

January 23: Approaches to the Study of Religion in Film

- John Lyden, "[To Commend Or Critique: The Question of Religion and Film Studies](#)," *Journal of Religion and Film*, 1:2 (Fall 1997).

January 28 and 30: Race, Social Reform and Early Cinema

Films: [Regeneration](#) (Raoul Walsh, 1915) and [Broken Blossoms, or The Yellow Man and the Girl](#) (D.W. Griffith, 1919)

- Kevin Brownlow, *Behind the Mask of Innocence - Sex, Violence, Prejudice and Crime: Films of Social Conscience in the Silent Era*, 182-207
- Kay Sloan, *Loud Silents: Origins of the Social Problem Film*, 17-35
- Gina Marchetti, *Romance and the Yellow Peril: Race, Sex, and Discursive Strategies in Hollywood Fiction*, chapter 2
- Sam Fox Moving Picture Music Volume 1 (1913): (requires a sound card and a midi player)
[Church Music](#); [Sailor Music](#); [Plaintive Music](#); [Death Scene](#); [Oriental Music](#); [Chinese Music](#)

February 4 and 6: Religious Voices

Film: [The Jazz Singer](#) (Alan Crosland, 1927)

- Michael Rogin, *Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot*, chapter 4
- Timothy Corrigan, *A Short Guide to Writing About Film*, chapters 1-2

February 11 and 13: Hollywood Pictures and All-Black World

Film: [Hallelujah](#) (King Vidor, 1929)

- Thomas Cripps, *Slow Face to Black: The Negro in American Film, 1900-1942*, chapter 10
- Jessica H. Howard, "Hallelujah!: Transformation in Film," *African American Review* 30 (1996): 441-451
- Corrigan, *A Short Guide*, chapters 4 and 6

February 18 and 20: Gender, Religion and Censorship

Film: [The Miracle Woman](#) (Frank Capra, 1931)

- Lea Jacobs, *The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942*, chapters 1 and 3
- "The Production Code," in John Belton, ed., *Movies and Mass Culture*
- Corrigan, *A Short Guide*, chapter 3

February 25 and 27: Picturing Catholics in Pluralist America

Film: [The Bells of St. Mary's](#) (Leo McCarey, 1945)

- Mary Gordon: "Father Chuck: A Reading of *Going My Way* and *The Bells of St. Mary's*, or Why Priests Made Us Crazy," *South Atlantic Quarterly* 93 (Summer 1994): 591-601.
- Francis G. Couvares, "Hollywood, Main Street and the Church: Trying to Censor the Movies Before the Production Code," in Francis G. Couvares, ed., *Movie Censorship and American Culture*

March 4 and 6: Religious Passing and the Post-War Message Movie

Film: [*Gentleman's Agreement*](#) (Elia Kazan, 1947)

- Rogin, *Blackface, White Noise*, chapter 7

SPRING BREAK

March 25 and 27: The Bible Epic

Film: [*The Ten Commandments*](#) (Cecil B. DeMille, 1956)

- Alan Nadel, "God's Law and the Wide Screen: The Ten Commandments as Cold War 'Epic'," *PMLA: Publications of the Modern Language Association of America* 108:3 (May 1993): 415-30.
- Thomas Pauly, "The Way to Salvation: The Hollywood Blockbuster of the 1950s," *Prospects: An Annual Journal of American Cultural Studies* 5 (1980): 467-487.

April 1 and 3: Religion and Horror

Film: [*The Exorcist*](#) (William Friedkin, 1973)

- Mark Kermode, *The Exorcist* (British Film Institute, 1997)

April 8 and 11: Jesus Returns

Film: [*The Last Temptation of Christ*](#) (Martin Scorsese, 1988)

April 15 and 17: African Diaspora Feminist Cinema

Film: [*Daughters of the Dust*](#) (Julie Dash, 1993)

- Joel Brouwer, "Repositioning: Center and Margin in Julie Dash's *Daughters of The Dust*," *African American Review* 29 (Spring 1995):5-16
- [Course Project Website](#) on *Daughters of the Dust* made by students at The College of New Jersey.

April 22 and 24: Religion and the Recovery of Ethnicity

Film: [*Household Saints*](#) (Nancy Savoca, 1993)

- Edvige Giunta, "The Quest for True Love: Ethnicity in Nancy Savoca's Domestic Film Comedy," *MELUS* 22 (Summer '97), 75-89

- Aaron Baker and Juliann Vitullo, "Mysticism and the Household Saints of Everyday Life," in *Voices in Italian Americana* 7: 2 (Fall 1996): 55-68.

April 29 and May 1: The New Evangelical Cinema

Film: [*The Omega Code*](#) (Robert Marcarelli, 1999)

May 6: Concluding Reflections