

Cinema And Sentiment Films Challenge To Theology Studies In Religion And Culture

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Studies in Religion and Culture (Paperback): Cinema and ...

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Cinema and Sentiment (October 2004 edition) | Open Library

FIR filed in MP for 'hurting religious sentiments' over kissing scenes in Netflix's 'A Suitable Boy' - Scroll.in - Scroll Staff. The police in Madhya Pradesh's Rewa district on Monday lodged an first information report naming two people, including the vice president of ...

FIR filed in MP for 'hurting religious sentiments' over ...

But with films featuring Viola Davis and a Black Pixar star, this holiday season's film releases may provide some comfort and, possibly, reasons to be thankful. Entertainment & Arts.

Cinema & Sentiment Film's challenge to Theology ...

What do films do to people? What do people do with films? All film-watching happens within a cultural context. Exploring cinema-going as leisure activity and by comparing film-watching with worship, Clive Marsh demonstrates aspects of the religious function of film-watching in Western culture. Through a variety of case-studies, including a look at the films of Robin Williams and the Coen brothers, Marsh's study shows how film-watching as a regular practice contributes to the shaping of human living. Engaging with rapidly changing social and religious behaviour patterns in Western culture, Cinema and Sentiment suggests a need to recover a positive sense of 'sentiment', both in theology and film. Marsh locates his findings within recent studies of theology and film. In his final chapter he offers to church leaders, students of theology and film studies and all those with an interest in contemporary culture some very practical suggestions.

In a culture increasingly focused on visual media, students have learned not only to embrace multimedia presentations in the classroom, but to expect them. This text thinks about the theoretical and pedagogical concerns involved with the intersection of film and religion in the classroom.

Identifies and explicates the areas that are currently being overlooked or undervalued in the current discussions of theology and film.

Drawing a comparison between religion and cinema-going, this text examines a range of contemporary films in relation to key theological concepts. Cinema as a religion-like activity is explored through cognitive, affective, aesthetic and ethical levels, identifying the religious aspects in the social practice of cinema-going. Written by a leading expert in the field, Theology Goes to the Movies analyzes: the role of cinema and Church in Western culture the power of Christian symbols and images within popular culture theological concepts of humanity, evil and redemption, eschatology and God. This is an ideal text for students seeking a new way into the study of theology.

Originally published as the The Continuum Companion to Religion and Film, this Companion offers the definitive guide to study in this growing area. Now available in paperback, the Bloomsbury Companion to Religion and Film covers all the most pressing and important themes and categories in the field - areas that have continued to attract interest historically as well as topics that have emerged more recently as active areas of research. Twenty-nine specifically commissioned essays from a team of experts reveal where important work continues to be done in the field and provide a map of this evolving research area. Featuring chapters on methodology, religions of the world, and popular religious themes, as well as an extensive bibliography and filmography, this is the essential tool for anyone with an interest in the intersection between religion and film.

Nearly every form of religion or spirituality has a vital connection with art. Religions across the world, from Hinduism and Buddhism to Eastern Orthodox Christianity, have been involved over the centuries with a rich array of artistic traditions, both sacred and secular. In its uniquely multi-dimensional consideration of the topic, The Oxford Handbook of Religion and the Arts provides expert guidance to artistry and aesthetic theory in religion. The Handbook offers nearly forty original essays by an international team of leading scholars on the main topics, issues, methods, and resources for the study of religious and theological aesthetics. The volume ranges from antiquity to the present day to examine religious and artistic imagination, fears of idolatry, aesthetics in worship, and the role of art in social transformation and in popular religion - covering a full array of forms of media, from music and poetry to architecture and film. An authoritative text for scholars and students, The Oxford Handbook of Religion and the Arts will remain an invaluable resource for years to come.

In this volume some of the outstanding Christian scholars of our day reflect on how their minds have changed, how their academic fields have changed over the course of their careers, and the pressing issues that Christian scholars will need to address in the twenty-first century. This volume offers an accessible portrait of key trends in the world of Christian scholarship today. Christian Thought in the Twenty-First Century features scholars from Great Britain, Canada, the United States, and Switzerland. The contributors represent a wide variety of academic backgrounds—from biblical studies to theology, to religious studies, to history, English literature, philosophy, law, and ethics. This book offers a personal glimpse of Christian scholars in a self-reflective mode, capturing their honest reflections on the changing state of the academy and on changes in their own minds and outlooks. The breadth and depth of insight afforded by these contributions provide rich soil for a reader's own reflections, and an agenda that will occupy Christian thinkers well into the twenty-first century. Content and Contributors: Historical Perspectives on the Christian Tradition 1. Jesus and The Gospels, by Craig A. Evans 2. The Dwarfs are for the Dwarfs: Medieval Church History Today, by Dennis D. Martin 3. Reflections on Medieval English Literature, by Denis Renevey 4. Reflections of an Historian of Early Modern German Protestantism, by Douglas H. Shantz 5. Making Historical Theology, by Margaret R. Miles 6. Eastern Orthodoxy in the Twenty-First Century, by James R. Payton Jr. 7. Religion's Return, by Lamin Sanneh Philosophical and Theological Issues 8. The Christian Philosopher Today, by Terrence Penelhum 9. Christian Thought: An Agenda for the Future, by Clark H. Pinnock 10. Process Theology in Process, John B. Cobb Jr. 11. Christian Theology in a post-Christendom World, by Douglas John Hall Encounters with Religious Pluralism and the new Science 12. A New Way of Being Christian, by Paul F. Knitter 13. Comparative Theology, Keith Ward 14. Science and Religion in the Twenty-First Century, by John Polkinghorne 15. Bioethics: A Forum for Finding Shared Values in a Twenty-First Century Society, by Margaret Somerville The Academy and the City 16. "But have you kept the faith of your Ancestors?" Musings on the writing and teaching of the history of Christianity in a Secular Canada, by Marguerite Van Die 17. The Spiritual Quest, Christian Thought, and the Academy: Challenges, Commitments, and Considerations, by Charles Nienkirchen 18. Ecstatic Nerve: Fiction, Historical Narratives, and Christian theology in an Academic Setting, by Peter C. Erb 19. Athens and Jerusalem: Facing Both Ways in Calgary, by Alan P. F. Sell 20. The City and the Church, by Wesley A. Kort Approaches to English Literature and Film 21. Reflections on Literary Theory and Criticism, by Susan Felch 22. A Time of Promise and Responsibility: Teaching English Literature in the Christian Academy, by Ariette Zinck 23. Thomas Merton: Retrospect and Prospect, by Bonnie Thurston 24. Thomas Merton's Divinations for a Twenty-First Century Christian Reader, by Lynn Szabo 25. Christianity and the Cinema: An Interreligious Conversation, by Anne Moore Index

Argues that popular films perform a religious function in our culture The first edition of Film as Religion was one of the first texts to develop a framework for the analysis of the religious function of films for audiences. Like more formal religious institutions, films can provide us with ways to view the world and the values to confront it. Lyden argues that the cultural influence of films is analogous to that of religions, so that films can be understood as representing a "religious" worldview in their own right. Thoroughly updating his examples, Lyden examines a range of film genres and individual films, from The Godfather to The Hunger Games to Frozen, to show how film can function religiously.

This book examines postmodern theology and how it relates to the cinematic style of Robert Bresson, Carl Theodor Dreyer, Ingmar Bergman, and Luis Buñuel. Ponder demonstrates how these filmmakers forefront religious issues in their use of mise en scène. He investigates both the technical qualities of film "flesh" and its theological features. The chapters show how art cinema uses sound, editing, lighting, and close-ups in ways that critique doctrine's authoritarianism, as well as philosophy's individualism, to suggest postmodern theologies that emphasize community. Through this book we learn how the cinematic style of modernist auteurs relates to postmodern theology and how the industry of art cinema constructs certain kinds of film-watching subjectivity.

The T&T Clark Handbook of Jesus and Film introduces postgraduate readers to the critical field of Jesus and/on film. The bulk of biblical films feature Jesus, as protagonist, in cameo, or as a looming background presence or pattern. The handbook assesses the field in light of the work of important biblical film critics including chapters from the leading voices in the field and showcasing the diversity of work done by scholars in the field. Movies discussed include The Passion of the Christ, The King of Kings, Jesus of Nazareth, Monty Python's Life of Brian, Son of Man, and Mary Magdalene. The chapters range across two broad areas: 1) Jesus films, understood broadly as filmed passion plays, other relocations of Jesus, historical Jesus treatments, and Jesus adjacent cinema (privileging invented characters or "minor" gospel characters); and 2) other cinematic Jesuses, including followers who imitate Jesus devotionally or aesthetically, (Christian) Christ figures, antichrists, yet other messiahs, and competing Jesuses in a pluralist world. As one leaves the confines of Christian theology, the question of what a film or interpreter is doing with Jesus or Christ becomes something to be determined, not necessarily something traditional.

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