

Philosophy Through Film 4th Edition

Mary M. Litch

Philosophy through Film Amy Karofsky, Mary Litch, 2020-12-06 In *Philosophy through Film*, Amy Karofsky and Mary M. Litch use recently released, well-received films to explore answers to classic questions in philosophy in an approachable yet philosophically rigorous manner. Each chapter incorporates one or more films to examine one longstanding philosophical question or problem and assess some of the best solutions that have been offered to it. The authors fully integrate the films into their discussion of the issues, using them to help students become familiar with key topics in all major areas of Western philosophy and master the techniques of philosophical argumentation. Revised and expanded, changes to the Fourth Edition include: A brand new chapter on the mind-body problem (chapter 4), which includes discussions of substance dualism, physicalism, eliminativism, functionalism, and other relevant theories. The replacement of older movies with nine new focus films: *Ad Astra*, *Arrival*, *Beautiful Boy*, *Divergent*, *Ex Machina*, *Her*, *Live Die Repeat: Edge of Tomorrow*, *A Serious Man*, and *Silence*. The addition of two new primary readings to the appendix of source materials: excerpts from Patricia Smith Churchland's *Can Neurobiology Teach Us Anything about Consciousness?* and Frank Jackson's *What Mary Didn't Know*. The inclusion of a Website, with a Story Lines of Films by Elapsed Time for each focus film. The films examined in depth are: *Ad Astra*, *Arrival*, *Beautiful Boy*, *Crimes and Misdemeanors*, *Divergent*, *Equilibrium*, *Ex Machina*, *Gone Baby Gone*, *Her*, *Inception*, *Live Die Repeat: Edge of Tomorrow*, *The Matrix*, *Memento*, *Minority Report*, *Moon*, *A Serious Man*, *Silence*

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 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*

The Great Perhaps Burton F. Porter, 2015-04-16 God created man in his own image; but did man perhaps return the compliment? The question of God's existence has been a pivotal issue for every civilization. Those with faith in God want assurance that their belief is justified, and atheists want confirmation that God is nowhere to be found. When we reflect on religion, we want to know the reasons for belief in God, or whether belief is only a comforting delusion. In an age of science, will religion persist or will it be edged out of our consciousness and become a historical curiosity? Burton Porter approaches the notion of God in an open, yet critical way, examining the argumentation used by centuries of human society to support or reject the existence of God. With minimum assumptions and maximum objectivity, Porter debates whether the religious view does, in fact, diagram reality. He examines the roles that God and religion have played in the ethics, art, and actions of many diverse cultures to conclude that, at the very least, the consideration of the existence of a higher power is fundamental to us all.

Steven Spielberg and Philosophy Dean A. Kowalski, 2008-11-21 Has any film director had a greater impact on popular culture than Steven Spielberg? Whether filming Holocaust heroes and villains, soldiers, dinosaurs, extraterrestrials, or explorers in search of the Holy Grail, Spielberg has given filmgoers some of the most memorable characters and wrenching moments in the history of cinema. Whatever his subject—war, cloning, slavery, terrorism, or adventure—all of Spielberg's films have one aspect in common: a unique view of the moral fabric of humanity. Dean A. Kowalski's *Steven Spielberg and Philosophy* is like a remarkable conversation after a night at the movie theater, offering new insights and unexpected observations about the director's most admired films. Some of the nation's most respected philosophers investigate Spielberg's art, asking fundamental questions about the nature of humanity, cinema, and Spielberg's expression of his chosen themes. Applying various philosophical principles to the movies, the book explores such topics as the moral demands of parenthood in *War of the Worlds*; the ultimate unknowability of the other in *Close Encounters of the Third Kind* and *Schindler's List*; the relationship between nature and morality in *Jurassic Park*; the notion of consciousness in *A.I.: Artificial Intelligence*; issues of war theory and ethics in *Munich*; and the foundation of human rights in *Amistad*. Impressive in scope, this volume illustrates the philosophical tenets of a wide variety of thinkers from Plato to Aquinas, Locke, and Levinas. Contributors introduce readers to philosophy while simultaneously providing deeper insight into Spielberg's approach to filmmaking. The essays consider Spielberg's movies using key philosophical cornerstones: metaphysics, epistemology, ethics, axiology, aesthetics, and political philosophy, among others. At the same time, *Steven Spielberg and Philosophy* is accessible to those new to philosophy, using the philosophical platform to ponder larger issues embedded in film and asking fundamental questions about the nature of cinema and how meanings are negotiated. The authors contend that movies do not present philosophy—rather philosophy is something viewers do while watching and thinking about films. Using Spielberg's films as a platform for discussing these concepts, the authors contemplate questions that genuinely surprise the reader,

offering penetrating insights that will be welcomed by film critics, philosophers, and fans alike.

Philosophy Goes to the Movies Christopher Falzon, 2014-07-31 Now emulated in several competing publications, but still unsurpassed in clarity and insight, *Philosophy Goes to the Movies: An Introduction to Philosophy*, Third Edition builds on the approach that made the two earlier editions so successful. Drawing on many popular and some lesser known films from around the world, Christopher Falzon introduces students to key areas in philosophy, like: • Ethics • Social and Political Philosophy • The Theory of Knowledge • The Self and Personal Identity • Critical Thinking Perfect for beginners, this book guides the reader through philosophy using illuminating cinematic works, like *Avatar*, *Inception*, *Fight Club*, *Wings of Desire*, *Run Lola Run*, *A Clockwork Orange*, *Blade Runner*, *Dirty Harry* and many other films. The fully revised and updated Third Edition features: an expanded introduction that provides a new discussion of the relationship between film and philosophy; new material on notable philosophers such as Aristotle, Merleau-Ponty and Rawls; and coverage of new topics like virtue ethics and what Socrates offers for critical thinking. An updated glossary, references and bibliography, and a filmography, are also included in the Third Edition.

The Routledge Companion to Philosophy and Film Paisley Livingston, Carl Plantinga, 2008-10-27 The Routledge Companion to Philosophy and Film is the first comprehensive volume to explore the main themes, topics, thinkers and issues in philosophy and film. The Companion features sixty specially commissioned chapters from international scholars and is divided into four clear parts: • issues and concepts • authors and trends • genres • film as philosophy. Part one is a comprehensive section examining key concepts, including chapters on acting, censorship, character, depiction, ethics, genre, interpretation, narrative, reception and spectatorship and style. Part two covers authors and scholars of film and significant theories Part three examines genres such as documentary, experimental cinema, horror, comedy and tragedy. Part four includes chapters on key directors such as Tarkovsky, Bergman and Terrence Malick and on particular films including *Memento*. Each chapter includes a section of annotated further reading and is cross-referenced to related entries. The Routledge Companion to Philosophy and Film is essential reading for anyone interested in philosophy of film, aesthetics and film and cinema studies.

Existential Science Fiction Ryan Lizardi, 2022-01-05 This book explores contemporary existential science fiction media, including film, television, and video games, and their influence on society's conceptions of memory, identity, and humanity. Most poignantly, Ryan Lizardi argues, are the ways in which a recent cluster of science fiction media, including *Gravity* (2013), *Interstellar* (2014), *Legion* (2017-2019), *Westworld* (2016-present), *Soma* (2015), and *Death Standing* (2019), among others, present a vision of the future that is inextricably tied to an exploration of humanity that is more contemplative and comparative than traditional science fiction. The combination of the existential nature of this current trend in science fiction with the genre's ability to manifest these abstract concepts in a generic environment that is historically focused on new

frontiers and ideas creates a powerful set of media texts that ask audiences to contemplate what it means to exist, think, and connect as human beings. Scholars of media studies, film studies, television studies, genre studies, and philosophy will find this book particularly useful.

Psychocinematics Arthur P. Shimamura, 2014-02-15 Largely through trial and error, filmmakers have developed engaging techniques that capture our sensations, thoughts, and feelings. Philosophers and film theorists have thought deeply about the nature and impact of these techniques, yet few scientists have delved into empirical analyses of our movie experience—or what Arthur P. Shimamura has coined psychocinematics. This edited volume introduces this exciting field by bringing together film theorists, philosophers, psychologists, and neuroscientists to consider the viability of a scientific approach to our movie experience.

Classic Questions and Contemporary Film Dean A. Kowalski, 2015-08-26 Featuring significant revisions and updates, *Classic Questions and Contemporary Film: An Introduction to Philosophy*, 2nd Edition uses popular movies as a highly accessible framework for introducing key philosophical concepts. Explores 28 films with 18 new to this edition, including *Eternal Sunshine of the Spotless Mind*, *Hotel Rwanda*, *V for Vendetta*, and *Memento*. Discusses numerous philosophical issues not covered in the first edition, including a new chapter covering issues of personal identity, the meaningfulness of life and death, and existentialism. Offers a rich pedagogical framework comprised of key classic readings, chapter learning outcomes, jargon-free argument analysis, critical thinking and trivia questions, a glossary of terms, and textboxes with notes on the movies discussed. Revised to be even more accessible to beginning philosophers.

Introducing Philosophy Through Pop Culture William Irwin, David Kyle Johnson, 2022-03-10 Can Wonder Woman help us understand feminist philosophy? How does Wakandan technology transcend anti-Blackness? What can Star Trek teach us about the true nature of reality? *Introducing Philosophy Through Pop Culture* makes important philosophical concepts and the work of major philosophers relevant, fun, and exciting. Using engaging examples from film and television, this easy-to-read book covers everything from basic metaphysics and epistemology to abstract and complex philosophical ideas about ethics and the meaning of life. You don't have to be a pop culture expert to benefit from this book—even a general awareness of cultural icons like Superman or Harry Potter will be more than enough for you to learn about a wide range of philosophical notions, thinkers, and movements. The expanded second edition offers timely coverage of important topics such as race, gender, personal identity, social justice, and environmental ethics. New essays explore the philosophical underpinnings of *The Good Place*, *Game of Thrones*, *Black Panther*, *Star Wars*, *The Avengers*, *South Park*, *The Lego Movie*, *The Big Bang Theory*, and more. This edition is supported by a new website with links to primary philosophical texts, information about all the popular culture discussed, and additional resources for teachers, students, and general readers alike. Features a selection of key essays from the bestselling Blackwell Philosophy and Pop Culture Series. Draws on examples from popular

media including *The Matrix*, *Lost*, *Doctor Strange*, *The Hobbit*, *Westworld*, and *Star Trek Explains* philosophical concepts such as relativism, skepticism, existentialist ethics, logic, social contract theory, utilitarianism, and mind-body dualism. Discusses the ideas of Socrates, Aristotle, Plato, Descartes, Nietzsche, Heidegger, Marx, Mill, Kierkegaard, and other important thinkers. *Introducing Philosophy Through Pop Culture* is an excellent supplementary textbook for introductory philosophy for introductory philosophy courses and a valuable resource for general readers wanting to learn about philosophy and its connections with pop culture.

Joss Whedon as Philosopher Dean Kowalski, 2017-11-29 In this book, Dean Kowalski argues that filmmakers can “do” philosophy when creating a fictional narrative film, and utilizes a careful and extensive analysis of Joss Whedon’s fictive creations—*Buffy the Vampire Slayer*, *Angel*, *Firefly*, *Dollhouse*, and *The Cabin in the Woods* (among others)—to establish this thesis. This book appeals to many different readers. For the many admirers of Whedon’s fictive creations, it offers one of the most comprehensive analyses of his corpus. It reprises many examples and dialogue passages from the far corners of the so-called “Whedonverse.” You’ll get a chance to re-experience your favorite dramatic moments, and think about them in novel ways. For popular culture scholars, it offers illustrations of various philosophical theories, explains how those theories pertain to relevant data points in Whedon’s oeuvre, and assesses whether, or to what extent, they have real-world application. For philosophers of film, it explicates crucial issues germane to the film-as-philosophy debate, but also expands them to television—all in the attempt to demonstrate why it is that Whedon ought to be included among those rare filmmakers who engage the philosophical process via their artistry.

The Philosophy of Spike Lee Mark T. Conard, 2011-07-22 Over his twenty-plus year tenure in Hollywood, Spike Lee has produced a number of controversial films that unapologetically confront sensitive social issues, particularly those of race relations and discrimination. Through his honest portrayals of life’s social obstacles, he challenges the public to reflect on the world’s problems and divisions. The innovative director created a name for himself with feature films such as *Do the Right Thing* (1989) and *Malcolm X* (1992), and with documentaries such as *4 Little Girls* (1997) and *When the Levees Broke* (2006), breaking with Hollywood’s reliance on cultural stereotypes to portray African Americans in a more realistic light. The director continues to produce poignant films that address some of modern society’s most important historical movements and events. In *The Philosophy of Spike Lee*, editor Mark T. Conard and an impressive list of contributors delve into the rich philosophy behind this filmmaker’s extensive work. Not only do they analyze the major themes of race and discrimination that permeate Lee’s productions, but also examine other philosophical ideas that are found in his films, ideas such as the nature of time, transcendence, moral motivation, self-constitution, and justice. The authors specialize in a variety of academic disciplines that range from African American Studies to literary and cultural criticism and Philosophy.

Movies and Midrash Wendy I. Zierler, 2017-08-15 Finalist for the 2017 National Jewish Book Award in Modern Jewish

Thought and Experience presented by the Jewish Book Council Movies and Midrash uses cinema as a springboard to discuss central Jewish texts and matters of belief. A number of books have drawn on films to explicate Christian theology and belief, but Wendy I. Zierler is the first to do so from a Jewish perspective, exploring what Jewish tradition, text, and theology have to say about the lessons and themes arising from influential and compelling films. The book uses the method of inverted midrash: while classical rabbinical midrash begins with exegesis of a verse and then introduces a mashal (parable) as a means of further explication, Zierler turns that process around, beginning with the culturally familiar cinematic parable and then analyzing related Jewish texts. Each chapter connects a secular film to a different central theme in classical Jewish sources or modern Jewish thought. Films covered include *The Truman Show* (truth), *Memento* (memory), *Crimes and Misdemeanors* (sin), *Magnolia* (confession and redemption), *The Descendants* (birthright), *Forrest Gump* (cleverness and simplicity), and *The Hunger Games* (creation of humanity in God's image), among others.

Seeing Education on Film Alexis Gibbs, 2019-12-09 This book argues that certain films have more to offer by way of conceptualising education than textual scholarship. Drawing on the work of the later Wittgenstein, it suggests that a shift in our philosophical focus from knowing to seeing can allow for ordinary educational phenomena (teachers, schools, children) to be appreciated anew. The book argues that cinema is the medium best placed to draw attention to this reevaluation of the everyday, and particular films are presented as offering unique insights into the aesthetic nature of education as a concept. The book will be of primary interest to educators and educationalists alike, but its interdisciplinary nature should also appeal to those in the fields of film study, philosophy, and aesthetics.

Doctor Strange and Philosophy Mark D. White, 2018-05-03 Explore the mind and world of the brilliant neurosurgeon-turned-Sorcerer Supreme Doctor Stephen Strange. Marvel Comics legends Stan Lee and Steve Ditko first introduced Doctor Stephen Strange to the world in 1963—and his spellbinding adventures have wowed comic book fans ever since. Over fifty years later, the brilliant neurosurgeon-turned-Sorcerer Supreme has finally travelled from the pages of comics to the big screen, introducing a new generation of fans to his mind-bending mysticism and self-sacrificing heroics. In *Doctor Strange and Philosophy*, Mark D. White takes readers on a tour through some of the most interesting and unusual philosophical questions which surround Stephen Strange and his place in the Marvel Universe. Essays from two-dozen Philosophers Supreme illuminate how essential philosophical concepts, including existentialism, epistemology, metaphysics, and ethics, relate to the world of Doctor Strange. Fans will find answers to all their Strange questions: How does Doctor Strange reconcile his beliefs in science and magic? What does his astral self say about the relationship between mind and body? Why is he always so alone? And what does he mean when he says we're just "tiny momentary specks within an indifferent universe"—and why was he wrong? You won't need the Eye of Agamotto to comprehend all that is wise within. *Doctor Strange and Philosophy* offers comic book fans and philosophers alike the chance to dive deeper into the world of one of

Marvel's most mystical superheroes.

To Make the Hands Impure Adam Zachary Newton, 2016-01-01 How can cradling, handling, or rubbing a text be said, ethically, to have made something happen? What, as readers or interpreters, may come off in our hands in as we maculate or mark the books we read? For Adam Zachary Newton, reading is an embodied practice wherein "ethics" becomes a matter of tact—in the doubled sense of touch and regard. With the image of the book lying in the hands of its readers as insistent refrain, *To Make the Hands Impure* cuts a provocative cross-disciplinary swath through classical Jewish texts, modern Jewish philosophy, film and performance, literature, translation, and the material text. Newton explores the ethics of reading through a range of texts, from the Talmud and Midrash to Conrad's *Nostromo* and Pascal's *Le Mémorial*, from works by Henry Darger and Martin Scorsese to the National September 11 Memorial and a synagogue in Havana, Cuba. In separate chapters, he conducts masterly treatments of Emmanuel Levinas, Mikhail Bakhtin, and Stanley Cavell by emphasizing their performances as readers—a trebled orientation to Talmud, novel, and theater/film. *To Make the Hands Impure* stages the encounter of literary experience and scriptural traditions—the difficult and the holy—through an ambitious, singular, and innovative approach marked in equal measure by erudition and imaginative daring.

Screen Stories Carl Plantinga, 2018-04-06 The way we communicate with each other is vital to preserving the cultural ecology, or wellbeing, of a place and time. Do we listen to each other? Do we ask the right questions? Do we speak about each other with respect or disdain? The stories that we convey on screens, or what author Carl Plantinga calls 'screen stories,' are one powerful and pervasive means by which we communicate with each other. *Screen Stories: Emotion and the Ethics of Engagement* argues that film and media studies needs to move toward an approach to ethics that is more appropriate for mass consumer culture and the lives of its citizens. Primarily concerned with the relationship between media and viewers, this book considers ethical criticism and the emotional power of screen stories that makes such criticism necessary. The content we consume—from television shows and movies to advertisements—can significantly affect our welfare on a personal and societal level, and thus, this content is subject to praise and celebration, or questioning and even condemnation. The types of screen stories that circulate contribute to the cultural ecology of a time and place; through shared attention they influence what individuals think and feel. Plantinga develops a theory of the power of screen stories to affect both individuals and cultures, asserting that we can better respond ethically to such media if we understand the sources of its influence on us.

Philosophy and Blade Runner Timothy Shanahan, 2016-04-30 *Philosophy and Blade Runner* explores philosophical issues in the film *Blade Runner*, including human nature, personhood, identity, consciousness, free will, morality, God, death, and the meaning of life. The result is a novel analysis of the greatest science fiction film of all time and a unique contribution to the philosophy of film.

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Philosophy Through Film 4th Edition Introduction

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