

## UGED2921 Philosophy, Film and Life 哲學、電影與人生

### Course Objective:

This course introduces the main perspectives concerning philosophy of life through film. Film, in this course, is understood not only as a source of illustration or example for philosophical reflection on human existence, but also as an object of philosophical reflection. What can film tell us about life? How can philosophy help us become active and critical viewers of film instead of mere customers. For each film, we will concentrate on one philosophical question, discuss the theoretical background of the issue and evaluate how the issue is handled in the film. Special focus will also be placed on the language of film, from aspects of framing to mise-en-scène, sound and editing. Students will learn to relate philosophical ideas to real life and to the hypothetical situations portrayed in films.

### 課程目標

本課程結合哲學反省與電影賞析，探索人生哲學的議題。電影可以怎樣幫助我們思考人生問題？哲學怎樣幫助我們探索電影中的哲學意涵？課程中「電影」不單是哲學反省的工具，同時也是哲學反省的對象。本課堂透過電影觀賞，運用哲學思辨，反思人生可能面對的種種問題，並會重點介紹電影藝術的語言，包括敘事形式、攝影、場面調度、聲音、剪接等技巧。

### 課程大綱

#### 1. 導論

- 1.1 哲學為何？
- 1.2 哲學的不歸路

#### 2. 電影 Vs 哲學

- 2.1 電影：哲學反省的工具
- 2.2 電影：哲學反省的對象
- 2.3 戲院：柏拉圖的洞穴喻 Vs 《星光伴我心》(*Cinema Paradiso*)

#### 3. 電影藝術的語言(一)

3.1 敘事形式

3.2 場面調度

#### 4. 電影藝術的語言(二)

4.1 攝影

4.2 剪接

4.3 聲音

#### 5. 從電影、哲學到人生

5.1 懷疑論(Skepticism) :《潛行凶間》(*Inception*) / 《真人 Show》(*The Truman Show*)

5.2 功利主義 (Utilitarianism) Vs 義務論 (Deontology) :《黑夜之神》(*The Dark Knight*)

5.3 反功利主義 (Anti-utilitarianism):《無痛失戀》(*Eternal Sunshine of the Spotless Mind*)

5.4 身份角色 (Identity) :《發條橙》(*The Clockwork Orange*)

5.5 宗教與信仰(Religion and Belief) 《少年 Pi 的奇幻漂流》(*Life of Pi*)

5.6 死亡與不朽 (Death and Immortality) :《留芳頌》(生きる)

5.7 愛情哲學 (Philosophy of Love) :《十二夜》 / 《心跳 500 天》( (500) Days of Summer) / 《寡佬飛行日記》(*Up in the Air*)

5.8 人生的意義 :《今日暫時停止》(*Groundhog Day*)

#### 6. 哲學之道

6.1 回到人間

6.2 電影賞析 :《一代宗師》;《尋找隱世巨聲》(*Searching for Sugarman*)

### 主要參考書目

1. Cox, Damien and Michael P. Levine. 2012. *Thinking Through Film: Doing Philosophy, Watching Movies*. Malden, Wiley-Blackwell.
2. Falzon, Christopher. 2007. *Philosophy Goes to the Movies: an Introduction to Philosophy*. London/New York, Routledge.
3. Wartenberg, Thomas. 2007. *Thinking on Screen: Film as Philosophy*. New York/London, Routledge.
4. 湯瑪斯·內格爾著，黃惟郁譯《哲學入門九堂課》(台北：究竟出版社，2002年)

5. 理察·大衛·普列希特著著，錢俊宇譯，《我是誰？——如果有我，有幾個我？》(台北：啟示出版，2010年)

### 延伸閱讀書目

1. Abrams, Jerold J. 2007. *The Philosophy of Stanley Kubrick*. Lexington: The University Press of Kentucky.
2. Baudry, Jean-Louis. 1976. 'The Apparatus', *Camera Obscura*. Fall 1976 1(11), 104-12.
3. Cavell, Stanley. 1979. *The World Viewed: Reflections on the Ontology of Film*, enlarged edition. Cambridge, MA: Harvard University Press.
4. Grau, Christopher. 2006. 'Eternal Sunshine of the Spotless Mind and the Morality of Memory', *Journal of Aesthetics and Art Criticism* 64 (1):119-133.
5. Jarvie, Ian. 1987. *Philosophy of the Film: Epistemology, Ontology, Aesthetics*. New York/London: Routledge & Kegan Paul.
6. Kupfer, Joseph H. 1999. *Visions of Virtue in Popular Film*. Boulder: Westview Press.
7. Litch, Mary. 2002. *Philosophy through Film*. New York: Routledge.
8. Livingston, Paisley and Carl Plantinga (eds) 2009. 'Preface' to *The Routledge Companion to Philosophy and Film*. London/New York, Routledge.
9. Mulhall, Stephen. 2002. *On Film*. London: Routledge.
10. Murdoch, Iris. 1977. *The Fire and the Sun: Why Plato Banished the Artists*. Oxford: Oxford University Press.
11. Read, Rupert and Jerry Goodenough (eds) 2005. *Film as Philosophy: Essays on Cinema after Wittgenstein and Cavell*. London: Palgrave Macmillan.
12. Rowland, Mark. 2004. *The Philosopher at the End of the Universe*. New York: Thomas Dunne Books.
13. Russell, Bruce. 2000. 'The Philosophical Limits of Film', *Film and Philosophy. Special Issue on Woody Allen*, 163-67.
14. Sinnerbrink, Robert. 2005. 'Cinematic Ideas: David Lynch's Mulholland Drive', *Film-Philosophy* 9 (34).
15. Sinnerbrink, Robert. 2011. *New Philosophies of Film: Thinking Images*. London and New York: Continuum.
16. Smith, Murray 'Film Art, Argument and Ambiguity'. 2006, in Murray Smith and Thomas E. Wartenberg (eds). 2006. *Thinking Through Cinema: Film as Philosophy*. Oxford: Blackwell.
17. Stam, Robert. 2000. *Film Theory: An Introduction*. Malden: Blackwell.

## 評分標準

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| 1. 課堂參與及討論   | 20% |
| 2. 短文報告 (兩篇) | 50% |
| 3. 期末論文      | 30% |