

SELECTED RESOURCES ON FILM & CULTURE¹

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Also see DVD bibliography at http://www.scriptureworkshop.com/film/dvds_on_film.html.

- Aichele, George and Richard Walsh. *Screening Scripture: Intertextual Connections between Scripture and Film*. Trinity Press International, 2002.
- Allen, Marshall. "Multi(per)plexed: Christians remain divided about what a 'good' movie is." *Christianity Today* 48 (Mar 2004): 64-67.
- Anker, Ron M. *Catching Light: Looking for God in the Movies*. Grand Rapids: Eerdmans, 2004. (After an outstanding introduction to the author's concept of Light (capital 'L' emphasized) as it can be discovered in movies, the book immediately diagnoses thirteen or so movies in fantastic detail, including Godfather and Spielberg.)
- Babington, Bruce and Peter William Evans. *Biblical Epics: Sacred Narrative in the Hollywood Cinema*. Manchester University Press, 1993.
- Bach, Alice, ed. *Biblical Glamour and Hollywood Glitz*. Semeia, 74. Atlanta: Society of Biblical Literature, 1996.
- Barsam, Richard. *Looking at Movies: An Introduction to Film*, 2nd ed. New York: W. W. Norton & Co., 2007. (Available with a guide to writing about movies, and a DVD.)
- Baudrillard, Jean. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1994.
- Baugh, Lloyd. *Imaging the Divine: Jesus and Christ Figures in Film*. Rowman & Littlefield, 1997.
- Beaumont, Douglas M. *The Message Behind the Movie: How to Engage with a Film without Disengaging your Faith*. Chicago: Moody Publishers, 2009. (This book serves as a good introducing to the discussion of the importance of films to the evangelical community. Note, the author's posture is displayed in many ways. For example, he is against horror films as a whole, and warns that viewing or discussing horror films should be well out of the realm of Christian education and understanding.)
- Belton, John. *American Cinema/American Culture*. Third ed. McGraw-Hill, 2010 (see Sikov for study guide).
- Beltrán, Mary, and Camilla Fojas, eds. *Mixed Race Hollywood*. New York University Press, 2008.
- Bianculli, D. "Bible Tales Told as Video Cartoons." *Philadelphia Inquirer* (Sept 7, 1986):1-4.
- Birchard, Robert S. "DeMille and *The Ten Commandments* (1923): A Match Made in Heaven." *American Cinematographer* (Sept 1992): 77-81; "The Ten Commandments (1923): DeMille Completes Personal Exodus." *American Cinematographer* (Oct 1992): 76-80.
- Boggs, Joseph M., and Dennis W. Petrie. *The Art of Watching Films*. Seventh ed. McGraw-Hill, 2008.
- Boorstin, Daniel J. *The Image: A Guide to Pseudo-Events in America*. Vintage, 1961, 1987.

¹ The student should be advised at how young is the field of film studies amongst evangelicals. While there are not yet standard major evangelical publications, there are many recent works. Several evangelical schools have started offering film studies courses and a few have launched programs; also many evangelical publishers have released multiple books on various aspects of film and theology. Only a small portion of the following list are books by evangelicals. Thank you to several students for pointing out selected texts, and esp. Robb Edwards for providing a few annotations—on Anker, Beaumont, Fleishman, Clive 2007, McNulty 2007—as well as annotations on Gangland and Tales from the Script at web address listed above (2011).

- Boorstin, Jon. *Making Movies Work*. Silman-James, 1995.
- Bordwell, David. *The Way Hollywood Tells It: Story and Style in Modern Movies*. University of California Press, 2006.
- Bordwell, David, Janet Staiger, and Kristin Thompson, *The Classic Hollywood Cinema: Film Style and Mode of Production to 1960*. Columbia University Press, 1985.
- Bordwell-Thomson. *Film Art: An Introduction*. 7th ed. McGraw-Hill.
- Braudy, Leo, and Marshall Cohen, eds. *Film Theory and Criticism*, 7th ed. Oxford, 2009.
- Butsch, Richard. *The Making of American Audiences: From Stage to Television, 1750-1990*. Cambridge.
- Campbell, R. H., and M. R. Pitts. *The Bible on Film: A Checklist, 1897-1980*. Metuchen: Scarecrow Press.
- Carnell, Edward J. *Television: Servant or Master?* Eerdmans, 1950.
- Christensen, Terry. *Reel Politics: American Political Movies from Birth of a Nation to Platoon*. Blackwell, 1987.
- Christianson, Eric S., Peter Francis, and William R. Telford, eds., *Cinéma Divinité: Religion, Theology, and Bible in Film*. London: SCM Press, 2005.
- Combs, James. *American Political Movies: An Annotated Filmography of Feature Films*. Garland, 1990.
- Corey, Melinda and George Ochoa. *The American Film Institute Desk Reference*. Stonesong, 2002.
- Cunningham, David S. *Reading is Believing: The Christian Faith through Literature and Film*. Brazos, 2002. (The book presents teaching the Apostle's Creed through interaction with literature and film.)
- Detweiler, Craig. *Into the Dark: Seeing the Sacred in the Top Films of the 21st Century*. Baker, 2008.
- Detweiler, Craig and Barry Taylor. *A Matrix of Meanings: Finding God in Pop Culture*. Baker, 2003.
- Drew, Donald J. *Images of Man: A Critique of the Contemporary Cinema*. InterVarsity, 1974.
- Dyrness, William A. *Visual Faith: Art, Theology, and Worship in Dialogue*. Baker, 2001.
- Exum, J. Cheryl. *Plotted, Shot, and Painted: Cultural Representations of Biblical Women*. Journal for the Study of the Old Testament Supplement Series, no. 215. Sheffield, 1996.
- Falzon, Christopher. *Philosophy Goes to the Movies: An Introduction to Philosophy*. Routledge, 2002.
- Ferri, Anthony J. *Willing Suspension of Disbelief: Poetic Faith in Film*. Lexington Books, 2007.
- Fitzgerald, F. Scott. *The Last Tycoon: An Unfinished Novel*. New York: Charles Scribner's Sons, 1941. (This is a work of fiction by a Hollywood insider oriented around a studio head at the time of Hollywood's booming years. The novel is published along with Fitzgerald's notes, since he died before completing it. The notes offer insight into the novelist's craft, considering different ways to create suspense without losing the reader and alternate story directions, and so forth.)
- Fleishman, Avrom. *Narrated Films: Storytelling Situations in Cinema History*. Baltimore: John Hopkins Press, 1992. (Fleishman looks at how the camera "tells the story" to the audience. Fleishman looks at narration in films from the classical period to the present [one-third of the book], and then looks at five different narration methods: voice-over; dramatized; multiple; written, and mindscreen narration. For each type of narration, he uses two films to illustrate his points.)
- Flesher, Paul, and Robert Torrey. *Film and Religion: An Introduction*. Abingdon, 2007.

- Fojas, Camilla. “Mixed Race Frontiers: Border Westerns and the Limits of ‘America,’” 45-63, in Mary Beltrán and Camilla Fojas, eds. *Mixed Race Hollywood*. New York University Press, 2008
- Forshey, Gerald E. *American Religious and Biblical Spectaculars*. Westport, Conn.: Praeger, 1992.
- Frascella, Lawrence, and Al Weisel. *Live Fast, Die Young: The Wild Ride of Making Rebel Without a Cause*. Simon & Schuster, 2005.
- Gabler, Neal. *An Empire of Their Own: How the Jews Invented Hollywood*. Doubleday, 1988.
- _____. *Life the Movie: How Entertainment Conquered Reality*. Vintage, 2000.
- _____. *Walt Disney: the Triumph of the American Imagination*. Vintage, 2006.
- _____. *Winchell: Gossip, Power, and the Culture of Celebrity*. Vintage, 1994.
- Gardner, L. “The Prince of Egypt.” *Theology Today* 56 (1999): 396-98.
- Garrett, Greg. *The Gospel according to Hollywood*. Westminster John Knox, 2007.
- Geivett, R. Douglas, and James S. Spiegel, eds. *Faith, Film, and Philosophy: Big Ideas on the Big Screen*. InterVarsity, 2007.
- Getlein, Frank and Harold C. Gardiner. *Movies, Morals, and Art*. New York: Sheed and Ward, 1961.
- Gire, Ken. *Reflections on the Movies: Hearing God in the Unlikeliest of Places* (Chariot Victor).
- Godawa, Brian. “Beyond Sex & Violence, and Redemption in the Movies (parts 1 and 2).” *Cornerstone* 25/110, 26/112.
- _____. *Hollywood Worldviews: Watching Films with Wisdom and Discernment*. InterVarsity, 2002.
- _____. “A Theology of Horror Movies (parts 1 and 2).” *Chalcedon Journal* (May 2002, June 2002).
- Goldblatt, D., M. Lerner, L. Geller. “Prince of Egypt—Three Perspectives.” *Tikkun* 14 (Jan-Feb 1999): 8-10
- Greene, Eric and Richard Slotkin. *Planet of the Apes as American Myth: Race, Politics, and Popular Culture* (Wesleyan University Press, 1998).
- Griesinger, Emily, and Mark Eaton, eds. *The Gift of Story: Narrative Hope in a Postmodern World*. Baylor University Press, 2006.
- Harned, David Baily. *Theology and the Arts*. Westminster, 1966.
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- Herbert, T. W. Jr. *Moby-Dick and Calvinism: A World Dismantled*. Rutgers University Press, 1977.
- Herrick, James A. *Scientific Mythologies: How Science and Science Fiction Forge New Religious Beliefs*. InterVarsity, 2008.
- Higashi, Sumiko. *Cecil B. DeMille and American Culture: The Silent Era*. University of California Press, 1994.
- Higgins, Gareth. *How Movies Helped Save My Soul: Finding Spiritual Fingerprints in Culturally Significant Films*.
- Homan, Michael M. “The Good Book and the Bad Movies: Moses and the Failure of Biblical Cinema,” 87-112, in Sarah Malena and David Miano, eds. *Milk and Honey: Essays on Ancient Israel and the Bible in Appreciation of the Judaic Studies Program at the University of California, San Diego*. Eisenbrauns, 2007.
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- Johnston, Robert K. *Reel Spirituality: Theology and Film in Dialogue*. 2d ed. Baker, 2000, 2006.

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- _____ and Catherine M. Barsotti. *Finding God in the Movies: 33 Films of Reel Faith*. Baker, 2004.
- Jowett, Garth. *Film the Democratic Art: A Social History of American Film*. Boston: Little Brown, 1976.
- Katz, John S. ed. *Perspectives on the Study of Film*. Boston: Little, Brown and Company, 1971.
- Kraemer, Christine Hoff. "From Theological to Cinematic Criticism: Extricating the Study of Religion and Film from Theology." *Religious Studies Review* 30.4 (Oct 2004): 243-250.
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- Kolker, Robert Philip. *Film, Form, and Culture*, 3rd ed. McGraw Hill, 2006 (comes with DVD-Rom with film clip illustrations).
- Kowalski, Dean A. *Classic Questions and Contemporary Film: An Introduction to Philosophy*. McGraw-Hill, 2005.
- Lang, J. Stephen. *Bible on the Big Screen: A Guide From Silent Films to Today's Movies*. Baker, 2007.
- Leonard, Richard. *Movies that Matter: Reading Film through the Lens of Faith*. Chicago: Loyola Press, 2006.
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- _____. "Red Sea post-script." *American Cinematographer* 64 (July 1983) 7.
- Marsh, Clive, et al, eds. *Explorations in Theology and Film: Movies and Meaning*. Blackwell, 1998.
- _____. *Theology Goes to the Movies: An Introduction to Critical Christian Thinking*. New York: Routledge Publishing, 2007. (This book sets about a brief discussion on theology and film, as a relevant means by which Christians can begin to engage the narratives of modern films and work out issues and themes within each movie. The book covers twenty-three film titles lumped in categories reminiscent of standard church theology: God, human beings, Spirit, redemption, sacraments, church, and the end. Marsh speaks little of each movie itself, other than a brief paragraph or two. Instead, he focuses on viewer experiences and issues within the film. This is followed by extensive discussions on biblical similarities, and finished with some brief working conclusions for each group of films.)
- Martin, Joel W. and Conrad E. Ostwalt, Jr., eds. *Screening the Sacred: Religion, Myth, and Ideology in Popular American Film*. Boulder, Col.: Westview, 1995.
- May, John R., ed. *New Image of Religious Film*. Kansas City: Sheed and Ward, 1997.
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- McKee, Gabriel. *The Gospel according to Science Fiction*. Westminster John Knox, 2007.
- McKee, Robert. *Story: Substance, Structure, Style, and the Principles of Screenwriting*. Regan Books, 1997.

- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Cambridge, Mass.: MIT Press, 1964 (“Introduction” by Lewis H. Lapman, 1994 ed.)
- McNulty, Edward N. *Faith and Film: A Guidebook for Leaders*. Louisville: Westminster John Knox Press, 2007. (This book offers itself as a resource for leaders who wish to engage a group or church with cinema. In the first part of the book, McNulty discusses the age old objections by most evangelical Christians concerning thematic materials, and the lack of direct reference of God in modern films. He gives various reasons why we should engage these films with a Christian worldview in order to find elements of faith within certain films, and the significance of this to our lives. Following this is a great section of parables and film, essentially showing how narrative stories in film can often mirror biblical stories that believers draw truths from. He gives some brief (and somewhat inadequate) advice on how to be a good critic of film, before beginning the bulk of the text, which is the individual guides to selected movies.)
- _____. *Praying the Movies II: More Daily Meditations from Classic Films*. WJK, 2003.
- Medved, Michael. *Hollywood vs. America: Popular Culture and the War on Traditional Values*. Zondervan, 1992.
- Miles, Margaret R. “Film Talk: An Approach to Moviegoing.” *Christian Century* 113 (15 May 1996): 544-46.
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- Moore, R. Laurence. *Touchdown Jesus: The Mixing of Sacred and Secular in American History*. Westminster John Knox, 2003.
- Mraz, Barbara. *Finding Faith at the Movies*. Harrisburg, PA: Morehouse Publishing, 2004. (This book is a handbook/guidebook for group or church leaders who will be teaching classes or discussions on finding Christian spiritual aspects within films.)
- Neve, Brian. *Film and Politics in America: A Social Tradition*. New York: Routledge, 1992.
- Niebuhr, H. Richard. *Christ and Culture*. Harper Torchbooks, 1951.
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- Prince, Stephen. *American Cinema of the 1980s, Themes and Variations*. New Brunswick, NJ: Rutgers University Press, 2007.
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- Prothero, Stephen. *American Jesus: How the Son of God Became a National Icon*. New York: Farrar, Straus, and Giroux, 2003.
- Reinhartz, Adele. *Scripture on the Silver Screen*. Westminster John Knox, 2003.
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- Segal, A. F. "How I Stopped Worrying About Mel Gibson and Learned to Love the Quest for the Historical Jesus: A Review of Mel Gibson's *The Passion of the Christ*." *JSHJ* 2 (2004): 190-208. (Watts, R. "A Matter of Horizons, *The Passion* through the Looking Glass: A Response to Alan F. Segal's Review." *JSHJ* 2 (2004) 224-29.) Watts, R. "Mirror, Mirror, on the Wall: A Review of Mel Gibson's *The Passion of the Christ*." *JSHJ* 2 (2004) 209-18. (Segal, A. F. "Being Dispassionate About *The Passion of the Christ*: A Response to Rikk Watts's Review." *JSHJ* 2 (2004) 219-23).
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