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**RELS 3950
RELIGION AND FILM
Fall Semester 2009**

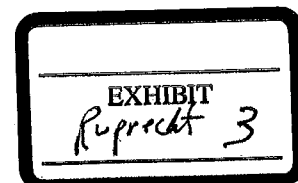
Time: TuTh, 1:00-2:15pm
Place: Aderhold Learning Center, Room 327
Film Screenings: W, 6:00pm, 430 Arts and Humanities Building
Instructor: Louis A. Ruprecht, Jr.
Office Hours: W, 2:00-3:00 and 4:00-5:30pm, and by appointment
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Email: lruprecht@gsu.edu
Course Assistant: John Sullivan
Screening Assistant: Kyle Sears

COURSE GOALS

Courses with titles that take the form of "Religion and _____" present a unique challenge to the teacher and student, alike. What kind of practice is it, exactly, in which we are being invited to participate? What does the 'and' dictate? What does it mean to link something called "religion" to something else in this way? Are we supposed to be *comparing* religion to something else? Suggesting that religion is actually *like* something else? Suggesting that something else is "really" a religion, or at least that it is "religion-like"? Or are we being invited to see how something like "religion" is actually present somewhere else, say in something like "film art."

One common way to meet the challenge born of this confusion in a film course is to opt for the most obvious solution--that of viewing films in which the religious thematics are addressed explicitly. In such a course, you might watch films like "Fiddler on the Roof" [Norman Jewison, 1971], or "The Mission" [Roland Joffe, 1986], or "The Last Temptation of Christ" [Martin Scorsese, 1988], or "The Passion" [Mel Gibson, 2006]. There is nothing wrong with such an approach; these are important films, and these can be very interesting courses. But it seemed to me that you are all smart enough to do this work on your own--that is, to watch films which are about religious identity or religious history of one form or another, and then to reflect upon the ways in which religion has been portrayed in them.

What I thought might be useful and worthwhile for us to attempt to do *together* is to think comparatively about what we customarily think of as "religion," and what we customarily think of as "film." Most of us who have been raised and trained within North American culture (I do *not* assume that all of you have been) have been trained to think of religion in certain ways: that it is *monotheistic*; that codes of *morality* play a significant role within it; that there are *scriptures* associated with it. These are some of the assumptions which the comparative study of various religions aims at calling into question.



I spend most of my time, for instance, working on ancient *Greek* religions--religious traditions that were polytheistic, non-scriptural, and often of questionable morality (!). We will examine how such an elusive form of "paganism" has been depicted in modern film later in this course.

But before turning to morality, let me turn briefly to *writing*. Few of us who live in as hyperliterate a culture as our own think very often about writing and about literacy. It's so close to us that it doesn't seem to require much thought. And yet *writing is a technology*, a technical innovation that we can roughly date and whose traditional evolution we can trace in various contexts.

Writing seems to have been invented some five or six thousand years ago in Mesopotamia (in present-day Iraq), and then again independently in both China and Mesoamerica. Writing has been put to many different uses throughout its long history. Other technological innovations, such as the printing press--and more recently, the personal computer-- have contributed to the further evolution of writing as a technical form, but also as an art form.

It is only *after* writing is invented that the concept of a "scripture" makes any sense. This suggests something really quite extraordinary: that *the invention of writing* gradually made a whole new form of access to the divine conceivable. In the wake of literacy-- what some have been so bold as to call "the literate revolution"--access to the divine is believed to be possible, perhaps even *uniquely* possible, in a *book*.

Film is also the result of a technological innovation, a whole series of them, actually. The distinctively twentieth century art form we think of as "film art" required a whole series of pretty remarkable technologies working in tandem: electric lighting, reproducible photographic images, reproducible sound, and some intricate machinery that can project, in a subtle stop-start manner, a very long string of photographic images in rapid succession. Film ultimately relies on a kind of technical *illusion*, and a play of light, the illusion that images which are in fact nothing more than a long series of still photographs--light and shadow on a screen--are actually images in motion. Video and digital technologies have effected these visual cues still more. Few of us ever get to see actual reel-to-reel films anymore, in this computer-and-digitally driven age. Even fewer of us are invited to think of the film industry as utilizing a technology and a tradition with a *history*.

What I want to do is to examine the history of these remarkable technological revolutions, a history few of us today get to know very much about. We tend to act as if film and television have always been there--as, of course, we know they have not been. "Media Studies" is a relatively new discipline for this very reason. The media it studies are new.

One task before us, then, will be to learn something about the *history* of the art of filmmaking, as well as some of its technical vocabulary. We will be spending a considerable amount of time in the *early period* of that history, prior to the Second World

War. But the larger challenge of this course is to bring the history of film into comparative dialogue with another history, the history of writing (as well as the history of scriptural religions).

As we get situated and get our historical bearings, I would like to focus on three questions, each of which concerns some aspect of the relationship of representation (whether written or visual), to objectivity, and to memory.

1) What accounts for the power of visual images?

Why are we so inclined to believe what we see, even when we know that what we are seeing has been carefully scripted and choreographed by someone else, intending to render an effect or impression on us? Why, if we are being manipulated, do we “willingly suspend our disbelief” and suspicion? In an age truly dominated by visual images, especially in the guise of the new “information technologies,” I can think of no more urgent moral question.

2) How do we distinguish between documentary and film art?

There is a great deal more to this question than meets the eye. It is not only a question of *genre*, the way we distinguish *epic* film from *narrative* film from *experimental* film from *newsreel* or *documentary*. Rather, there is something distinctive about *the perception of objectivity* that photography and film offer. Photographs are believed to depict what is really there; “the reel is real.” But there are subtle, and often unexplored, relationships between what we think of as “documentary” and “propaganda.” No director embodied this generic and moral confusion more dramatically than Leni Riefenstahl, whose films and biography we will examine for several weeks.

3) What is the relationship between film and memory?

The phenomenon of memory and its relationship to representation is enormously complex. We do not fully understand the biochemical processes that “create” human memory, and we do not fully understand the photochemical processes that “make images” appear on film. Human memory, so we are learning more and more, is susceptible to all manner of influence and distortion. Memories can be planted, created, and altered with time. Films, even ones that claim to be objective, are equally susceptible to distortion and manipulation-for-effect. Where, then, might we best turn for an accurate picture of reality, a truer form of memory?

The course will be an adventure, I hope, an adventure in discovery and an adventure in new ways of thinking about things which may already seem quite familiar to most of us. You will presumably see some films you’ve never seen before, and you will learn things about the history of film art which you presumably did not know before.

Along the way, you may discover some pretty interesting things about scriptural (and other) religions. Welcome, then, to a course that I hope will be provocative, and challenging, as well as fun. Film is also a significant medium of performance and entertainment, after all.

ADDENDUM ONE

A great many films, yesterday and today, have content that will be offensive to some of us. Indeed, telling the story of various attempts by the movie industry and the federal government in North America to regulate the moral content of film is one key topic that we will address. I simply want you to enter the class cognizant of the fact that, before we are through, you will likely have been confronted by images that will challenge and even offend your moral attitudes regarding gender, race and ethnicity, sexuality, politics, and more. Learning to talk reflectively and reasonably about such emotionally charged material represents one of the subtler challenges of a course like this one. Trying to comprehend why visual images present such a unique challenge to doing so is another. I look forward to learning from you as we grapple with that dilemma together.

ADDENDUM TWO

Naturally, film is an international medium, and Hollywood no longer exerts quite the same worldwide cultural dominance as once it did. Most European countries have thriving traditions of narrative and non-narrative film production. More recently, countries such as India, Iran, Turkey and Greece have become important and provocative locations for film production.

The High Museum of Art sponsors several international film series each year. Upcoming events this year include festivals celebrating Indian films (August 21-September 13) and Latin American films (September 25-October 31).

ADDENDUM THREE

I have reserved two and one half hours each Wednesday evening for a public screening of the main films with which we will be dealing each week. We will meet in Room 430 of the Arts and Humanities Building, 6:00-8:30pm.

Naturally, you are free to make other arrangements to watch these films, most of which will be on Reserve for our course in the Library South. Please note that you need to screen these films prior to Friday, as you will be required to submit a one-page response with your initial impressions of each film every Friday by 5:00pm.

A schedule of this semester's film screenings follows on the next page.

SCHEDULE OF FILM SCREENINGS

RELS 3950

Fall 2009

Louis A. Ruprecht Jr.

Films will begin at 6:00pm, in Room 430 of the Arts and Humanities Building.

Wednesday, August 26: Philippe Poulet, "Lumiere & Company" [1995] (88 mins)

Wednesday, September 2: David Wark Griffith, "Intolerance" [1916] (175 mins)

Wednesday, September 9: Charlie Chaplin, "The Gold Rush" [1925] (85 mins)
 Buster Keaton, "Our Hospitality" [1923] (74 mins)

Wednesday, September 16: Leni Riefenstahl, "Olympia" [1938] (200 mins)

Weds., September 23: Leni Riefenstahl, "Triumph of the Will" [1934] (115 mins)

Wednesday, September 30: Ray Müller, "The Wonderful, Horrible Life of Leni Riefenstahl" [1993] (200 mins)

Wednesday, October 7: Jane Campion, "The Piano" [1993] (120 mins)

Wednesday, October 14: Blake Edwards, "Breakfast at Tiffany's" [1961] (114 mins)

Wednesday, October 21: David Lean, "Dr. Zhivago" [1965] (197 mins)

Wednesday, October 28: Brian de Palma, "Dionysus in '69" [1968] (85 mins)

Wednesday, November 4: Ridley Scott, "Blade Runner" [1982] (122 mins)

Wednesday, November 11: Tom Sherritt, "Contact" [1997] (150 mins)

Wednesday, November 18: Maya Deren, "Divine Horsemen" [1946-47] (52 mins)

Wednesday, December 2: Vangelis Kalambakas,
 "Little Preludes" [1997] (19 mins)
 "The Song of the City" [1998] (15 mins)
 "Cradlesong" [2001] (16 mins)
 "Inventory" [2009] (15 mins)

COURSE BIBLIOGRAPHY

Please Note That All Required Texts are Available for Purchase in the University and Park Place Bookstores. Note that the Park Place Bookstore now has a Facebook page where students may register for a 10% discount on all purchases.

These and most other Recommended Readings are also available at the Reserve Desk in Library South. The password for our course is _____.

Required Texts:

Thomas Doherty, Pre-Code Hollywood: Sex, Immorality and Insurrection in American Cinema, 1930-1934 (New York: Columbia University Press, 1999)

0-231-11095-2

Susan J. Douglas, Where the Girls Are: Growing Up With the Mass Media (New York: Times Books, 1994)

0-812-92530-0

Bruce R. McPherson, ed., Essential Deren (Documentext, 2005)

0-929701-65-8

-----, Essential Brakhage (Documentext, 2001)

0-929701-64-X

Walter J. Ong, Orality and Literacy (New York: Routledge, 1982)

041-502796-9

Leni Riefenstahl: A Memoir (New York: St. Martin's Press, 2000)

0-312-11926-7

Susan Sontag, Regarding the Pain of Others (Farrar Straus Giroux, 2003)

0-374-24858-3

Dai Vaughan, For Documentary: Twelve Essays (Berkeley, CA: University of California Press, 1999)

0-520-21694-6

Recommended Texts:

Bal, Mieke, Death and Dissymetry: The Politics of Coherence in the Book of Judges (The University of Chicago Press, 1989)

David Bordwell & Kristin Thompson, Film Art: An Introduction, 5th Edition (New York: McGraw Hill, 1997)

0-07-006634-5

Corrigan, Timothy, A Short Guide to Writing About Film (Addison-Wesley, 1997)

03-210111-04

Erens, Patricia, Issues in Feminist Film Criticism (Bloomington, IN: Indiana University Press, 1990)

Kazantzakis, Nikos, England, translated by Amy Mims (NY: Simon and Shuster, 1965)
Kerr, Walter, Tragedy and Comedy (NY: Simon and Shuster, 1967))
0306-8024-9-X

OUT OF PRINT WITH FIVE COPIES ON RESERVE

Miles, Margaret R., Reading For Life: Beauty, Pluralism and Responsibility
(NY:Continuum,1997)

-----, Seeing and Believing: Religion and Values in the Movies (Boston,MA:
Beacon Press,1996)

The Oxford Annotated Bible With Apocrypha

Other Texts of Interest:

Affron, Charles, Lillian Gish: Her Legend, Her Life (New York: Scribner, 2001)

Bach, Steven, Leni: The Life and Work of Leni Riefenstahl (New York: Alfred A. Knopf,
2007)

Bordwell, David, Janet Staiger and Kristin Thompson, The Classical Hollywood Cinema:
Film Style and Mode of Production to 1960 (New York: Columbia University
Press,1985)

Cook, David, A History of Narrative Film, 2nd Edition (New York: Doubleday &
Company,1990)

DiBattista, Maria, Fast-Talking Dames (New Haven, CT: Yale University Press, 2001)

Ferlita, Ernest & John R. May, Film Odyssey: The Art of Film as the Search for Meaning
(New York: Paulist Press,1976)

Havelock, Eric A., The Muse Learns to Write: Reflections on Orality and Literacy from
Antiquity to the Present (New Haven, CT: Yale University Press,1986)

Hall, MacIntosh and Wrigley, eds., Dionysus Since 69: Greek Tragedy at the Dawn of
the Third

Millennium (New York: Oxford University Press, 2004)

Hill, Geoffrey M., Illuminating Shadows: The Mythic Power of Film (Boston, MA:
Shambala,1992)

Holloway, Ronald, Beyond the Image: Approaches to the Religious Dimension of the
Cinema (Geneva: World Council of Churches, 1977)

Hurley, Neil P., Theology Through Film (New York: Harper & Row,1970)

Keller, Catherine, Apocalypse Then and Now: A Feminist Guide to the End of the World
(Boston, MA: Beacon Press,1996)

Kellner, Douglas and Michael Ryan, Camera Politica: The Politics and Ideology of
Contemporary Hollywood Film (Bloomington, IN: Indiana University Press,1988)

Kort, Welsey, Narrative Elements and Religious Meaning (Philadelphia, PA: Fortress
Press,1975)

Marsh, Clive & Gaye Ortiz, Explorations in Theology and Film: Movies and Meaning
(Oxford: Blackwell,1998)

Martin, Joel W. & Conrad Ostwald Jr., Screening the Sacred: Religion, Myth and
Ideology in Popular American Film (Boulder, CO: Westview Press,1995)

Martin, Thomas, Images and the Imageless: A Study of Religious Consciousness and
Film (East Brunswick,NJ: Bucknell University Press,1981)

May, John R. & Michael Bird, eds., Religion in Film (Knoxville, TN: University of
Tennessee Press,1982)

- Robertson, Pamela, Guilty Pleasures: Feminist Camp from Mae West to Madonna (Durham, NC: Duke University Press, 1996)
- Ruprecht, Louis A., Jr., Tragic Posture and Tragic Vision: Against the Modern Failure of Nerve (NY: Continuum Press, 1994)
- Sabbadini, Andrea, ed., The Couch and the Silver Screen: Psychoanalytic Reflections on European Cinema (New York: Brunner-Routledge, 2003)
- Schmandt-Besserat, Denise, How Writing Came About (Austin, TX: The University of Texas Press, 1996)
- Scott, Bernard B., Hollywood Dreams and Biblical Stories (Minneapolis, MN: Fortress Press, 1994)
- Stevenson, Jack, Dogme Uncut: Lars von Trier, Thomas Vinterberg, and the Gang That Took On Hollywood (Santa Monica Press LLC, 2003)
- Wall, James, Church and Cinema: A Way of Viewing Film (Grand Rapids, MN: Eerdmans, 1971)
- Watts, Jill, Mae West: An Icon in Black and White (New York: Oxford University Press, 2001)
- Willis, Sharon, High Contrast: Race and Gender in Contemporary Hollywood Film (Durham, NC: Duke University Press, 1997)
- Zizek, Slavoj, Everything You Always Wanted to Ask Lacan... But Were Afraid to Ask Hitchcock (New York; Verso, 1992)

BASIS OF COURSE GRADE

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|------------------------|-----|
| Weekly Film Responses | 50% |
| Four Reading Responses | 25% |
| Class Participation | 25% |

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This course will be conducted as a high-level undergraduate seminar, despite our size, and graded accordingly; I will therefore be using a Plus/Minus grading scheme. In addition, I am experimenting with a new format for this course, with an eye aimed at a new university-wide initiative called "Critical Thinking Through Writing" (CTW). The philosophy behind this new initiative is that students (and faculty!) often feel needlessly nervous about the writing process, even before they begin. This tends to result in procrastination, sleepless nights, and in the end, the feeling that we have submitted work that was not really a *final* draft. The university has very generously provided funding to support the presence of our very fine Teaching Assistant, *Mr. John Sullivan*, in this course. The course's writing assignments are deliberately structured so as to enable us to get beyond some common writing problems in several ways. First, you will notice the presence of weekly "low stakes" writing assignments. These are assignments in which grammar and spelling and stylistic formality are not at issue (though such things remain important, always). Rather, the idea is that by getting to writing early and often, in any class, our feelings of familiarity and "fluency" with the writing process are enhanced.

All of the graded assignments in this class will be informal and submitted online at the Writing Across the Curriculum (WAC) website. To use this site, you must register at www.wac.gsu.edu. Please be certain to do so this week, as your assignments will begin in just two weeks' time.

These online response "papers" are intended to enable you to develop an integrated response to our readings for the week in relation to the films we will screen together on Wednesday evenings. It is entirely up to you how you choose to approach these assignments, and there is no one right way to offer such a creative and integrated "response." In some cases, you may wish to use the readings to illuminate some aspect of the film in question; in other weeks you may wish to utilize the film to illuminate some aspect of one of our readings; in many cases you may find yourself dancing artfully between the two. I am interested in your *creative engagement* with the texts and films, and I think that a single page entry (roughly 300 words) should suffice each week. Your responses will be due at 5:00pm on Fridays, and late entries, while they will appear on the WAC site, will not be graded.

In addition, on four separate Tuesdays, I will ask you to draft a response to that day's reading assignment; these entries will be due *before the class meeting on Tuesday*; one to two paragraphs (4-8 sentences) will suffice. And here once again, late entries, while they will appear on the site, will not be graded.

Class participation, while seemingly a far more subjective grade, may be assessed in several ways. **Attendance at each class session is mandatory; three unexcused absences will have a significant impact on this grade, and six such absences will result in automatic failure for the course.** There is no reason for anyone to receive a grade lower than A- for this 25% portion of the course grade.

Students are expected to be familiar with the University's Policies and Procedures relating to Academic Honesty (401.01-409.04). Please see <http://www2.gsu.edu/~wwwfhb/sec400.html>

TENTATIVE SCHEDULE OF READINGS

(this provides a general plan; deviations may be necessary)

Tue., Aug. 18=FIRST CLASS MEETING
SYLLABUS DISTRIBUTION
COURSE INTRODUCTION

In Class Screening: Guiseppe Tornatore, "Cinema Paradiso" [1988]
Wes Craven, "Scream" [1996]
Assorted Sequences from Cinema Lumière and the Edison Studios

SECTION ONE: FROM TECHNICAL INNOVATION TO NARRATIVE FILM

Thu., Aug. 20=Ong, Orality and Literacy, 1-30

In-Class Film Screening: David Hockney, "A Day on the Grand Canal" [1994]

Tue., Aug. 25=Ong, Orality and Literacy, 31-77
Vaughan, "Let There Be Lumière," in For Documentary, 1-8

recommended: Bordwell & Thompson, Film Art, 441-471
(see also pp. 89-110, 128-130, 157-163, 302-318)

In-Class Film Screening: "Voyage to the Moon" [1903]
"Conquest of the North Pole" [1903]
"The Great Train Robbery" [1903]

Wed., Aug. 26=*Evening Film Screening:* Poulet, "Lumiere & Company" (88 mins)

Thu., Aug. 27=Ong, Orality and Literacy, 85-93, 139-179

recommended: Bordwell & Thompson, Film Art, 3-41

In-Class Film Screening: Bruce Conner, "A Movie" [1958] (12 mins)

Fri., Aug. 28=Film Response Paper #1 Due Online at 5:00pm

SECTION TWO: WRITING ANALOGIES--LITERARY AND FILM GENRES

EPIC

Tue., Sep. 1=Benjamin, "The Work of Art in an Age of Mechanical Reproduction," in Illuminations, 217-251 [On E-reserve]

First Reading Response Due Before Class

recommended: Bordwell & Thompson, Film Art, 42-62

Wed., Sep. 2=*Evening Film Screening:* D. W. Griffith, "Intolerance" [1916] (175 mins)

Thu., Sep. 3=Ong, Orality and Literacy, 78-138

recommended: Bordwell & Thompson, Film Art, 169-209

related films: D. W. Griffith, "The Birth of a Nation" [1915]
Sergei Eisenstein, "The Battleship Potemkin" [1925]
David Lean, "Lawrence of Arabia" [1962]

Fri., Sep. 4=Film Response Paper #2 Due Online at 5:00pm

TRAGEDY AND COMEDY

Tue., Sep. 8=Kerr, Tragedy and Comedy, 13-107 [five copies of this book are on reserve]

Second Reading Response Due Before Class

recommended: Bordwell & Thompson, Film Art, 210-226

In Class Film Screening: Akira Kurosawa, "Ran" [1985]

Wed., Sep. 9=*Evening Film Screening:* Chaplin, "The Gold Rush" [1925] (85

Keaton, "Our Hospitality" [1923] mins)
(74 mins)

Thu., Sep. 10=Kerr, Tragedy and Comedy, 108-165, 210-223
Doherty, Pre-Code Hollywood, 171-196

In Class Film Screening: Chaplin, "Modern Times" [1936]

related films: Chaplin, "The Kid" [1921]
"The Great Dictator" [1940]
David Attenborough, "Chaplin" [1992]
Marx Brothers, "Animal Crackers" [1930]
"Duck Soup" [1933]
"A Night at the Opera" [1935]

Fri., Sep. 11=Film Response Paper # 3 Due Online at 5:00pm

**SECTION THREE: OBJECTIVITY, MYTH AND HISTORY
DOCUMENTARY?**

Tue., Sep. 15=Nietzsche, The Birth of Tragedy, sections 9-11 [On E-
reserve]
Riefenstahl, A Memoir, 101-168
recommended: Bordwell & Thompson, Film Art, 132-139, 368-370

Wed., Sep. 16=*Evening Film Screening:* Riefenstahl, "Olympia" [1938] (200
mins)

Thu., Sep. 17=Speer, Inside the Third Reich, 32-97 [On E-
reserve]
recommended: Bordwell & Thompson, Film Art, 270-302 (on editing)

Fri. Sep. 18=Film Response Paper #4 Due Online at 5:00pm

PROPAGANDA?

Tue., Sep. 22=Sontag, "Fascinating Fascism" in Under the Sign of Saturn, 73-105 [On E-reserve]
Sontag, Regarding the Pain of Others, 18-73
Eco, "'Ur-Fascism," in Five Moral Essays [On E-
reserve]
recommended: Miles, "I Tried to Overlook Many Things," in Seeing and Believing [On E-reserve]

Third Reading Response Due Before Class Today

Wed., Sep. 24=*Evening Film Screening*: Riefenstahl, "Triumph of the Will" [1935](115 mins)

Thu., Sep. 25=Riefenstahl, A Memoir, 168-254, 651-656
Sontag, Regarding the Pain of Others, 104-126
-----, "Photography: A Little Summa," in At the Same Time, 124-127
[On E-reserve]
Vaughan, "The Space Between Shots," "Arms and the Absent," and
"Berlin Versus Tokyo" in For Documentary, 9-53, 90-110

Fri., Sep. 25=Film Response Paper #5 Due Online at 5:00pm

MORALITY?

Tue., Sep. 29=Mutual Film Corporation v. Industrial Commission of Ohio (1915) and
Burstyn v. Wilson (1952) [available online]

Wed., Sep. 30=*Evening Film Screening*: Ray Müller, "The Wonderful, Horrible Life of
Leni Riefenstahl" [1993] (180 mins)

Thu., Oct. 1=Laderman, Sacred Matters, "Film," 1-22 [On E-reserve]
In-Class Film Screening: Peter Jackson, "Forgotten Silver" [1996] (70 mins)

Fri., Oct. 2=Film Response Paper #6 Due Online at 5:00pm

SECTION FOUR: FEMINIST FILM CRITICISM, MASS MEDIA, AND "THE GAZE"

Tue., Oct. 6=Doherty, Pre-Code Hollywood, 1-20, 171-196
Douglas, "Introduction," in Where the Girls Are, 3-20

recommended: Bordwell & Thompson, Film Art, 226-269

Wed., Oct. 7=*Evening Film Screening*: Jane Campion, "The Piano" [1993] (120 mins)

Thu., Oct. 8=Douglas, "Mama Said," "Sex and the Single Teenager," and "Why the
Shirelles Mattered," in Where the Girls Are, 43-98

recommended: Pamela Robertson, Guilty Pleasures
Patricia Erens, Issues in Feminist Film Criticism

related film: Chris Hampton, "Carrington" [1995]

Fri. Oct. 9=Film Response Paper #7 Due Online at 5:00pm

Tue., Oct. 13=Douglas, "The ERA as Catfight," and "I'm Not A Feminist, But..." in Where the Girls Are, 221-244, 269-294

Wed., Oct. 14=*Evening Film Screening:* Edwards, "Breakfast at Tiffany's" [1961] (114 mins)

Thu., Oct. 15=Douglas, "Narcissism as Liberation," in Where the Girls Are, 245-268

Fri., Oct. 16=Film Response #8 Due Online at 5:00pm

SECTION FIVE: CODES OF LAW, THE CODE OF MORALITY

Tue., Oct. 20=Doherty, Pre-Code Hollywood, 21-67, 103-136

Wed., Oct. 21=*Evening Film Screening:* David Lean, "Doctor Zhivago" [1965] (197 mins)

Thu., Oct. 22=Doherty, Pre-Code Hollywood, 319-372

In Class Film Screening: F.W. Murnau, "Sunrise: A Song of Two Humans" [1927]
Alfred Hitchcock, "Psycho" [1960]

Fri., Oct. 23=Film Response Paper #9 Due Online at 5:00pm

SECTION SIX: FILM CONCEPTS AND CONCEPT FILMS

JEW VERSUS GREEK

Tue., Oct. 27=Erich Auerbach, "Odysseus' Scar," in Mimesis, 3-23 **[On E-reserve]**
Fourth Reading response Due Before Class

Wed., Oct. 28=*Evening Film Screening*: Brian de Palma, "Dionysus in '69" [1968](85 mins)

Thu., Oct. 29=Zeitlin, "Dionysus in '69 " in Dionysus Since 69, 49-75 [On E-reserve]
Doherty, Pre-Code Hollywood, 120-125
In-Class Film Screening: "The Sign of the Cross" [1932]

Fri., Oct. 30=Film Response Paper #10 Due Online at 5:00pm

POSTMODERNISM AND THE "DEATH OF THE SUBJECT"

Tue., Nov. 3=Foucault, Discipline and Punish, 3-30 [On E-reserve]

Wed., Nov. 4=*Evening Film Screening*: Ridley Scott, "Blade Runner"[1982](122 mins)

Thu., Nov. 5=Marder, "Blade Runner's Moving Still" (89-108)
Silverman, "Back to the Future" (109-134) in Camera Obscura: A Journal of Feminism and Film Theory 27 [On E-reserve]
In-Class Film Screening: Orson Welles, "Citizen Kane" [1941]

Fri., Nov. 6=Film Response Paper #11 Due Online at 5:00pm

FUTURISM AND THE FUTURE OF RELIGION

Tue., Nov. 10=Caron S. Ellis, "With Eyes Uplifted: Space Aliens as Sky Gods,"and
Janie H. Rushing, "Evolution of 'The New Frontier' in *Alien* and *Aliens*" in
Martin & Ostwalt, Screening the Sacred, 83-117 [On E-reserve]
recommended: Adorno, "The Culture Industry: Enlightenment as Mass Deception"
[available online]

Wed., Nov. 11=*Evening Film Screening*: Tom Sherritt, "Contact" [1997] (150 mins)

Thu., Nov. 12=Ruprecht, review of Carl Sagan's Pale Blue Dot from The Journal of the American Academy of Religion 64.2 (1996): 459-463
Ong, Orality and Literacy, 156-179

Fri., Nov. 13=Film Response Paper #12 Due Online at 5:00pm

FILM SHORTS AND THE AVANT GARDE

Tue., Nov. 17=Maya Deren, Essential Deren, 7-33, 96-151

In-Class Film Screening: Deren, "Meshes of the Afternoon" [1943-1959] (14 mins)
"At Land" [1944] (15 mins)

Wed., Nov. 18=*Evening Film Screening:* "Divine Horsemen" [1947-1951] (52 mins)

Thu., Nov. 19=Maya Deren, Essential Deren, 152-185, 197-233
Deren, "The White Darkness," in Divine Horsemen, 247-262 **[On E-reserve]**

In-Class Film Screening: Deren, "Ritual in Transfigured Time" [1945-1946] (15 mins)
"Meditation on Violence" [1948] (12 mins)

Fri. Nov. 20=Film Response Paper #13 Due Online at 5:00pm

**NOVEMBER 23-27, 2008
CLASS WILL NOT MEET
HAVE A RESTFUL THANKSGIVING BREAK**

Tue., Dec. 1=Stan Brakhage, "Having Declared a Belief in God" and "The Fall of the Leaves" in Telling Time, 135-144 **[On E-reserve]**

-----, "Maya Deren" in Film At Wit's End, 91-112 **[On E-reserve]**

In-Class Film Screening: Brakhage, "For Maya" (4 mins)

Wed., Dec. 2=*Evening Film Screening:* Vangelis Kalambakas
"Little Preludes" [1997] (19 mins)
"The Song of the City" [1998] (15 mins)

"Cradlesong" [2001] (16 mins)
"Inventory" [2009] (15 mins)

Thu., Dec. 4=Stan Brakhage, Essential Brakhage, 12-76, 129-150, 174-191

In-Class Film Screening: Brakhage, "For Marilyn" (8 mins)

Fri., Dec. 4=Film Response Paper #14 Due Online at 5:00pm

**THERE WILL BE NO FINAL EXAM IN THIS CLASS
GOOD LUCK ON YOUR OTHER FINAL EXAMS
HAPPY HOLIDAYS**

ADDENDUM OF OTHER POSSIBLE TOPICS

FROM TEXT TO SCREEN

Tue., =

Thu., =

Evening Film Screening: "Death in Venice," or "Prospero's Books"

Fri. =Film Response Paper Due Online at 5:00pm

FROM DRAMA TO FILM

Tue., =Weil, "The Iliad, or, The Poem of Force" [xerox reserve]

Luke 22:39-52

Matthew 26:36-56

Mark 14:32-52

John 18:1-11 [course handout]

Thu, Oct. 23=Ruprecht, "Mark's Tragic Vision," Religion and Literature 24.3 (1992): 1-25

Ruprecht, Tragic Posture and Tragic Vision, 231-241

Ruprecht, This Tragic Gospel

In-Class Screening: Peter Weir, "Witness"[1985] (mins)

Keith Gordon, "A Midnight Clear"[1992] (mins)

Alec McGowan, "Mark's Gospel"[1985] (mins)

Evening Film Screening: Lee Breuer, "The Gospel at Colonus" [1985] (90 mins)

SCRIPTURE ON SCREEN

Tue., Nov. = Exodus 1:1-14:31

Gunkel, "Escape Velocity: Exodus and Postmodernism," Soundings 81.3/4
(1998): 437-459 [xerox
reserve]

Thu., Nov. =

Evening Film Screening: Cecil B. de Mille, "The Ten Commandments" [1956] (219 mins)

related films: Cecil B. de Mille, "The Ten Commandments" [1923] (146 mins)
William Wyler, "Ben-Hur"[1959] (212 mins)

Fri., =Film Response Paper Due Online at 5:00pm

MEN AT WAR

Tue.,

Thu.,

Evening Film Screening: "A Midnight Clear"

INTERLUDE: PROGRESSIVES AND PREJUDICE

Tue., Oct. 13=**No Reading Assignment Today**

recommended: Bordwell & Thompson, Film Art, 315-354 (on film sound)

In-Class Film Screening: [Mae West], "She Done Him Wrong" [1933] (65 mins)

Thu., Oct. 15=*Guest Lecturer:* Alessandra Raengo, on Visuality and Race

Evening Film Screening: Crosland, "The Jazz Singer" [1927] (89 mins)

related films: Alfred Junge, "Das alte Gesetz" [1923]

Fri., Oct. 16=Film Response Paper #8 Due Online at 5:00pm

**APPENDIX
SCHEDULE OF FILMS**

| | | |
|---|------------|-------------------|
| Guiseppe Tornatore, "Cinema Paradiso" [1988] | (127 mins) | VCASS |
| Wes Craven, "Scream" [1996] | (111 mins) | VCASS |
| "1895-1896: First Programs" | | VCASS 966 |
| "Pioneer Videorecording" | | VCASS 4206 |
| Bruce Conner, "A Movie" [1958] | (12 mins) | VCASS |
| David Wark Griffith, "Intolerance" [1916] | (175 mins) | VCASS |
| -----, "The Birth of a Nation" [1915] | (175 mins) | VCASS |
| Sergei Eisenstein, "The Battleship Potemkin" [1925] | (71 mins) | VCASS |
| David Lean, "Lawrence of Arabia" [1962] | (221 mins) | VDISC 50 |
| Charlie Chaplin, "Modern Times" [1936] | (87 mins) | VCASS |
| -----, "The Kid" [1921] | (60 mins) | VCASS |
| -----, "The Gold Rush" [1925] | (85 mins) | VDISC 406 |
| -----, "The Great Dictator" [1940] | (126 mins) | VDISC |
| David Attenborough, "Chaplin" [1992] | (135 mins) | VCASS |
| Akira Kurosawa, "Ran" [1985] | (160 mins) | VCASS |
| Marx Brothers, "Duck Soup"[1933] | (70 mins) | VCASS 1652 |
| -----, "Animal Crackers" [1930] | (98 mins) | VCASS 5338 |
| -----, "A Night at the Opera" [1935] | (92 mins) | VCASS 8085 |
| Buster Keaton, "Our Hospitality" [1923] | (74 mins) | VCASS 4479 |
| -----, "College" [1927] | (| |
| -----, "Hard Luck" [1921] | (| VCASS 4481 |
| F.W. Murnau, "Sunrise: A Song of Two Humans" [1927] | (110 mins) | VCASS 5553 |
| Alfred Hitchcock, "Psycho" [1960] | (109 mins) | VCASS |
| Leni Riefenstahl, "Olympia" [1938] | (200 mins) | VDISC 428 |
| -----, "Triumph of the Will"[1935] | (115 mins) | VDISC |
| Ray Müller, "The Wonderful, Horrible Life of Leni Riefenstahl" [1993] | (180 mins) | VCASS 4861 |
| Cecil B. de Mille, "The Ten Commandments" [1923] | (146 mins) | VCASS |
| -----, "The Ten Commandments" [1956] | (219 mins) | VCASS 1985 |
| William Wyler, "Ben-Hur"[1959] | (212 mins) | VCASS |
| Lee Breuer, "The Gospel at Colonus"[1985] | (90 mins) | PERSONAL |
| Peter Weir, "Witness"[1985] | (112 mins) | VCASS 3327 |
| Keith Gordon, "A Midnight Clear" [1992] | (107 mins) | PERSONAL |
| Alec McGowan, "Mark's Gospel" [1985] | (90 mins) | PERSONAL |
| Mae West, "She Done Him Wrong" [1933] | (65 mins) | VCASS 8032 |

| | | |
|---|------------------------|------------------|
| Jane Campion, "The Piano" [1993] | (120 mins) | |
| | VCASS | |
| Christopher Hampton, "Carrington" [1995] | (120 mins) | |
| | VCASS | |
| Peter Greenaway, "Prospero's Books"[1991] | (129 mins) | |
| | VCASS | |
| Scott Ridley, "Blade Runner" [1982] | (122 mins) | |
| | VCASS 102/VDISC | |
| | 9 | |
| Orson Welles, "Citizen Kane" [1941] | (119 mins) | VCASS 175 |
| Tom Sherritt, "Contact" [1997] | (150 mins) | VCASS |
| | 7234/7748 | |