

# Theology and film: Challenging the sacred/secular divide.

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## Theology and Film: Challenging the Sacred/Secular Divide

Deacy, Christopher and Ortiz, Gaye Williams (2007) *Theology and Film: Challenging the Sacred/Secular Divide*. Blackwell, Oxford, 245 pp. ISBN ISBN 1-405-144-378 (hardback), 1-4051-4438-4 (paperback). (The full text of this publication is not currently available from this repository. You may be able to access a copy if URLs are provided)

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### Abstract

This book has two main areas of focus: first, how it is possible to develop theological perspectives on film without sacrificing theological integrity; secondly, how film appreciation enriches theological inquiry and assists in the understanding of and dialogue between contemporary culture and theology. This book in many ways is a 'sequel' to Marsh and Ortiz's *Explorations in Theology and Film* (Blackwell 1997). That text was concerned with popular film and how it lends itself to exploring theological themes; it is a book designed to stimulate awareness of methodological and theoretical issues and to aid discussion about certain films. It aimed to demonstrate how, in the context of theology and culture, film is a necessary and vital element. *Explorations* was reprinted for a second edition, and has been a solid performer for the Blackwell theology market. But whereas that

book had two co-editors and featured seventeen authors from three continents, this book has two authors writing the entire book. **Theology and Film**

- Continues the academic dialogue between film and theology in a positive (even enthusiastic!) but critical manner;
- Places the theology/film encounter firmly within the contemporary world of theological and cultural concerns, such as justice, violence, war and peace, feminism, the environment and eschatology;
- Suggests ways of 'doing' theology through film which feed into pedagogical approaches for higher education.

The text is structured so that there are two clear sections: the first is a more theory-centered reflection upon grounding ideas that come from theology, religious studies and film studies. This methodological framework prepares the groundwork for the second section, which is the major part of the book. Applying many of the insights raised in the preceding chapters, a range of themes are discussed, using films and genres that are helpful in initiating a theological encounter with contemporary cultural concerns.

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