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Savior on the Silver Screen examines nine movies about the life of Jesus - ranging from the traditional to the provocative and explores how the image of Jesus in each reflects the time and culture in which the film was produced. The selections encompass silent, foreign, epic, and musical films. Both entertaining and insightful, Savior on the Silver Screen is structured for easy use in classroom, small group, and individual settings and includes rental information and practical tips for using ...

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Savior on the Silver Screen provides useful analysis on almost all of the mainstream films over the christian gospels. Stern and Jefford give three lenses for analyzing these

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films. 1. Film elements controlled by the director. Lighting, Camera Angles, etc. 2. How does this movie compare to the historical account from the bible? 3.

Savior on the Silver Screen: Stern, Richard C, Jefford ...

Savior On The Silver Screen By Richard C Stern Clayton N savior on the silver screen examines nine movies about the life of jesus ranging from the traditional to the provocativeand explores how the image of jesus in each reflects the time and culture Savior On The Silver Screen Stern Richard C Jefford

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Om amerikanske film som tolkes ud fra tekster i Bibelen

Traces the evolution of the image of the Jews as the murderers of the messiah, from its origins to the most recent expressions, drawing on sources that range from the gospel accounts of the crucifixion to film versions of the life of Christ, and assesses the influence of that myth on every aspect of Western culture.

"Guerric DeBona's new book that makes a powerful case that film adaptations are shaped as much by contextual forces as by their literary forbears. Once it is as widely read as it deserves to be, adaptation studies will never be the same."-Thomas Leitch, author of *Film adaptatin and its discontents: from Gone with the Wind to the Passion of the Christ*.

Salvation from Cinema offers something new to the burgeoning field of "religion and film": the religious significance of film technique. Discussing the history of both cinematic devices and film theory, Crystal Downing argues that attention to the material medium echoes Christian doctrine about the materiality of Christ's body as the medium of salvation. Downing cites Jewish, Muslim, Buddhist, and Hindu perspectives on film in order to compare and clarify the significance of medium within the frameworks of multiple

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traditions. This book will be useful to professors and students interested in the relationship between religion and film.

This collection focuses on the interdisciplinary nature of current biblical studies, especially the interpretation of the Bible through the arts. Its aim is to illustrate how the crossing of boundaries enriches our understanding of the text itself. Contributors include Robert Carroll, Mary Douglas, Wendy Porter, Edward Kessler, Larry Kreitzer, John Hull and Martin O'Kane. The themes embrace literature (Kipling), music (Bach) and art (Holbein). The editor contributes an introduction and an illustrated essay on the Flight into Egypt as an icon of refuge.>

Jesus is as American as baseball and apple pie. But how this came to be is a complex story - one that Stephen Nichols tells with care and ease. Beginning with the Puritans, he leads readers through the various cultural epochs of American history, showing at each stage how American notions of Jesus were shaped by the cultural sensibilities of the times, often with unfortunate results. Always fascinating and often humorous, *Jesus Made in America* offers a frank assessment of the story of Christianity in America, including the present. For those interested in the cultural implications of that story, this book is a must-read.

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Films possess virtually unlimited power for crafting broad interpretations of American history. Nineteenth-century America has proven especially conducive to Hollywood imaginations, producing indelible images like the plight of Davy Crockett and the defenders of the Alamo, Pickett's doomed charge at Gettysburg, the proliferation and destruction of plantation slavery in the American South, Custer's fateful decision to divide his forces at Little Big Horn, and the onset of immigration and industrialization that saw Old World lifestyles and customs dissolve amid rapidly changing environments. Balancing historical nuance with passion for cinematic narratives, *Writing History with Lightning* confronts how movies about nineteenth-century America influence the ways in which mass audiences remember, understand, and envision the nation's past. In these twenty-six essays—divided by the editors into sections on topics like frontiers, slavery, the Civil War, the Lost Cause, and the West—notable historians engage with films and the historical events they ostensibly depict. Instead of just separating fact from fiction, the essays contemplate the extent to which movies generate and promulgate collective memories of American history. Along with new takes on familiar classics like *Young Mr. Lincoln* and *They Died with Their Boots On*, the volume covers several films released in recent years, including *The Revenant*, 12

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Years a Slave, The Birth of a Nation, Free State of Jones, and The Hateful Eight. The authors address Hollywood epics like The Alamo and Amistad, arguing that these movies flatten the historical record to promote nationalist visions. The contributors also examine overlooked films like Hester Street and Daughters of the Dust, considering their portraits of marginalized communities as transformative perspectives on American culture. By surveying films about nineteenth-century America, Writing History with Lightning analyzes how movies create popular understandings of American history and why those interpretations change over time.

These controversies have centered on everything from the portrayal of the past, as in Griffith's film, to depictions of sex and sexuality, to the use of graphic violence, and issues of race, religion, and politics. In turn, segments of the American public have been driven to boycott, picket, and even censor those films they felt challenged their sense of decency. At the heart of this history of controversial films is a strange paradox: while films, especially popular and mainstream films, are often portrayed as meaningless products of popular culture, popular films involved in public controversies become the focal point of enormous cultural energy and political attention. The ongoing culture wars thus continue to shape the American political

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landscape, and controversial films continue to be a major point of conflict

This is a comprehensive introduction to the ways in which the Bible has been used and represented in mainstream cinema. Adele Reinhartz considers the pervasive use of the Bible in feature films, and the medium of film as part of the Bible's reception history. The book examines how films draw on the Old and New Testament and the figure of Jesus Christ in various direct and indirect ways to develop their plots, characters, and themes. As well as movies that set out explicitly to retell biblical stories in their ancient context, it explores the ways in which contemporary, fictional feature films make use of biblical narrative. Topics covered include: how filmmakers make use of scripture to address and reflect their own time and place. the Bible as a vehicle through which films can address social and political issues, reflect human experiences and emotions, explore existential issues such as evil and death, and express themes such as destruction and redemption. the role of the Bible as a source of ethics and morality, and how this connection is both perpetuated and undermined in a range of contemporary Hollywood films. films that create an experience of transcendence, and the ways in which the Bible figures in that experience. Reinhartz offers insightful analysis of numerous films including The Ten Commandments

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and The Shawshank Redemption, paying attention to visual and aural elements as well as plot, character, and dialogue. Students will find this an invaluable guide to a growing field.

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