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Spring 2-1-2022

### PHL 427.80: Topics in Philosophy of Film - Comedy, Melodrama, Moral Perfectionism (Honors)

Paul Muench

University of Montana, Missoula, paul.muench@umontana.edu

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Note: Due to Covid-19, masks are required when attending class indoors.

Philosophy 427  
Prof. Paul Muench (pronounced “Minch”)

University of Montana  
Spring 2022

**office:** LA 151 **office hours:** T 2-4, W 12-3, or by appointment

**mailbox:** LA 152 **email:** paul.muench@umontana.edu **office phone:** (406) 243-2351

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## **Topics in Philosophy of Film: Comedy, Melodrama, Moral Perfectionism**

Tuesday/Thursday, 12:30-1:50 p.m., LA 338

Film Screenings:

A: Wednesday, 5:30-8:00 p.m., LA 11

B: Thursday, 6:30-9:00 p.m., LA 11

*“To my way of thinking the creation of film was as if meant for philosophy—meant to reorient everything philosophy has said about reality and its representation, about art and imitation, about greatness and conventionality, about judgment and pleasure, about skepticism and transcendence, about language and expression” (Cavell, *Contesting Tears*).*

*“Film is a moving image of skepticism: not only [in this case] is there a reasonable possibility [that reality does not exist], it is a fact that here our normal senses are satisfied of reality while reality does not exist—even, alarmingly, because it does not exist, because viewing it is all it takes” (Cavell, “More of *The World Viewed*,” *The World Viewed*).*

*“It is a requirement I impose on the choices of the films [...] that they be films of cinematic, or say aesthetic, value, by which I mean two things primarily: (1) that I judge them to be of value (in Kant’s sense of aesthetic value, the test of which is my declaration that they provide me with a pleasure I am compelled to share with others), a judgment I demand that others agree with (knowing that my subjectivity may be rebuked); and (2) that I am prepared to account for my insistent pleasure by a work of criticism (brief or extended) which grounds my experience in the details of the object, and in which I show that the object is [...] criticizable, we might say interpretable. What is not criticizable in this sense is not a work of art” (Cavell, *Cities of Words*).*

*“I [...] describe both the comedies and the melodramas as working out the problematic of self-reliance and conformity, or of hope and despair, as established in [...] the thinking of Emerson and Thoreau. The comedies envision a relation of equality between human beings that we may characterize [...] as a relation of rightful attraction, of expressiveness, and of joy. [...] The melodramas envision the phase of the problematic of self-reliance that demands this expressiveness and joy first in relation to oneself (Cavell, *Contesting Tears*).*

*“[T]he [remarriage comedy] films [...] recapture the full weight of the concept of conversation, demonstrating why our word conversation means what it does, what talk means. In those films, talking together is fully and plainly being together, a mode of association, a form of life, and I would like to say that in these films the central pair are learning to speak the same language. [...] What this pair does together is less important than the fact that they do whatever it is together, that they know how to spend time together, even that they would rather waste time together than do anything else—except that no time they are together could be wasted” (Cavell, *Pursuits of Happiness*).*

*My book *Pursuits of Happiness* can be taken to pose the question whether the pair of a romantic marriage [...] can become and stay friends. That book studies a set of films whose answer is a conditional Yes. [...] In the set of melodramas studied in [*Contesting Tears*], the woman’s answer to that possibility of friendship is an unreserved No” (Cavell, *Contesting Tears*).*

*“Is it then possible to search out what is fascinating in the ordinary without romanticizing it, without transforming it into something poetic, something dramatic, something full of magical events? Perhaps this is the surreptitious power of skepticism: that, even when we endeavor to regain touch with the world through showing a willingness to represent the everyday (rather than a yearning for something out of the ordinary), we still end up needing to romanticize it, to turn it into something else” (Klevan, *Disclosure of the Everyday*).*

This course examines aesthetic, ethical, and metaphysical questions related to film. We will consider what a film is (including the relationship that film has to photography), and what distinguishes film from some of the other arts (such as painting, theater, literature). We will view a number of films that represent human beings in the midst of their lives, engaged in conversations about how to live, and consider how films may help us to improve our understanding of our own lives. In doing so, we will investigate what the philosopher Stanley Cavell calls “moral perfectionism,” something he characterizes as “not a competing moral theory of the moral life [in competition, say, with utilitarian and Kantian accounts], but something like a dimension or tradition of the moral life that spans the course of Western thought and concerns what used to be called the state of one’s soul, a dimension that places tremendous burdens on personal relationships and on the possibility or necessity of the transforming of oneself and of one’s society.” Several of the films we will watch are from the 1930s and 1940s, in particular two genres of Hollywood films that Cavell discusses—the remarriage comedy and the melodrama of the unknown woman. We will also watch some more recent films that are interested in capturing the undramatic and uneventful qualities that can sometimes characterize ordinary life (qualities such as despair, boredom, emotional reticence). Our overall goal will be to think about how film can disclose to us the human condition and our common desire to escape from the everyday into the melodramatic and the comic.

### **Learning Goals**

After completing this course, you should be able to think critically about films and philosophical texts. You will be able to articulate what you find valuable about a given

film and also able to offer reasons and appeal to evidence (both textual and filmic) to support your individual judgments. In the process you will obtain a familiarity with two film genres: the Hollywood comedy of remarriage and the Hollywood melodrama of the unknown woman. As this is a philosophy course, our approach to films will be one that stresses both their metaphysical nature (concerning what a film is) and their aesthetic and ethical nature (concerning how films may be works of art and how they may both represent human lives as they are lived and provide ethical instruction in how we ought to live).

### **Course Requirements (Regular Section)**

1. Attendance/Participation	10%
2. Philosophy Journal	10%
3. Short Papers	20%
4. Long Paper #1 (Due March 9)	20%
5. Long Paper #2 (Due May 4)	20%
6. Final Exam (May 9, 8-10 a.m.)	20%

### **Course Requirements (Honors Section)**

1. Attendance/Participation	10%
2. Philosophy Journal	10%
3. Short Papers	20%
4. Long Paper #1 (Due March 9)	15%
5. Long Paper #2 (Due May 4)	25%
6. Final Exam (May 9, 8-10 a.m.)	20%

### **Course Requirements (PHL 400: Advanced Writing)**

1. Attendance/Participation	10%
2. Philosophy Journal	10%
3. Short Papers	20%
4. Exegetical Paper (Due March 16)	10%
5. Research Paper (Due May 11)	30%
6. Final Exam (May 9, 8-10 a.m.)	20%

### **Course Requirements (Graduate Students)**

1. Attendance/Participation	10%
2. Philosophy Journal	10%
3. Short Papers	20%
4. Term Paper (Due May 11)	60%

### **Moodle**

This course has a Moodle page (<https://moodle.umt.edu>). For more information on how to access Moodle, login and then select Moodle 101 for Students (<https://moodle.umt.edu/enrol/index.php?id=13709>).

## Email

Any email that I send to the class will be sent to your university email address via Moodle. It is your responsibility to check your email on a regular basis.

## Office Hours

Due to the risks of COVID-19, my office hours this semester will normally be offered remotely using Zoom. My normal office hours are Tuesdays, 2-4 p.m., and Wednesdays 12-3 p.m. If these times are not convenient, I am happy to make an appointment with you for another time.

Note: I hold office hours on Zoom, but will not be live on Zoom on my scheduled days unless someone has reserved a time slot ahead of time to meet with me.

To sign up for a time slot, please use this link: <https://paul-3.youcanbook.me/>

The day of our meeting, please use this link: <https://umontana.zoom.us/j/99875262121>

## Readings

### Books

These four books are required and can be purchased at the UM bookstore. It may also be worth checking the prices at [www.amazon.com](http://www.amazon.com) or [www.bookfinder.com](http://www.bookfinder.com). They are on four-hour reserve in Mansfield Library.

1. Cavell, *Contesting Tears: The Hollywood Melodrama of the Unknown Woman* (Chicago, 1996; ISBN 978-0226098166).
2. Cavell, *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (Harvard, 1981; ISBN 978-0674739062).
3. Cavell, *The World Viewed: Reflections on the Ontology of Film*, Enlarged Edition (Harvard, 1979; ISBN 978-0674961968).
4. Ibsen, *A Doll's House* (Dover, 1992 [1879]; ISBN 978-0486270623).

The bookstore sells new and used physical copies of books, occasionally allows you to rent books (returnable at the end of the semester), and sometimes has digital copies of books. I personally prefer physical books that I can hold in my hand, write in, etc.

Here is the link to the UM Bookstore:

<https://montanabookstore.bncollege.com/shop/montana-bookstore/page/find-textbooks>.

### Additional Required and Recommended Readings

I will make available additional required and recommended readings on the class Moodle page.

## Film Screenings (Held in LA 11)

We will watch a new film each week, and will watch each film twice (once before our class discussion, and a second time after we've discussed a given film). You are required to attend at least one of the two weekly film screenings: Wednesdays, 5:30-8:00 p.m., Thursdays, 6:30-9:00. If you are unable to attend the second film screening, you are required to watch the film a second time either by streaming it (I will provide links on the class Moodle page) or by watching the DVD on reserve at Mansfield Library. I recommend that you purchase a notebook in which to record your impressions of the films as you watch them and immediately afterwards.

1. *Annie Hall* (1977; 93 min). Directed by Woody Allen, with Woody Allen, Diane Keaton, and Tony Roberts.
2. *Gaslight* (1944; 114 min). Directed by George Cukor, with Ingrid Bergman, Charles Boyer, and Joseph Cotten.
3. *Bringing Up Baby* (1938; 102 min). Directed by Howard Hawks, with Cary Grant and Katharine Hepburn.
4. *The Philadelphia Story* (1940; 112 min). Directed by George Cukor, with Cary Grant, Katharine Hepburn, and James Stewart.
5. *Adam's Rib* (1949; 101 min). Directed by George Cukor, with Katharine Hepburn and Spencer Tracy.
6. *Now, Voyager* (1942; 117 min). Directed by Irving Rapper, with Bette Davis, Paul Henreid, and Claude Rains.
7. *Stella Dallas* (1937; 106 min). Directed by King Vidor, with Barbara Stanwyck and John Boles.
8. *The Lady Eve* (1941; 97 min). Directed by Preston Sturges, with Barbara Stanwyck, Henry Fonda, and Charles Coburn.
9. *Eternal Sunshine of the Spotless Mind* (2004; 108 min). Directed by Michel Gondry, with Jim Carrey, Kate Winslet, and Tom Wilkinson.
10. *Vertigo* (1958; 128 min). Directed by Alfred Hitchcock, with James Stewart, Kim Novak, and Barbara Bel Geddes.
11. *The Awful Truth* (1937; 91 min). Directed by Leo McCarey, with Cary Grant, Irene Dunne, and Ralph Bellamy.
12. *Letter from an Unknown Woman* (1948; 86 min). Directed by Max Ophuls, with Joan Fontaine and Louis Jourdan.
13. *Diary of a Country Priest [Journal d'un curé de campagne]* (1951; 95 min). Directed by Robert Bresson, with Claude Laydu, Nicole Ladmiral, and Jean Riveyre.
14. *Loves of a Blonde [Lásky jedné plavovlásky]* (1965; 88 min). Directed by Miloš Forman, with Hana Brejchová, Vladimír Pucholt, and Vladimír Mensík.
15. *Late Spring [Banshun]* (1949; 108 min). Directed by Ozu Yasujirô, with Chishû Ryû and Setsuko Hara.

## Recommended Films (on reserve in Mansfield Library)

1. *It Happened One Night* (1934; 105 min). Directed by Frank Capra, with Clark Gable and Claudette Colbert. (Discussed in Cavell, *Pursuits of Happiness*, Chapter 2.)

2. *His Girl Friday* (1940; 92 min). Directed by Howard Hawks, with Cary Grant, Rosalind Russell, and Ralph Bellamy. (Discussed in Cavell, *Pursuits of Happiness*, Chapter 5.)

### **Film Resources**

Internet Movie Database ([imdb.com](http://imdb.com)): Information about movies, including release dates, directors, actors, etc.

Movie Review Query Engine ([mrqe.com](http://mrqe.com)): Online database of movie reviews.

Metacritic ([metacritic.com](http://metacritic.com)): A second online database of movie reviews.

Film Reference ([filmreference.com](http://filmreference.com)): Bibliographic references and encyclopedic entries on films, directors, actors, etc.

Criterion Channel ([criterionchannel.com](http://criterionchannel.com)): Best streaming channel for classic movies.

Turner Classic Movies ([tcm.com](http://tcm.com)): Best source for classic movies on cable TV.

### **Accommodation for Disabilities**

Whenever possible, and in accordance with civil rights laws, the University of Montana will attempt to provide reasonable modifications to courses for students with disabilities who request and require them. Please feel free to set up a time with me to discuss any modifications to this course you may require. For more information, contact the Office for Disability Equity (<https://www.umt.edu/disability>).

### **Attendance, Participation, Class Etiquette**

Attendance and Participation: Your attendance and participation are crucial for the success of this class and will play a significant role in determining whether or not our time together proves to be intellectually fulfilling. As many of you probably know, it is a university requirement that you attend all class meetings for courses in which you are enrolled (See “Class Attendance/Absence Policy,” <http://catalog.umt.edu/academics/policies-procedures>). In my experience, students also get the most out of those classes that they regularly attend. In this course I will take attendance. Everyone may miss three classes, no questions asked (and no justifications/explanations required). After that, each absence will reduce your attendance/participation grade by 10% (that is, 1% of your final grade). If you have to miss a class, it is your responsibility to hand in ahead of time any work that is due and to obtain any new assignments that are handed out.

Participation has many facets and might be compared to citizenship. Those who are good classroom citizens do three things: (i) come to class prepared, having read and thought about the assignment; (ii) take an active role in class discussions, sharing their critical insights and raising questions that help to generate further discussion and reflection; (iii) take an active role in learning the names of and respectfully listening to their fellow classmates, and in helping to foster a learning environment where all feel welcome to participate and respected as fellow inquirers regardless of the extent to which we may or may not happen to agree about a given topic under investigation.

Etiquette: As a courtesy to me and to your fellow students, during class please do not (1) talk to a classmate while I or others are speaking; (2) consult other reading materials (such as newspapers, crossword puzzles, etc.), surf the web, or play computer games; (3) use your cell phone.

### **Philosophy Journal**

You will keep a philosophy journal or diary in this course, in which you record your observations about the films we watch and respond to questions I give you. I will grade your journal twice during the semester.

### **Short Papers**

You will write four short papers, each of which should be no longer than one single-spaced, typed page (with normal margins and font size). They will receive one of three grades: above acceptable/acceptable/below acceptable.

### **Long Papers**

Undergraduates in the regular section will write two 6-8 page papers; undergraduates in the honors section will write one 6-8 page paper and one 8-10 page paper; undergraduates taking Advanced Writing in Philosophy (PHL 400) will write one 3-4 page exegetical paper and one 10-12 page research paper. Graduate students will write a 12-15 page term paper.

Six criteria for evaluating a paper:

- Substance;
- Thesis and argument structure, including introduction and conclusion;
- Use of supporting material and evidence;
- Quality of analysis, including the crucial distinction between unsupported assumptions and value judgments vs. analysis and argumentation;
- Use of quality sources;
- Quality of writing, including correct grammar, clarity, concision, and persuasiveness.

A-range: This paper is outstanding in form and content. The material covered in class is understood in depth: the student shows that s/he has a command of, including a critical understanding of, the material. The thesis is clear and insightful; it is original, or it expands in a new way on ideas presented in the course. The argument is unified and coherent. The evidence presented in support of the argument is carefully chosen and deftly handled. The analysis is complex and nuanced. The sources are original texts or quality secondary literature. The student utilizes appropriate grammar/spelling/punctuation as well as a clear, precise, and concise style.

B-range: The argument, while coherent, does not have the complexity, the insight, or the integrated structure of an A-range paper. The material covered in class is well understood: the student does not make any mistake on the materials but does not show



great depth in critical understanding. The paper's thesis is clear and the argument is coherent. The paper presents evidence in support of its points. The sources are original texts or quality secondary literature. The student utilizes appropriate grammar/spelling/punctuation as well as a clear, precise, and concise style.

C-range: This paper has some but not all of the basic components of an argumentative essay (i.e., thesis, evidence, coherent structure). For example: the paper features a clear misunderstanding of some of the material covered in class, or the thesis is not clear, or the argument is not coherently structured, or evidence in support of the thesis is lacking, or only non-scholarly sources are used. The student still utilizes appropriate grammar/spelling/punctuation as well as an appropriate argumentative writing style.

D-range: This paper features very few of the basic components of an argumentative essay. It may be rather poorly written and proofread.

F-range: This paper does not qualify as an argumentative essay and/or it is very poorly written and proofread.

### **The Art of Reading**

Reading, like writing, is an art that can only be acquired through extensive and intensive practice. In general, you should plan to read each assignment for this course two times before you come to class:

- (1) Do the reading once to get a sense of the overall shape of the discussion and what the chief issues and questions seem to be;
- (2) Do the reading a second time, going more slowly and with an eye to how the different parts hang together. As Thoreau put it, "To read well, that is, to read true books in a true spirit, is a noble exercise, and one that will task the reader more than any exercise which the customs of the day esteem. It requires a training such as the athletes underwent, the steady intention almost of the whole life to this object. Books must be read as deliberately and reservedly as they were written" ("Reading," *Walden*).

### **Plagiarism/Academic Dishonesty**

I will not tolerate cheating or plagiarism or other forms of academic dishonesty in this course. In addition to being a violation of the University of Montana Student Conduct Code (<http://www.umt.edu/student-affairs/community-standards/default.php>), cheating harms your fellow students by giving you an unfair advantage, and harms you since you thereby fail to take yourself seriously. In general, the first instance of cheating or other forms of academic dishonesty will result in a failing grade ("F") for the course and will also be subject to University sanction.

## Schedule of Readings and Assignments

(Subject to change with advance notice)

CW = *Cities of Words*

CT = *Contesting Tears*

DE = *Disclosure of the Everyday*

PH = *Pursuits of Happiness*

WV = *The World Viewed*

$\alpha$  = Alpha short paper group

$\beta$  = Beta short paper group

### Week 1

T 1/18

#### Introduction

- (1) Cavell, "Philosophy, Shakespeare, Film" (from "The Thought of Movies," 87-100: **Moodle**)
- (2) Perkins, "Seeing Without Being Seen" ("The World and Its Image," *Film as Film*, 71-72: **Moodle**)

W 1/19

#### Film #1A: *Annie Hall*

Johnson, "What is it Like to Be an Art Critic?" (**Moodle**)

H 1/20

#### Discuss *Annie Hall*

- (1) Rothman, "Woody Allen's New York" (**Moodle**)
- Recommended:
- (2) Lax, "Woody Allen on *Annie Hall*" (**Moodle**)
  - (3) Bjorkman, "Woody Allen on *Annie Hall*" (**Moodle**)
  - (4) Muench, "Memories of *Annie Hall*" (**Moodle**)

H 1/20

#### Film #1B: *Annie Hall*

### Week 2

T 1/25

#### Skepticism and Irony

- (1) Plato, "Socratic Ignorance" (*Apology*, 17A-24B: **Moodle**)
  - (2) Descartes, "Selections on Skepticism" ("Meditation One," *Meditations on First Philosophy; Discourse on the Method*, Part Four; *Principles of Philosophy*, Part One, §§1-9; "Meditation Two," *Meditations on First Philosophy*: **Moodle**)
  - (3) Aristotle, "Irony" (*Nicomachean Ethics*, 1127<sup>A</sup>13-1127<sup>B</sup>32: **Moodle**)
- Recommended:
- (4) Kierkegaard, "Observations for Orientation"; "The World-Historical Validity of Irony, the Irony of Socrates" (*The Concept of Irony*, 246-264: **Moodle**)
  - (5) Kierkegaard, "Irony as a Controlled Element, the Truth of Irony" (*The Concept of Irony*, 324-329: **Moodle**)

- W 1/26      **Film #2A: *Gaslight***  
Klevan, "Discovering" ("Notes on Stanley Cavell and Philosophical Film Criticism," 48-51: **Moodle**)
- H 1/27      **Discuss *Gaslight***  
(1) Brooks, "Melodrama" (*The Melodramatic Imagination*, 11-14: **Moodle**)  
(2) Cavell, "*Gaslight*" (CW, 102-108: **Moodle**)  
(3) Cavell, "Naughty Orators: Negation of Voice in *Gaslight*" (CT, 47-61)
- H 1/27      **Film #2B: *Gaslight***
- Week 3**  
T 2/1      **Moral Perfectionism**  
(1) Cavell, Selections from *Cities of Words* (CW, 1-2; 9-17; 24-27: **Moodle**)  
(2) Cavell, Introduction to *Conditions Handsome and Unhandsome* (1-13; 16-18: **Moodle**)  
(3) Aristotle, "Friendship" (*Nicomachean Ethics*, 1155<sup>A</sup>-1158<sup>B</sup>13; 1162<sup>A</sup>35-1163<sup>A</sup>23; 1165<sup>B</sup>; 1169<sup>B</sup>3-1172<sup>A</sup>: **Moodle**)  
**Short Paper #1 Due**
- W 2/2      **Film #3A: *Bringing Up Baby***  
Klevan, "Revealing" ("Notes on Stanley Cavell and Philosophical Film Criticism," 51-55: **Moodle**)
- H 2/3      **Discuss *Bringing Up Baby***  
(1) Cavell, "Leopards in Connecticut: *Bringing Up Baby*" (PH, 111-132)  
Recommended:  
(2) Wood, "*Bringing Up Baby*" (**Moodle**)  
(3) Perkins, "Hawks's Comedies" (**Moodle**)  
(4) Muench, "Memories of *Bringing Up Baby*" (**Moodle**)
- H 2/3      **Film #3B: *Bringing Up Baby***
- Week 4**  
T 2/8      **What are the Costs of Inequality in a Marriage?**  
(1) Ibsen, *A Doll's House*, Acts I and II (1-50)  
(2) Milton, Selections from *The Doctrine and Discipline of Divorce* (**Moodle**)
- W 2/9      **Film #4A: *The Philadelphia Story***  
Klevan, "Describing and Writing" ("Notes on Stanley Cavell and Philosophical Film Criticism," 55-56: **Moodle**)

H 2/10 **Discuss *The Philadelphia Story***  
(1) Cavell, “*The Philadelphia Story*” (CW, 35-48: **Moodle**)  
(2) Cavell, “The Importance of Importance: *The Philadelphia Story*” (PH, 133-160)  
Recommended:  
(3) Klevan, “Staging Perspectives: *The Philadelphia Story*” (**Moodle**)  
(4) Muench, “Memories of *The Philadelphia Story*” (**Moodle**)

H 2/10 **Film #4B: *The Philadelphia Story***

**Week 5**

T 2/15 **What are a Woman’s Duties to Herself?**

(1) Ibsen, *A Doll’s House*, Act III (51-72)  
(2) Ibsen, “Alternative Ending to *A Doll’s House*” (**Moodle**)  
**α: Short Paper #2 Due**

W 2/16 **Film #5A: *Adam’s Rib***

Klevan, “Returning” (“Notes on Stanley Cavell and Philosophical Film Criticism,” 56-58: **Moodle**)

H 2/17 **Discuss *Adam’s Rib***

(1) Cavell, “*Adam’s Rib*” (CW, 70-81: **Moodle**)  
(2) Cavell, “The Courting of Marriage: *Adam’s Rib*” (PH, 189-228)

H 2/17 **Film #5B: *Adam’s Rib***

**Week 6**

T 2/22 **Moral Reasoning in *A Doll’s House***

(1) Cavell, “Locke” (CW, 49-54: **Moodle**)  
(2) Cavell, “Ibsen” (CW, 247-264: **Moodle**)  
**β: Short Paper #2 Due**  
**Long Paper #1/Exegetical Paper: Topics Handed Out**

W 2/23 **Film #6A: *Now, Voyager***

Klevan, “Investigating” (“Notes on Stanley Cavell and Philosophical Film Criticism,” 58-60: **Moodle**)

H 2/24 **Discuss *Now, Voyager***

(1) Cavell, “*Now, Voyager*” (CW, 227-232: **Moodle**)  
(2) Cavell, “Ugly Duckling, Funny Butterfly: Betty Davis and *Now, Voyager*” (CT, 114-148)  
(3) Cavell, “*Now, Voyager*” (cont.) (CW, 232-246: **Moodle**)

H 2/24 **Film #6B: *Now, Voyager***

## Week 7

T 3/1

### Remarriage Comedy, Melodrama of the Unknown Woman

- (1) Cavell, "Introduction" (CT, 3-14)
- (2) Cavell, "Psychoanalysis and Cinema" (CT, 83-90)
- (3) Cavell, "Introduction" (PH, 1-42)

Recommended:

- (4) Rothman, "Cavell on Film" (**Moodle**)
- (5) Keane, "The Authority of Connection in Stanley Cavell's *Pursuits of Happiness*" (**Moodle**)

### Philosophy Journal Due

W 3/2

### Film #7A: *Stella Dallas*

Klevan, "Appreciating" ("Notes on Stanley Cavell and Philosophical Film Criticism," 60-61: **Moodle**)

### PHL 400: Exegetical Paper Draft Due

H 3/3

### Discuss *Stella Dallas*

- (1) Cavell, "*Stella Dallas*" (CW, 265-272: **Moodle**)
- (2) Cavell, "Stella's Taste: Reading *Stella Dallas*" (CT, 196-222)

Recommended:

- (3) Perkins, "Acting on Objects: *Stella Dallas*" (**Moodle**)

H 3/3

### Film #7B: *Stella Dallas*

## Week 8

T 3/8

### Memories of Movies

- (1) Cavell, Preface (WV, xix-xxv)
- (2) Cavell, "An Autobiography of Companions" (WV, 3-15)

Recommended:

- (3) Moran, "Cavell as a Way into Philosophy" (**Moodle**)

W 3/9

### Film #8A: *The Lady Eve*

### Long Paper #1 Due

H 3/10

### Discuss *The Lady Eve*

- (1) Cavell, "*The Lady Eve*" (CW, 301-305: **Moodle**)
- (2) Cavell, "Cons and Pros: *The Lady Eve*" (PH, 45-70)
- (3) Cavell, "*The Lady Eve*" (cont.) (CW, 305-312: **Moodle**)

H 3/10

### Film #8B: *The Lady Eve*

## Week 9

T 3/15

### What is Film #1?

- (1) Cavell, "Sights and Sounds" (WV, 16-23); "More of *The World Viewed*" (WV, 183-184; 188-189; 193-199)
- (2) Cavell, "Photograph and Screen" (WV, 23-25); "More of *The World Viewed*" (WV, 199-203)

Recommended:

- (3) Perkins, "The Sins of the Pioneers"; "Minority Reports" (*Film as Film*, 9-39: **Moodle**)

**α: Short Paper #3 Due**

W 3/16

**Film #9A: *Eternal Sunshine of the Spotless Mind***  
**PHL 400: Exegetical Paper Due**

H 3/17

**Discuss *Eternal Sunshine of the Spotless Mind***

- (1) Day, "I Don't Know, Just Wait: Remembering Remarriage Comedy in *Eternal Sunshine of the Spotless Mind*" (**Moodle**)

Recommended:

- (2) Scott, "*Eternal Sunshine of the Spotless Mind*" (**Moodle**)
- (3) Muench, "Memories of *Eternal Sunshine of the Spotless Mind*" (**Moodle**)

H 3/17

**Film #9B: *Eternal Sunshine of the Spotless Mind***

## Week 10

**Spring Break (3/21 to 3/25)**

Film: *A Philosopher Goes to the Movies: An Interview with Stanley Cavell* (2002; 59 min) (<https://youtu.be/eIIKqEI8xEw>)

## Week 11

T 3/29

### What is Film #2?

- (1) Cavell, "Audience, Actor, and Star" (WV, 25-29); "More of *The World Viewed*" (WV, 179-183; 209-215; 228-229)
- (2) Cavell, "Types; Cycles as Genres" (WV, 29-37); "More of *The World Viewed*" (WV, 174-179)

Recommended:

- (3) Braudy, "Acting: Stage vs. Screen" (**Moodle**)
- (4) Keane, "Dyer Straits: Theoretical Issues in Studies of Film Acting" (**Moodle**)

**β: Short Paper #3 Due**

W 3/30

**Film #10A: *Vertigo***  
**PHL 400: Research Paper Proposal Due**

- H 3/31      **Discuss *Vertigo***  
(1) Wood, “*Vertigo*” (**Moodle**)  
(2) Rothman, “*Vertigo: The Unknown Woman in Hitchcock*” (**Moodle**)  
Recommended:  
(3) Muench, “Memories of *Vertigo*” (**Moodle**)

H 3/31      **Film #10B: *Vertigo***

**Week 12**

T 4/5      **History of Film**

- (1) Cavell, “Ideas of Origin”; “Automatism” (WV, 37-41; 101-104)  
(2) Cavell, “Baudelaire and the Myths of Film” (WV, 41-46)  
(3) Cavell, “The Military Man and the Woman” (WV, 47-51); “More of *The World Viewed*” (WV, 190-191; 205-207)  
(4) Cavell, “The Dandy” (WV, 55-60)  
Recommended:  
(5) Rothman, “Film and Modernity” (**Moodle**)  
**α: Short Paper #4 Due**

W 4/6      **Film #11A: *The Awful Truth***

- H 4/7      **Discuss *The Awful Truth***  
(1) Cavell, “The Same and Different: *The Awful Truth*” (PH, 229-263)  
(2) Cavell, “*The Awful Truth*” (CW, 377-383: **Moodle**)  
Recommended:  
(3) Klevan, “Suggesting Perspectives: *The Awful Truth*” (**Moodle**)

H 4/7      **Film #11B: *The Awful Truth***

**Week 13**

T 4/12      **Melodrama, Comedy, and the Everyday**

- (1) Klevan, “Introduction” (DE, 1-7: **Moodle**)  
(2) Klevan, “Moving Towards and Away from Melodrama: Stanley Cavell and the Quest for the Ordinary” (DE, 11-35: **Moodle**)  
Recommended:  
(3) Klevan, ““What Becomes of Thinking on Film?”: Stanley Cavell in Conversation with Andrew Klevan” (**Moodle**)  
**β: Short Paper #4 Due**

W 4/13      **Film #12A: *Letter from an Unknown Woman***

- H 4/14 **Discuss *Letter from an Unknown Woman***  
(1) Cavell, "Henry James and Max Ophuls" (CW, 384-389: **Moodle**)  
(2) Perkins, "*Letter from an Unknown Woman*" (**Moodle**)  
(3) Wood, "Ewig hin der Liebe Glück [Love's Happiness is Gone Forever]: *Letter from an Unknown Woman*" (116-123; 129-132: **Moodle**)  
(4) Cavell, "Henry James and Max Ophuls" (cont.) (CW, 394-403: **Moodle**)

H 4/14 **Film #12B: *Letter from an Unknown Woman***

**Week 14**

- T 4/19 **Drama and the Ordinary; Absorption and the Undramatic**  
(1) Klevan, "The Pursuit of the Real: Dramatic Realizations of the Ordinary" (DE, 36-52: **Moodle**)  
(2) Klevan, "The Narration of the Everyday" (DE, 53-68: **Moodle**)  
Recommended:  
(3) Greif, "Cavell as Educator" (**Moodle**)  
**Long Paper #2: Topics Handed Out**

W 4/20 **Film #13A: *Diary of a Country Priest***

H 4/21 **Discuss *Diary of a Country Priest***  
Klevan, "Hesitancy in the Face of Events: Robert Bresson's *Diary of a Country Priest*" (DE, 71-102: **Moodle**)

H 4/21 **Film #13B: *Diary of a Country Priest***

**Week 15**

- T 4/26 **Film and Modernism**  
(1) Cavell, "End of the Myths" (WV, 60-68); "More of *The World Viewed*" (WV, 215-219)  
(2) Cavell, "The Medium and Media of Film" (WV, 68-73); "More of *The World Viewed*" (WV, 191)  
(3) Cavell, "The World as Mortal: Absolute Age and Youth" (WV, 74-80)  
Recommended:  
(4) Wack, "Medium and the 'End of the Myths': Transformation of the Imagination in *The World Viewed*" (**Moodle**)  
**Philosophy Journal Due**

W 4/27 **Film #14A: *Loves of a Blonde***  
**PHL 400: Research Paper Draft Due**



H 4/28      **Discuss *Loves of a Blonde***  
Klevan, “Delays Around Events: Miloš Forman’s *Loves of a Blonde*” (DE, 103-134: **Moodle**)

H 4/28      **Film #14B: *Loves of a Blonde***

**Week 16**

T 5/3

**Color, Sound, Silence**

(1) Cavell, “The World as a Whole: Color” (WV, 80-95); “More of *The World Viewed*” (WV, 225-226)

(2) Cavell, “Exhibition and Self-Reference” (WV, 118-119; 122-124)

(3) Cavell, “The Camera’s Implication” (WV, 130-133)

(4) Cavell, “The Acknowledgment of Silence” (WV, 146-160)

(5) Cavell, “More of *The World Viewed*” (WV 162-167)

Recommended:

(6) Sesonske, “Review of *The World Viewed*” (**Moodle**)

W 5/4

**Film #15A: *Late Spring***  
**Long Paper #2 Due**

H 5/5

**Discuss *Late Spring***

(1) Klevan, “The Resonance of Repetition: Ozu Yasujiro’s *Late Spring*” (DE, 135-169: **Moodle**)

(2) Klevan, “Conclusion: The Unemphatic Achievement” (DE, 206-210: **Moodle**)

Recommended:

(3) Wood, “*Late Spring*” (“The ‘Noriko’ Trilogy,” 60; 70-73: **Moodle**)

H 5/5

**Film #15B: *Late Spring***

**Week 17**

M 5/9

**Undergraduate Final Exam (8-10 a.m., LA 338)**

W 5/11

**Graduate Student Term Paper Due**  
**PHL 400: Research Paper Due**