



The Philosophy of Film: Introductory Text and Readings

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Organized around a series of philosophic questions about film, *The Philosophy of Film: Introductory Text and Readings* offers an accessible and engaging overview of the discipline.

- Provides thorough selection of readings drawn from philosophy, film studies, and film criticism
- Multiple points of view highlighted in discussion of film theory, narration, authorship, film and emotion, and the social values of cinema
- Presents thought-provoking reading questions as well as clear and helpful introductions for each section

More information about this text along with further resources are available from the accompanying website at:

<http://www.mtholyoke.edu/omc/phil-film/index.html>

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Editorial Review

Review

“Congratulations to Wartenberg and Curran for their terrific anthology. Uniting key works in film theory, criticism, and philosophy, this much-needed text has excellent sections on core topics.” *Deborah Knight, Queen’s University at Kingston*

“*The Philosophy of Film* presents a judicious selection of influential writings on the philosophy of film from across the spectrum of current opinion, though weighted toward the increasingly dominant cognitivist paradigm of film experience. The introductory and pedagogic material provided by the editors is uniformly helpful.”

Jerrold Levinson, University of Maryland, and Past President, American Society for Aesthetics

“Bringing together important writings by prominent philosophers and film theorists, this volume of readings with useful editorial commentary will prove a valuable resource for students of the philosophy of film.”

Berys Gaut, University of St Andrews

From the Back Cover

The Philosophy of Film draws readings from philosophy, film studies, and film criticism. Organized around a series of philosophical questions about film, it offers an accessible and engaging overview of the discipline. Readings from contrasting angles and points of view discuss the value of film theory, the nature of film narration, the debate on whether films can be socially critical, and the question of what we can learn from film.

Offering clear and helpful section introductions and thought-provoking reading questions, this book is the ideal primary textbook for undergraduate courses on the philosophy of film or philosophically oriented courses in film theory.

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About the Author

Thomas E. Wartenberg is Professor of Philosophy at Mount Holyoke College, researching the intersection between philosophy and culture. A former Fulbright Research Fellow and a National Endowment for the Humanities Fellow, he is the author of *Unlikely Couples: Movie Romance as Social Criticism* (1999). His other publications include *The Nature of Art* (ed., 2002) and *Philosophy and Film* (co-ed., 1995).

Angela Curran teaches philosophy at Franklin and Marshall College in Pennsylvania. Her primary areas of research are ancient Greek philosophy, aesthetics, and philosophy of film. Her work in philosophy of film includes an essay on tragedy and film horror for *Dark Thoughts: Philosophical Reflections on Cinematic Horror* (2003).

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