students' retention of any and all material covered in class to date. Students will need to unanimously choose to work together, or all students must complete these two exams (100 points total) individually. Should students choose to work together, special instructions will be provided when each exam is assigned.

#### **6. Paper One**

A short paper of 750-1000 words assigned to reflect on the material in the first two Units. On the day the paper is assigned, I will distribute a handout detailing the prompt, guidelines for the completion of the assignment, and the rubric I use to grade your papers so that you are well informed of my expectations. Note that this paper involves two stages: the proposal (20 points) and the final draft (80 points).

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\* Over the course of the semester we will screen nine films. The final three will be subject to student interpretation in Paper Two, so students must choose four of the six remaining to complete for SFW credit.

## **7. Paper Two**

A longer, evaluative paper of 1000-1500 words assigned to reflect on the material in the final unit, mindful of the course overall. On the day the paper is assigned, I will distribute a handout detailing the prompt, guidelines for the completion of the assignment, and the rubric I use to grade your papers so that you are well informed of my expectations. Note that this paper involves two stages: the proposal (20 points) and the final draft (100 points).

**Note.5:** Generally speaking, formal paper writing within the discipline of philosophy is a *process*: you begin by experimenting, testing hypotheses and pre-writing (and/or outlining), then take a position and argue for it, by offering evidence for your claims that allows your burgeoning theory to cohere and compel. We will workshop these skills, which should develop over the course of the semester. If you are having difficulty with your papers in any respect or at any stage of the process, I encourage you to come see me and/or seek the advice and help of the Writing Center, housed in ASC (see below for the appropriate links).

## **8. Supplemental Point Activities (SPA)**

Supplemental Point Activities (SPA) are not listed in the Components of the Final Grade (II., above), precisely because these activities allow you to *supplement* points toward the total. Let's say you cannot get out of work for a particular FTF/Synch meeting or a family emergency makes you unable to participate in a particular discussion.

You can make up the lost points by engaging in these activities, which are hosted in the **Journals** function on Blackboard. You can write a journal at any time over the course of the semester, and unlike Discussion Forum posts and FG video shorts, these are only visible to me. You may:

- a) write an informal reading/screening response, where you simply record your reaction to the assigned text/screened film in approximately 250 words [5 points]
- b) access a recording of a FTF/Synch Meeting and write up a *protocol*, i.e., a highlight reel of the key moments/takeaways from that meeting (this would be especially useful if you have to miss a synchronous meeting) [10 points]
- c) choose one element of an assigned reading (a term, a theme, an argument) and think out loud about it with respect to the current conditions of life (to do with anything from everyday banalities to the more pressing news of the day). For this option, you may write it out informally or record a short video/audio clip to upload and share your thoughts [10 points]

## **CLOSING NOTES**

- 1) All papers must be typed in twelve-point font, double-spaced, with one-inch margins.
- 2) All coursework *must be handed in on time*, or your grade will suffer. To be fair to those who turn their work in on time, late work will be assessed a penalty on a case-by-case basis (depending on the circumstances surrounding the late submission). Be mindful that receiving a late penalty is *always preferable* to being assessed – in accordance with

University policy – a zero on assignments that are plagiarized. In addition, students are responsible for making and retaining copies of their work.

- 3) I strongly suggest you implement a *zero distractions policy* while engaged in coursework (whether face to face or synchronously, as in our scheduled meetings) or when you are working independently. Critical thinking requires focused attention, so I recommend you turn off your phone and close all tabs in your browser unrelated to the task at hand.
- 4) For guidelines on achieving success in the online environment, and especially in light of the challenges we are facing while negotiating life in the midst of COVID-19, please see:
  - a. [http://asc.tamu.edu/Study-Learning-Handouts-\(1\)/Tips-for-Success-in-Online-Classes-During-Coronavi?fbclid=IwARo3hurxfRDYhYZ1My4ePXTc9Gp\\_4eVxH1xcC6EdLS6uZmArrInQIF7K6p4](http://asc.tamu.edu/Study-Learning-Handouts-(1)/Tips-for-Success-in-Online-Classes-During-Coronavi?fbclid=IwARo3hurxfRDYhYZ1My4ePXTc9Gp_4eVxH1xcC6EdLS6uZmArrInQIF7K6p4)
- 5) Or, if it helps to watch a video rather than read this information, my colleague at SUNY New Paltz, Dr. Rebecca Longtin, has created this:
  - a. <https://www.youtube.com/watch?v=CXdAIQ89m-8&feature=youtu.be&fbclid=IwAR3rmciOHZSAaFUpaAA8cy4bKK6cdfjXtokvUjGRdoH97S4g18wLxtZQ5c>
- 6) Some prior experience with philosophy **is** expected or required for this course (**prerequisite**: 3 hours of philosophy and at least sophomore standing). I do not expect you to be experts. I do, however, presume successful completion of a college level composition course, and college-level English proficiency. If you have concerns about this, please let me know.
- 7) If you need English language assistance, help with writing, handling college, or dealing with personal or family issues, feel free to ask for help and/or consult the following resources:
  - a. Academic Success Center (ASC, for help with writing, math, study skills and more): <https://www.shsu.edu/centers/academic-success-center/>
  - b. Services for Students with Disabilities (SSD, for accommodations to insure equal access to all academic activities and programs): (936) 294-3512 | (936) 294-3786 (TDD) | Email: [disability@shsu.edu](mailto:disability@shsu.edu) | Website: [shsu.edu/disability](http://shsu.edu/disability)
  - c. Counseling Center (offers individual, group, and couples counseling as well as crisis intervention and case management to enrolled students on the main campus): (936) 294-1720 | Website: [shsu.edu/dept/counseling](http://shsu.edu/dept/counseling)

**Note.3:** Please be aware that students at SHSU are both: (1) expected to adhere to a code of conduct (e.g. to maintain academic integrity and refrain from dishonesty, for which you will be penalized according to University policy) and (2) protected by policies that insure their rights are in no way violated (e.g. no one shall be denied access to academic activities or programs on the basis of discrimination). A brief and accessible list of all of the most relevant policies can be linked to here:

<https://www.shsu.edu/dept/academic-affairs/aps/aps-students.html>

- 8) That said, in this class, if you have any questions or concerns about a grade received, feel free to bring it up. If you think the assignment requires re-evaluation, I ask that you type up a brief explanation and re-submit the assignment. You will never be penalized in this process. Keep in mind that you have up to one week after the assignment has been returned to appeal, and that it is ultimately your responsibility to take the initiative. If you are not satisfied with the outcome of the appeal, use the list linked to above to explore the recourse available to you at the University level.
- 9) When you communicate with me via email, please do so professionally, i.e. in complete sentences, with a proper salutation and conclusion. Include a comprehensible subject heading, identify what class you are in (as instructors often teach more than one class at a time), and explain clearly what it is you are inquiring about. Also, barring emergencies, be certain to allow at least 24 hours for response. Please be advised that this policy details the standard conventions for professional communication. You should adhere to them with all of your instructors and whenever communicating with a potential mentor or employer.
- 10) Don't be afraid to approach me with any questions, concerns, or to (casually) talk shop. Your feedback is welcome and deepens our exchange, advancing the mutual learning process. Let me reiterate that if you need clarification of, or help with, any of the texts or assignments, do not hesitate to ask – this is a sign of strength, not of weakness. *Do not wait until the end of the semester to worry about your performance in the course.*
- 11) Last: please note that you will be asked to evaluate the course (and my instruction) toward the end of the term. I expect you will do so constructively, offering feedback that will, on the whole, make clear both what worked and what did not, for the purpose of improving the course for future peers.
- 12) Some prior experience with philosophy **is** expected or required for this course (**prerequisite**: 3 hours of philosophy and at least sophomore standing). Likewise, I assume that you have taken or are taking a college level composition course, know how to write an essay in English, and can read comfortably at the college level in English. If you cannot, or if you do not meet the prerequisite, please see me.
- 13) If you need English language assistance, help with writing, handling college, or dealing with personal or family issues, feel free to ask for help and/or consult the following resources:

Academic Success Center (ASC, for help with **writing**, math, study skills and more): <https://www.shsu.edu/centers/academic-success-center/>

Services for Students with Disabilities (SSD, for accommodations to insure equal access to all academic activities and programs):

(936) 294-3512 | (936) 294-3786 (TDD) | Email: [disability@shsu.edu](mailto:disability@shsu.edu)

Website: [shsu.edu/disability](https://shsu.edu/disability)



Counseling Center (offers individual, group, and couples counseling as well as crisis intervention and case management to enrolled students on the main campus): (936) 294-1720 | Website: [shsu.edu/dept/counseling](https://www.shsu.edu/dept/counseling)

**Note.4:** Please be aware that students at SHSU are **both: (1)** expected to adhere to a code of conduct (e.g. to maintain academic integrity and refrain from dishonesty, for which you will be penalized according to University policy) and **(2)** protected by policies that insure their rights are in no way violated (e.g. no one shall be denied access to academic activities or programs on the basis of discrimination). A brief and accessible list of all of the most relevant policies can be linked to here:

<https://www.shsu.edu/dept/academic-affairs/aps/aps-students.html>

- 14) That said, in this class, if you have any questions or concerns about a grade received, feel free to bring it up. If you think the assignment requires re-evaluation, I ask that you type up a brief explanation and re-submit the assignment. **You will never be penalized in this process.** Keep in mind that you have **up to one week** after the assignment has been returned to appeal, and that it is ultimately **your responsibility** to take the initiative. If you are not satisfied with the outcome of the appeal, use the list above to explore the recourse available to you at the University level.
- 15) If you plan to communicate with me via email, please do so professionally, i.e. in complete sentences, with a proper salutation and conclusion. Include a comprehensible subject heading, identify what class you are in (as instructors often teach more than one class at a time), and explain clearly what it is you are inquiring about. Also, barring emergencies, be certain to allow at least 24 hours for response. Please be advised that this policy details the standard conventions for professional communication. You should adhere to them with all of your instructors and whenever communicating with a potential mentor or employer.
- 16) Don't be afraid to make use of my office hours to approach me with any questions, concerns, or just to drop in and talk shop. Your feedback is welcome and deepens our exchange, advancing the mutual learning process. Let me reiterate that if you need clarification of, or help with, any of the texts or assignments, do not hesitate to ask – **this is a sign of strength, not of weakness.** *Do not wait until the end of the semester to worry about your performance in the course.* I expect that everyone in the class will talk with me during office hours or by appointment (in person or online) at least once this term.
- 17) Last: please note that you will be asked to evaluate the course (and my instruction) toward the end of the term. I expect you will do so constructively, offering feedback that will, on the whole, make clear both what worked and what did not, for the purpose of improving the course for future peers.

### COURSE SCHEDULE

Subject to Revision at Instructor's Discretion

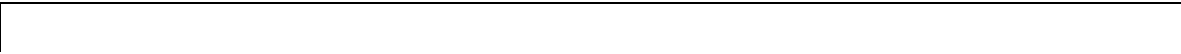
Unit	Week	Dates (Weds-Tues)	Text(s)	Activities/ Assignments All Due Dates @ 11:59pm CST
<i>Unit I. Critically Engaging the Filmic Medium</i>	Intro Week	Jan 13-19	<hr/> <b>Part One (P1):</b> Syllabus, Opening Discussion  <b>Part Two (P2):</b> Film Glossary & Slides	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:00-7:50): Wednesday, 1/13 Syllabus Covered, Opening Discussion; Presentation on Interpreting Film</li> <li>Materials Made Available for Mini-Test (next week @ start of class)</li> <li>Flipgrid (FG) 1: Thurs Jan 21</li> </ul> <p><i>For next week: Study for in-class Mini-Test and read Berger, <i>Ways of Seeing</i> (Chapter One)</i></p>
	Week 1	Jan 20-26	<hr/> <b>P1:</b> Mini-Test & Video on Conventions of Cinema History  <b>P2:</b> Berger, <i>Ways of Seeing</i>	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:00-7:50): Wednesday, 1/20: Mini-Test administered; screen video on conventions of cinema history; discuss Berger</li> </ul> <p><i>For next week: Read Cavell, excerpts from <i>The World Viewed: Reflections on the Ontology of Film</i> (Chapters 2-4)</i></p>
	Week 2	Jan 27-Feb 2	<hr/> <b>P1:</b> Conclude Berger; Cavell Introduced  <b>P2:</b> Cavell In Further Depth	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:00-7:50): Wednesday, 1/27: Conclude Berger; Introduce and discuss Cavell in depth</li> <li>Assign SFW 1 (<i>Rear Window</i>): Weds 2/3</li> <li>FG Two: Thurs 2/4</li> </ul> <p><i>For next week: Work on SFW 1; No new reading assigned.</i></p>
<i>Unit II. Narrative Cinema: How Story is Pleasure (and Pain)</i>	Week 3	Feb 3-9	<hr/> <b>P1:</b> <i>Vertigo</i> (Hitchcock, 1958)  <b>P2:</b> Film Discussion	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:00-7:50): Wednesday, 2/3: Screen <i>Vertigo</i>; Discuss</li> <li>SFW 1 Due</li> <li>Paper One Assigned: <ul style="list-style-type: none"> <li>Proposal Thurs 2/11</li> <li>Feedback Fri 2/12</li> <li>Final Draft Thurs 2/25</li> </ul> </li> </ul>

				<p><i>For next week:</i> Read Mulvey, “Visual Pleasure and Narrative Cinema,” noting next week will be entirely devoted to this text; Work on Proposal for Paper One</p>
	Week 4	Feb 10-16	<p><b>P1:</b> Mulvey, “Visual Pleasure and Narrative Cinema” (Part One)</p> <hr/> <p><b>P2:</b> Mulvey, “Visual Pleasure and Narrative Cinema” (Part Two)</p>	<ul style="list-style-type: none"> <li>• FTF/Synch Meeting (5:00-7:50): Wednesday, 2/10: Discuss Mulvey in two parts</li> <li>• Proposal for Paper One: Thurs 2/11 (Feedback on Fri 2/12)</li> <li>• Assign SFW 2 (<i>Code Unknown</i>)</li> </ul> <p><i>For next week:</i> Read Faulkner, “Does Philosophy Meet Film in Plato’s Cave?”; Work on Drafting Paper One &amp; SFW 2</p>
	Week 5	Feb 17-23	<p><b>P1:</b> <i>Caché</i> (Haneke, 2005)</p> <hr/> <p><b>P2:</b> Film Discussion, Introduce Faulkner, “Does Philosophy Meet Film in Plato’s Cave?”</p>	<ul style="list-style-type: none"> <li>• FTF/Synch Meeting (5:00-7:50): Wednesday, 2/17: Screen <i>Caché</i>; Discuss; Introduce Faulkner’s argument from assigned reading</li> <li>• SFW 2 Due</li> <li>• Assign SFW 3 (<i>Following</i>): Weds 2/24</li> </ul> <p><i>For next week:</i> Work on Final Draft of Paper One &amp; SFW 3; No new reading assigned</p>
<i>Unit III. Disrupting Narrativity: Films that Philosophize?</i>	Week 6	Feb 24-Mar 2	<p><b>P1:</b> <i>Memento</i> (Nolan, 2001)</p> <hr/> <p><b>P2:</b> Film Discussion, Conclude Faulkner</p>	<ul style="list-style-type: none"> <li>• FTF/Synch Meeting (5:00-7:50): Wednesday, 2/24: Screen <i>Memento</i>; Discuss; Conclude Faulkner</li> <li>• SFW 3 Due</li> <li>• Assign SFW 4 (<i>The Science of Sleep</i>): Weds 3/3</li> <li>• Assign Cumulative Exam Questions (CEQ 1): Weds 3/10</li> <li>• Paper One Due: Thurs 2/25</li> </ul> <p><i>For next week:</i> Work on SFW 4; Read Alexander Pope’s poem, “Eloisa to Abelard”; Begin work on CEQ 1</p>
	Week 7	Mar 3-Mar 9	<p><b>P1:</b> <i>Eternal Sunshine of the Spotless Mind</i> (Gondry, 2004)</p>	<ul style="list-style-type: none"> <li>• FTF/Synch Meeting (5:00-7:50): Wednesday, 3/3: Screen <i>Eternal Sunshine</i>; Discuss;</li> </ul>

			<hr/> <b>P2:</b> Film Discussion, Alexander Pope, "Eloisa to Abelard"	<p>Interpret Pope's "Eloisa to Abelard"</p> <ul style="list-style-type: none"> <li>SFW 4 Due</li> </ul> <p><i>For next week:</i> Read all assigned Nietzsche excerpts, noting that next week will be entirely devoted to these texts.</p>
	Week 8	Mar 10-14	<b>P1:</b> Nietzsche, <i>Untimely Meditations</i> (excerpts) <hr/> <b>P2:</b> Nietzsche, <i>Gay Science</i> , & <i>Thus Spoke Zarathustra</i> (excerpts)	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:00-7:50): Wednesday, 3/10: Discuss all Nietzsche excerpts in two parts, with reference to <i>Eternal Sunshine</i></li> <li>CEQ 1 Due</li> <li>SFW 5 Assigned (<i>Babel</i>): Weds 3/24</li> <li>FG Three: Thurs 3/10</li> </ul> <p><i>For next week:</i> No New Reading, Work on SFW 5 and enjoy break!</p>
	Week 9	Mar 15-19	<i>Spring Break!</i>	<i>For next week:</i> Reminder that SFW 5 is due (Weds 3/24); Read Borges, "The Garden of Forking Paths"
<i>Unit IV. Delving Deeper: Film &amp; Philosophies of Non-Linear Time</i>	Week 10	Mar 24-30 (Last Day for Q Drop: Mar 26)	<b>P1:</b> <i>Birdman</i> (Iñárritu, 2014) <hr/> <b>P2:</b> Film Discussion, Borges, "The Garden of Forking Paths"	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:00-7:50): Wednesday, 3/24: Screen <i>Birdman</i>; Discuss; Work on Borges, "The Garden of Forking Paths"</li> <li>SFW 5 Due</li> </ul> <p><i>For next week:</i> Read Kurtz, "Chance is Curbed," and Kristeva, excerpts from <i>Black Sun</i></p>
	Week 11	Mar 31-Apr 6	<b>P1:</b> Kurtz, "Chance is Curbed" <hr/> <b>P2:</b> Introduce Kristeva, excerpts from <i>Black Sun</i>	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:00-7:50): Tues, 3/31: Discuss Kurtz; Introduce Kristeva</li> <li>Assign SFW 6 (<i>Dogville</i>): Weds 4/7</li> </ul> <p><i>For next week:</i> No new reading; Work on SFW 6</p>

	Week 12	Apr 7-13	<p><b>P1:</b> Von Trier, <i>Melancholia</i> (Von Trier, 2011)</p> <hr/> <p><b>P2:</b> Film Discussion &amp; Kristeva Concluded</p>	<ul style="list-style-type: none"> <li>• FTF/Synch Meeting (5:00-7:50): Wednesday, 4/7: Screen <i>Melancholia</i>; Discuss, with reference to Kristeva (concluded)</li> <li>• SFW 6 Due</li> <li>• Assign Cumulative Exam Questions (CEQ 2): Weds 4/21</li> </ul> <p><i>For next week:</i> Read Elkayam, "Melancholia, Time, and Death" and Finke, "Aspects of Time and Chronotope" (Part One only); Begin work on CEQ 2</p>
<i>Unit V. Topoi &amp; Temporalities: Exploring the Transnational Chronotope</i>	Week 13	Apr 14-20	<p><b>P1:</b> Elkayam, "Melancholia, Time and Death"</p> <hr/> <p><b>P2:</b> Laurie Finke, "Aspects of Time and Chronotope in Cinematic Life Narrative" (Part One)</p>	<ul style="list-style-type: none"> <li>• FTF/Synch Meeting (5:00-7:50): Wednesday, 4/14: Discuss Elkayam &amp; Finke</li> <li>• FG Four: Weds 4/14</li> </ul> <p><i>For next week:</i> Read Finke, "Aspects of Time and Chronotope" (Part Two)</p>
	Week 14	Apr 21-27	<p><b>P1:</b> <i>Daughters of the Dust</i> (Dash, 1991)</p> <hr/> <p><b>P2:</b> Film Discussion, Finke, "Aspects of Time and Chronotope in Cinematic Life Narrative" (Part Two)</p>	<ul style="list-style-type: none"> <li>• FTF/Synch Meeting (5:00-7:50): Wednesday, 4/21: Screen <i>Daughters of the Dust</i>; Discuss, Conclude Finke</li> <li>• CEQ 2 Due</li> <li>• Paper Two Assigned: <ul style="list-style-type: none"> <li>○ Proposal Thurs 4/29</li> <li>○ Feedback Fri 4/30</li> <li>○ Final Draft Weds 5/12</li> </ul> </li> </ul> <p><i>For next week:</i> Read Suner, "Cinema Without Frontiers" (Part One Only); Work on Proposal for Paper Two</p>
	Week 15	Apr 28-May 4	<p><b>P1:</b> Suner, "Cinema Without Frontiers" (Part One)</p> <hr/> <p><b>P2:</b> <i>Waiting for the Clouds</i> (Ustaoğlu, 2003)</p>	<ul style="list-style-type: none"> <li>• FTF/Synch Meeting (5:00-7:50): Wednesday, 4/28: Discuss Suner, "Cinema Without Frontiers" (Part One); Screen <i>Waiting for the Clouds</i></li> <li>• Paper Two Proposal Due: Thurs 4/29 (Feedback Fri 4/30)</li> </ul>

				<i>For next week:</i> Read Suner, "Cinema Without Frontiers" (Part Two); Work on Draft of Paper Two
	Week 16	May 5	<p><b>P1:</b> <i>Blackboards</i> (Makhmalbaf, 2000)</p> <hr/> <p><b>P2:</b> Film Discussion, Suner, "Cinema Without Frontiers" (Part Two)</p>	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:00-7:50): Wednesday, 5/5: Screen <i>Blackboards</i>; Discuss; Suner Concluded</li> </ul> <p><b>Paper Two Final Draft Due Weds 5/12</b></p>
	Finals Week	May 12	Closing Discussion	<ul style="list-style-type: none"> <li>FTF/Synch Meeting (5:30-7:30): Wednesday, 5/12: Meet During Final Exam Session; Wrap the Semester</li> </ul>



## HONOR CODE PLEDGE†

Academic and intellectual integrity are paramount virtues of higher education. They assure our ability to research, think, write, and speak freely in a world of widely diverse viewpoints, and they protect the products of our scholarly work from misappropriation. In the contemporary “digital age,” the widespread availability of information has been a tremendous democratizing force, opening up the world of scholarly productions to many who previously did not possess the means or privilege to access them. However, the digitization of information has also made it easier to reproduce the words and/or ideas of others without proper attribution.

Students in this class, while of course subject to University policy (<https://www.shsu.edu/dept/academic-affairs/aps/aps-students.html>) should think of themselves as members of a community of scholars committed to upholding and protecting the virtues of academic and intellectual integrity. The values of that community are only as strong as its community members’ promise to honor them. Consequently, students should sign the following “pledge” as their promise to their instructor, their classmates, and the larger academic community to act honorably.

*As a member of this class, I pledge that I will not lie, cheat, or indulge intellectual laziness. I will afford to my fellow classmates the most generous interpretation of their arguments and positions. When there are disagreements and I become convinced that my own view is in error, I will concede as much. When I am able to demonstrate that my classmates’ positions are erroneous or wanting, I will endeavor to always allow them a graceful exit from their argument.*

*I furthermore pledge to do my part to create and maintain an environment in which diversity of both PERSONS and IDEAS is valued and protected. I understand that disagreement alone does not constitute disrespect, but I also pledge that I will not engage in, nor will I enable or excuse, discrimination or harassment based on (real or perceived) race, gender, age, color, sexual orientation, ability, national or ethnic origin, religious belief or socioeconomic class.*

*Finally, I pledge to **actively** encourage personal, intellectual, and academic integrity in my peers and, as I am able, I pledge to intervene when it becomes evident to me that the principles of this class are being violated.*

\_\_\_\_\_  
Print Name

\_\_\_\_\_  
Signature

† I owe both the inspiration for and the template of this pledge to my colleague, Dr. Leigh M. Johnson.