



Universidad
Católica de
Valencia
San Vicente Mártir

COURSE GUIDE

Philosophy and Cinema

Prof. Dr. D. José Alfredo Peris Cancio

**Philosophy Degree
3rd Year**

2020-2021

PHILOSOPHY AND CINEMA

1.- COURSE DETAILS

Course Name	Philosophy and Cinema
ECTS Credits	6
Type of Learning	Optional
Calendar	Second Semester
Module Name	MODULE 12: OPTIMIZATION ITINERARY PHILOSOPHY AND LANGUAGES
Requisitos previos	None
Profesorado	José Alfredo Peris Cancio (jalfredo.peris@ucv.es)

2.- BRIEF DESCRIPTION OF COURSE CONTENTS

1. Approach to the relationship between Philosophy and Cinema: a) Philosophy of Cinema (philosophical reflection on the cinematographic medium); B) Philosophy in the Cinema (some philosophical topics in the cinema, its cinematic interpretation); C) Cinema as Philosophy (concepts, ideas and images, philosophical discourse and cinematographic experience); D) The integration of the filmic text in the philosophical biography.

2. The themes of the Philosophy of Cinema at the present time: a) Philosophy of Cinema and Film Theory; B) The Nature of Movies; C) Do authors have the films?; D) Cinema and emotions; E) Should the narrators have the films? F) What can we learn from Movies ?; G) Can Cinema make us better?

3. The person-centered film philosophy: a) What is a film anthropology? B) How can one recognize a person-centered filmic philosophy?; C) Main directors who express the person-centered film philosophy in the classic Hollywood cinema.



3.- COURSE PROGRAM AND CALENDAR

<p>Lesson 1: Basic concepts about cinema. The Philosophy of Film as a philosophical practice on the film medium and Philosophy in Film</p>	February 2021
<p>Lesson 2: Cinema as a philosophy.</p>	February 2021
<p>Lesson 3: The integration of the film text in the philosophical biography. The philosophical vision of the films.</p>	February 2021
<p>Lesson 4: Philosophy and Film Theories.</p>	March 2021
<p>Lesson 5: Nature and Authorship of Films; Cinema and emotions.</p>	March 2021
<p>Lesson 6: The narrator. The contribution of the films to knowledge and moral progress.</p>	March 2021
<p>Lesson 7: The contribution of cinema to philosophical anthropology.</p>	April 2021
<p>Lesson 8: Features of the person-centered film philosophy.</p>	April 2021
<p>Lesson 9: Main exponents of the person-centered film philosophy in the classic cinema of Hollywood: Leo McCarey, Frank Capra, Mitchell Leisen, John Ford, Frank Borzage, Gregory La Cava and and George Stevens.</p>	May 2021
<p>Examination of the subject</p>	June 2021

4.- REFERENCES

4.1. Basic bibliography

Reference b1:	Dynamic text of the subject (Philosophy and Cinema), produced by the teacher of the subject (José Alfredo Peris Cancio).
Reference b2:	SANMARTÍN ESPLUGUES, J., & PERIS-CANCIO, J.-A. <i>Cuadernos de Filosofía y Cine 01-07</i> . Valencia: Universidad Católica de Valencia San Vicente Mártir, 2017-2021.
Reference b3:	CAVELL, S., <i>El mundo visto. Reflexiones sobre la ontología del cine</i> . Córdoba: Universidad de Córdoba, 2017.
Reference b4:	PIPPIN, R. B., <i>Hitchcock Filósofo</i> , Córdoba: UCO Press, 2018.
Reference b5:	PIPPIN, R. B., <i>Nicholas Ray y la política de la vida emocional</i> . Madrid: Trayectos Shangrila, 2019
Reference b6:	ESTEVE-MARTÍN, A., <i>Estudios filosóficos y culturales sobre la mitología en el cine</i> . Madrid: Dykinson, 2020.
Reference b7:	CAVELL, S., <i>La Filosofía pasado el mañana</i> , Ediciones Alpha Decay. Barcelona, 2014.
Reference b8:	PERIS-CANCIO, J.-A., <i>¿Qué puede enseñarnos el Hollywood clásico sobre la acogida a los refugiados y los desplazados? Una lectura filosófica de Si no amaneciera (1941) de Mitchell Leisen</i> . Arxius de Fílmoteca, Noviembre 2018.
Reference b9:	CAVELL, S. (2017). <i>¿Debemos querer decir lo que decimos?</i> , Universidad de Zaragoza, Zaragoza, 2017.
Reference b10:	NESTINGEN, A. <i>The cinema of Aki Kaurismäki. Contrarian stories.</i> , Chichester, West Sussex: Columbia University Press, New York, 2013
Reference b11:	MOSLEY, P., <i>The Cinema of the Dardenne brothers. Responsible realism</i> . New York: Columbia University Press, New York, 2013.
Reference b15:	CARROLL, N. <i>The Philosophy of Motion Pictures</i> , Blackwell, Malden MA: 2008.



4.2 Further reading

Reference c1:	SÁNCHEZ NORIEGA, J.L., <i>Historia del cine</i> , Alianza Editorial, 2005
Reference c2:	CHATEAU, D. <i>Cine y Filosofía</i> , Colihué, Buenos Aires, 2005
Reference c3:	WARTENBERG, Th. E & Curran, A. <i>The Philosophy of Film. Introductory Text and Readings</i> , Blackwell Publishing, Malden MA, 2005.
Reference c4:	CAVELL, S. <i>Ciudades de palabras. Cartas pedagógicas sobre un registro de la vida moral</i> , Pre-textos: Valencia, 2007.
Reference c5:	CAVELL, S. <i>Pursuits of Happiness. The Hollywood Comedy of Remarriage</i> , Harvard University Press, Cambridge MA, 1981.
Reference c6:	CAVELL, S. <i>Más allá de las lágrimas</i> , Machadolibros, Boadilla del Monte, Madrid, 2009.
Reference c7:	BAZIN, A., <i>¿Qué es el cine?</i> , Rialp, Madrid, 1990.
Reference c8:	MUÑOZ G., J.J., <i>Cine y Misterio humano</i> . Rialp, Madrid, 2003.
Reference c9:	DELEUZE, G., <i>La imagen movimiento. Estudios sobre cine 1</i> . Barcelona, Buenos Aires, México: Paidós, 1984.
Reference c10:	DELEUZE, G., <i>La imagen-tiempo. Estudios sobre cine 2</i> . Barcelona, Buenos Aires, México: Paidós, 1985.
Reference c11:	MARÍAS, J. , <i>La imagen de la vida humana</i> , Revista de Occidente, Madrid, 1971.
Reference c12:	MARÍAS J. , <i>La educación sentimental</i> , Círculo de Lectores, Madrid, 1992.
Reference c13:	PERIS CANCIO, J.A., SANMARTÍN ESPLUGUES, j., Sección de Filosofía y Cine del blog de la revista Scio http://proyectoscio.ucv.es/



5. METHODOLOGY

This subject corresponds to 6 ECTS credits, which is equivalent to 150 hours of student's work. That total amount of hours is distributed into 60 hours of teaching (2.4 ECTS) and 90 hours of student's self-study (3.6 ECTS).

In this subject, the teaching process (2.4 ECTS) is based on the following teaching-learning methodology:

- 1) A **dinamic text**, designed by the professor.
- 2) **Videoconference**, through which theory lessons are given as well as guided tasks (training tasks, text analysis, seminars, etc.) and collective tutorials. Videoconferencing must be always interactive and these sessions last 90 minutes.
- 3) Attending **Webinars** organised by the faculty and the head of the Department.
- 4) **Video-lessons** about the most relevant topics for the subject.
- 5) **Telematic activities through** UCVnet platform (such as taking part in debate forums, solving practical questionnaires etc.), with the lecturer's intervention to correct and provide some guidance to students.
- 6) **Assessment tests.**



Student's self-study (3.6 ECTS) is distributed in different activities:

- Asincronic re-view of the videoconferences.
- Preparing theory and practical lessons (*flipped classroom*).
- Course assignments.
- Studying and preparing the final assessment test.

6.- COMPETENCIES TO BE ACQUIRED BY THE STUDENT

(The numbering corresponds to the general list of competences of the Verification of the Degree in Online Philosophy)

GENERAL COMPETENCIES [GC]

- 2 Basic computer skills
- 6 Intra- and interdisciplinary team work
- 7 Ability to communicate with non-experts
- 10 Ability to apply knowledge to practical situations
- 11 Ability to learn and teach
- 12 Ability to adapt to new situations and generate new ideas



SPECIFIC COMPETENCES [SC]

- 17 Being able to pose philosophical questions.
- 25 Being able to understand and evaluate philosophical arguments.
- 28 Identify anthropological issues, their interconnection and their implications.
- 31 Analyze the logic of languages and their various uses.
- 36 Being able to reflect on the aesthetic experience and the nature of the arts.
- 38 Learning to take advantage of the available cultural offer.

7.- LEARNING OUTCOMES

RA1. To know and understand the main philosophical theories existing around the cinema. GC: 7, 10,12 SC: 17, 25

RA2. Be able to identify the creative elements of film language in movies. GC: 2, 6, 10 SC: 31, 36, 38

RA3. To know and to identify some of the main philosophical topics in the cinema through diverse films and the filmography of directors of cinema SC: 17, 25, 28

8.- ASSESSMENT

The final mark of the subject will be based on the following items:

- 1) Attendance and participation: 20%
- 2) Continuous assessment: 40%
- 3) Final test: 40%