

**School of Theology and Ministry**  
**Seattle University**  
**STMA 592: Catholic Imagination in Art and Film**  
 Spring Quarter 2011

Class time: M 5:45-8:35 p.m.

Instructor: Fr. Patrick Howell SJ

Classroom: HUNT 100  
 An STM elective  
 Credits: 3

Office Hours: M, W, Th by appt. 296-6340  
 Office: 1<sup>st</sup> floor of Arrupe Jesuit Res.  
 E-mail: [patrickh@seattleu.edu](mailto:patrickh@seattleu.edu)  
 [I don't respond to email on the weekends]

### **COURSE DESCRIPTION**

**STM Catholic Imagination in Art and Film** provides a rich menu for theological reflection on how the imagination can invigorate theology, break the spell of dead-end routine, and assist ministers in teaching, worship, homiletic preparation, and leadership opportunities. The course will explore primarily the sacramental imagination, but also the prophetic imagination—which, at least in traditional categories, the former has been largely Catholic and the latter largely Protestant.

The films will provide an entrée to contemporary culture and provide a dialogue partner with theology and one's own spiritual journey. Viewing and unpacking these films will sharpen the sacramental imagination, that is, of seeing the world as permeated with God's presence, but also offer an awareness that the realm of God is greater, more mysterious, transcendent to human imagination.

### **COURSE OBJECTIVES**

*Course Aims:*

- Explore and delve into the Catholic imaginations, i.e., a capacity to encounter the divine in sacramental embodiment. Or in Ignatian language, “seeing God in all things;
- Some exploration of the prophetic imagination, which is more typical of many Protestant traditions.
- Provide a roadmap or guide for your own continuing spiritual journey
- Engage Creative Imagination for more effective ministry
- Become more cognizant and conversant with film as a source for your own spiritual journey and for own ministry or vocational work.

*By the end of the course, you will*

- Be able to select films or art to animate your own spiritual journey and that of others.

- Understand and exercise the catholic imagination, i.e., seeing and seeking the depth dimension of reality;
- Seek more imaginative, creative resources for the next steps in your own spiritual journey; apply theological reflection to film
- Undertake study and some research into film and art for more effective ministry or realization of your own vocational gifts.

## REQUIRED TEXTS

Available at the university bookstore

- Ron Rolheiser, *The Holy Longing; the Search for a Christian Spirituality*
- Richard Leonard, *Movies that Matter: Reading Film through the Lens of Faith*
- TBA
- Nine Films – some viewed in Class.
- Super Copy will also have ten to twelve other articles as required readings – available the first week of class. I will let you know when they are ready.

### The Films Selected Include:

- *Babette's Feast*
- *Chocolat*
- *Cinema Paradiso*
- *Decalogue*
- *Tender Mercies*

### Others for our consideration

- *Babble*
- *The Mission*
- *Shawshank Redemption*
- *The Third Miracle*
- *The Dead*

## COURSE REQUIREMENTS

### Class Participation (30 %)

Your attendance is critical.

Students are expected to come to class on time, having read the assigned readings and completed any assignments for that day. Active participation is at the core of STM and of this course.

- facilitate an environment conducive for dialogue and constructive conversation.
- share reflections, through group discussions, on the meaning of topics related to your own experiences and to your ministry.
- ask critical question and provide critical responses to questions

### **Critical Reflection Papers** (10% x 4 = 40% total)

During the course, you will be required to write four 2 to 3- page essays that demonstrate your ability to a) grasp key concepts found in readings; b) critically view the films shown in class; c) draw out insightful connections between film and readings; d) use these resources to deepen your own spiritual quest. Guiding questions will be provided for each paper.

A hard copy of each paper is due at the beginning of class. In the upper right hand corner, please give your full name and the date of submission. All your papers should have a title (use a little imagination!). Please submit an electronic copy of the paper on ANGEL prior to class time.

**Provided you have an adequate reason, late papers (up to three days) will be accepted, but late papers will only be graded—no written feedback will be provided.**

A late paper needs to be delivered to the front desk of the Arrupe Jesuit Community.

A student caught plagiarizing will receive a failing grade on that paper.

### **A Final Comprehensive—30%**

In lieu of a final paper or a term paper, you will be given five essay questions to which to respond. This exercise will measure your grasp of the key concepts in the course. It will specifically encourage you to integrate film criticism with theological reflection as you delve into the narrative of a given film and seek to unfold its revelatory power. You will receive these questions at least two weeks before they are due.

### **Classroom Courtesies!!!**

- Please no eating during class time.
- Turn off your cell phone before the class starts.
- Please no texting or other e-distractions during class.

### **GRADING SYSTEM**

A	94 – 100	Superior Performance
A-	90 – 93.99	
B+	88 – 89.99	
B	86 – 87.99	Good Performance
B-	83 – 85.99	
C+	80 – 82.99	
C	78 – 79.99	Adequate Performance
C-	76 – 77.99	
D+	74 – 75.99	
D	72 – 73.99	Poor Performance
D-	69 – 71.99	
F	< 69	Failing

**Accommodation**

If you have, or think you may have, a disability (including an ‘invisible disability’ such as a learning disability, a chronic health problem, or a mental health condition) that interferes with your performance as a student in this class, you are encouraged to arrange support services and/or accommodations through Disabilities Services staff in the Learning Center, Loyola 100, (206) 296-5740. Disability-based adjustments to course expectations can be arranged only through this process.

**Writing Center**

The Writing Center offers help with all phases of the writing process – brainstorming, organizing, drafting, revision, and editing. It is staffed by friendly and informative undergraduate writing consultants, under skilled supervision. Primarily not a remedial service, the Writing Center encourages students to visit early and often in their writing process.

**Website:** [www.seattleu.edu/writingcenter](http://www.seattleu.edu/writingcenter)

**Office Hours**

I am available for appointments Monday through Thursday, between 8:30-12:00 and 1:15 to 4:30. My office is in the Arrupe Jesuit Residence. My direct phone line is 206-296-6356. You may also leave a message with my administrative assistant Margaret Moore at 296-6340

I very much look forward to our class together. It’s a great topic and I appreciate your interest.

Patrick Howell SJ

**STMA 592 Catholic Imagination in Art and Film--Howell**  
**TENTATIVE SCHEDULE OF READINGS & ASSIGNMENTS**  
**Spring Quarter 2011**  
**3/3/11**

**All Classes are Monday evening from 5:45 to 8:35.**

<b>DATE</b>	<b>TOPIC</b>	<b>Readings</b>	<b>Assignments</b>
March 28, Monday	Intro to the course A Eucharistic feast	Migliore, “Exchange of Gifts”; Greeley, “The Catholic Imagination,” 1-21 Leonard, 22-24;  <i>Babette’s Feast</i>	Expectations; Syllabus; Information cards
April 4	What is Spirituality? Catholic and Protestant approaches	Film: <i>Chocolat</i> Leonard, 92-94 Rolheiser, 3-19	View: <i>Places in the Heart</i>
April 11	The Incarnation of Christ and the Body of Christ	William Lynch <i>Images of Hope</i> ; Andre Dubus, <i>Meditations</i> 156- 159; 164-169; Dubus, <i>Charon’s Wharf</i> (short story)	First Paper: Autobiography of my Imagination” – <b>Due <u>April 11</u></b>
April 18	Community and Spirituality	Film: <i>Cinema Paradiso</i> ; Rolheiser, 73-107; Ron Hansen, “Writing as a Sacrament,” 1-13; “Faith & Fiction,” 15-27.	Franco Zefferelli
April 25	Ignatian Spirituality; “Jesuit art”	Fr Jerry Cobb SJ Icons of St Ignatius; <i>Easter in Art? [1st portion]</i> Rolheiser, 111-140 Baroque—Rubens, View?	Second paper: Exploring the Imagination – Angelic, demonic, incarnational. <b>Due April 25.</b>
May 2	Community of Faith	<i>Decalogue</i> McBrien,	View: <i>Babel</i>

	[Compare <i>Babette's Feast</i> ; <i>Chocolat</i> ; and <i>Cinema Paradiso</i> ]	"Catholicism" "Catholic Intellectual Tradition"	
May 9	Church and Mission	Film: <i>The Mission</i> Rolheiser, 167-191 Hauer and Young, (packet); Duffy, "What about the Inquisition?" 158-167; Brueggeman <i>Prophetic Imagination</i>	<b>Third Paper</b> View <i>Tender Mercies</i> on your own; Catholic content and Protestant principle Sacramental imagination and/or Prophetic Imagination <b>Due May 9</b>
May 16	Images of Christ	Christ in Art through the Centuries	View on your own: <i>Jesus in Montreal</i>
May 23	Forgiveness and Redemption; Reconciliation and Resurrection	Film: <i>Shawshank Redemption</i> "Resurrection" Pfordresher, "Jesus and the Emergence of a Catholic Imagination," 44-62	Fourth Paper: View: <i>Gran Torino</i> (Clint Eastwood) <b>Due May 23</b> Distribution of the 3 Essay Qqs for June 8
May 30— <b>no class</b> Memorial Day Holiday			
June 6	Religion is not the Problem	<i>Easter in Art</i> [2 <sup>nd</sup> portion]; <i>conclusions and evaluations</i>	<b>Final Essay – 3 qqs.</b> Integration <b>Due June 8</b>

### Summary of Films

Babette's Feast  
Chocolat  
Cinema Paradiso  
The Mission  
Shawshank Redemption  
Decalogue

Places in the Heart  
Babel  
Tender Mercies  
Jesus in Montreal  
Gran Torino

**Summary of Texts and Readings**

Use Leonard for quick summary and good insights on films

Rolheiser as one resource for spirituality and your own journey of spiritual/sacramental imagination

William Lynch and David Tracy: Imagination as a source of hope and salvation

Andre Dubus; Ron Hansen: Novelist—and sacrament;

**Summary of Assignments**

**These are meant to give you an opportunity to integrate the material and to provide an ongoing source for imagination and the world of faith. They also have the practical effect of ensuring your full engagement in the course.**

**Papers & final essay(s)**

**Readings and films**

**Classroom participation**

**Individual (or twosome) projects**