

VU Research Portal

Widening the Screen:

van Hell, A.C.

2016

document version

Publisher's PDF, also known as Version of record

[Link to publication in VU Research Portal](#)

citation for published version (APA)

van Hell, A. C. (2016). *Widening the Screen: Orthodox Protestant Film Viewers in The Netherlands and the Appropriation of Meaning in Relation to their Religious Identity*. [PhD-Thesis – Research external, graduation internal, Vrije Universiteit Amsterdam].

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

E-mail address:

vuresearchportal.ub@vu.nl

TABLE OF CONTENTS

OPENING CREDITS: ACKNOWLEDGEMENTS	iii
TRAILER: ABSTRACT	v
TABLE OF CONTENTS	vii
LIST OF FIGURES	xi
LIST OF TABLES	xi
REEL I: SHORTS (INTRODUCTION)	1
SCENE 1: INTRODUCTION	3
1.1 <i>Introduction</i>	3
1.2 <i>Relevance of the study</i>	4
1.3 <i>Research questions</i>	5
1.4 <i>Keywords</i>	6
1.4.1 <i>Orthodox Protestant film viewers</i>	6
1.4.2 <i>Narrative films</i>	8
1.4.3 <i>Appropriation of meaning</i>	9
1.4.4 <i>Religious identity</i>	10
1.5 <i>Participants</i>	11
1.6 <i>Film and theology or film and religion?</i>	12
1.7 <i>Practical Theology</i>	13
1.8 <i>Film Studies</i>	15
1.9 <i>Metatheoretical perspective</i>	16
1.9.1 <i>Theory and praxis</i>	18
1.9.2 <i>Cross-disciplinary models</i>	21
1.9.3 <i>Sources of justification</i>	22
1.9.4 <i>Theological rationale</i>	23
1.10 <i>Design and methods</i>	24
1.11 <i>Study overview</i>	25
SCENE 2: STATUS QUAESTIONIS	27
2.1 <i>Introduction</i>	27
2.2 <i>A historical overview</i>	27
2.2.1 <i>Avoidance</i>	28
2.2.2 <i>Caution</i>	29
2.2.3 <i>Dialogue</i>	31
2.2.4 <i>Appropriation</i>	32
2.2.5 <i>Divine encounter</i>	35
2.2.6 <i>Summary</i>	38
2.3 <i>The place of the present study</i>	40
2.3.1 <i>Appropriation</i>	40
2.3.2 <i>Cultural studies</i>	41
2.3.3 <i>Audience response studies</i>	42
REEL II: THE SCRIPT (THEORETICAL FRAMEWORK)	43

SCENE 3 THE MEANING OF FILM.....	45
3.1 <i>Introduction</i>	45
3.2 <i>Different approaches to meaning</i>	45
3.3 <i>Appropriation and the hermeneutical arc</i>	47
3.4 <i>Configuration: properties of the film</i>	50
3.4.1 <i>Cognitive cues and pro-filmic theory</i>	50
3.4.2 <i>Semantic innovation</i>	57
3.5 <i>Refiguration: properties of the viewer</i>	59
3.5.1 <i>The three layers of processing a film</i>	59
3.5.2 <i>Evaluation of films: levels of normativity</i>	61
3.5.3 <i>The functions of films</i>	64
3.6 <i>Summary</i>	65
SCENE 4: RELIGIOUS IDENTITY.....	67
4.1 <i>Introduction</i>	67
4.2 <i>Theology and narrative identity</i>	67
4.3 <i>The social sciences and narrative identity</i>	69
4.4 <i>A story about the self</i>	70
4.4.1 <i>Ricoeur’s concepts of ipse and idem identity</i>	71
4.4.2 <i>Erikson and Marcia: identity statuses</i>	72
4.4.3 <i>Bell: Religious identity statuses</i>	74
4.5 <i>Religious attitude aspects in religious identity</i>	77
4.6 <i>Researching religious identity narratively</i>	78
4.7 <i>Summary</i>	81
REEL III : FEATURE FILM (EMPIRICAL STUDY)	83
SCENE 5: METHODOLOGY.....	85
5.1 <i>Study design</i>	85
5.1.1 <i>Different types of data: triangulation</i>	85
5.1.2 <i>Interviews and focus groups</i>	88
5.1.3 <i>Surveys</i>	89
5.2 <i>The appropriation of films and religious identity: a model of analysis</i>	90
5.2.1 <i>Criteria</i>	90
5.2.2 <i>Credibility and trustworthiness</i>	91
5.3 <i>Model of analysis: religious identity in relation to film appropriation</i>	94
5.3.1 <i>Religious attitude analysis</i>	95
5.3.2 <i>Film interviews</i>	96
5.4 <i>Process of analysis</i>	98
5.4.1 <i>Interview transcriptions</i>	98
5.4.2 <i>Coding and analysis</i>	99
5.4.3 <i>Surveys</i>	100
5.5 <i>Film selection</i>	101
5.6 <i>Mar Adentro (MA)</i>	103
5.6.1 <i>General information</i>	103
5.6.2 <i>Value for research</i>	104
5.6.3 <i>Brief analysis</i>	104
5.7 <i>Des hommes et des dieux (DHDD)</i>	107
5.7.1 <i>Overview</i>	107

5.7.2 Value for research.....	108
5.7.3 Brief analysis	108
5.8 <i>Blue like jazz</i>	109
5.8.1 Overview	109
5.8.2 Value for research.....	110
5.8.3 Brief analysis	111
5.9 <i>Participants</i>	113
5.9.1 Criteria	113
5.9.2 Process.....	114
5.9.3 Parameters.....	114
SCENE 6: RESULTS.....	117
6.1 <i>Introduction</i>	117
6.2 <i>Religious identity</i>	117
6.2.1 Religious identity statuses	117
6.2.2 Religious Identity moratorium: Onno's story	119
6.2.3 Religious Identity foreclosure: Jennifer's story	133
6.2.4 Religious Identity integration: Johannes' story.....	145
6.2.5 Preliminary conclusions	156
6.3 <i>Film appropriation</i>	157
6.3.1 Function of narrative films I: General (surveys).....	157
6.3.2 Functions of narrative films II: Personal interviews	165
6.3.3 Evaluation of narrative films	169
6.3.4 Preliminary conclusions	185
6.4 <i>Film appropriation and religious identity</i>	186
6.4.1 Direct links between religious identity and perceived message	187
6.4.2 Religious identity status and levels of normativity in evaluation (general)	191
6.4.3 Religious identity status and the functions of film (general).....	195
6.4.4 A closer look: film appropriation and religious identity status	198
6.4.5 Preliminary conclusions	212
SCENE 7: CONCLUSIONS.....	213
7.1 <i>Introduction</i>	213
7.2 <i>Conclusions on the construction of religious identity</i>	213
7.2.1 Religious identity statuses	213
7.2.2 Religious identity is an ongoing process	214
7.3 <i>The appropriation of film by orthodox Protestant film viewers</i>	214
7.3.1 Film viewing as a functional element in life and faith.....	214
7.3.2 Involvement is paramount.....	215
7.3.3 Most important layers in evaluation	215
7.3.4 No empirical basis for 'magic bullet theory'.....	216
7.3.5 Semantic innovation depends on a mix of alienation and familiarity....	216
7.3.6 Summary.....	217
7.4 <i>The relation between religious identity and film appropriation</i>	217
7.4.1 The religious identity offer a useful explanation for appropriation level	217
7.4.2 Summary.....	218

REEL IV: DIRECTOR'S STATEMENT (THEOLOGICAL REFLECTION).....	221
SCENE 8 THEOLOGICAL REFLECTIONS ON FILM-AS-PARABLE	223
8.1 <i>Introduction</i>	223
8.2 <i>Film-as-parable</i>	224
8.3 <i>Film as a source for theology</i>	227
8.3.1 <i>Film as locus theologicus</i>	228
8.3.2 <i>A visual aesthetics relating to film</i>	229
8.3.3 <i>General revelation as a basis for film and theology</i>	232
8.3.4 <i>Summary</i>	235
8.4 <i>Film-as-parable in an ecclesial paradigm</i>	236
8.4.1 <i>Implications of film-as-parable for people in moratorium</i>	237
8.4.2 <i>Implications of film-as-parable for people in integration</i>	242
8.4.3 <i>Implications of film-as-parable for people in foreclosure</i>	246
8.4.4 <i>Implications of film-as-parable for religious education</i>	248
8.5 <i>Film-as-parable in a public paradigm</i>	251
8.5.1 <i>Dogmatic aspects of film-as-parable in a public paradigm</i>	251
8.5.2 <i>Ethical aspects of film-as-parable in a public paradigm</i>	255
8.5.3 <i>Aesthetic aspects of film-as-parable in a public paradigm</i>	257
8.6 <i>Conclusion: film-as-parable in a dramatic theology</i>	258
8.7 <i>Limitations and recommendations for further research</i>	261
8.8 <i>Epilogue: The value of film-as-parable for orthodox Protestant film viewers</i>	263
A1: Interview protocol Religious Identity	269
A2: Interview protocol films	271
A3 Transcription protocol	275
A4 Questionnaire after each film.....	277
A5 Questionnaire 1: background and habits.....	278
A6 Questionnaire after research.....	281
A7: Sample first analysis	283
Bibliography	285
Summary.....	297

LIST OF FIGURES

Figure 1	Metatheoretical Issues In Practical Theology	18
Figure 2	The Theologian/Critic's Approach	28
Figure 3	Latent Process Viewpoint Of Attitudes	78
Figure 4	Participants Per Status	118
Figure 5	Change In Amount Of Films After Research (N=30)	161
Figure 6	Watching Differently After Research (N= 30)	162
Figure 7	Value For Religious Identity (N=30)	163
Figure 8	Evaluation Of Films	170
Figure 9	Most Important Level Of Normativity In Individual Interviews	172

LIST OF TABLES

Table 1	Number Of Participants Who Had Or Had Not Seen The Films	85
Table 2	Different Data Sources: Triangulation	86
Table 3	Overview Of Narrative Analysis In Religious Identity Status	96
Table 4	Information About Participants	115
Table 5	Poles Of The Different Statuses	117
Table 6	Participants Per Status	118
Table 7	Narrative Aspects In Onno's Story	121
Tabel 8	Religious Attitude Aspects In Onno's Story	128
Tabel 9	Narrative Aspects In Jennifer's Story	133
Table 10	Religious Attitude Aspects In Jennifer's Story	139
Table 11	Narrative Aspects In Johannes' Story	146
Table 12	Religious Attitude Aspects In Johannes' Story	152
Table 13	Functions Of Films For Viewers (Beforehand)	158
Table 14	Main Function Of The Films Mentioned In The Personal Interviews	166
Table 15	Dominant Level Of Normativity In Focus Groups	182
Tabel 16	Most Important Themes Per Film	188
Table 17	Links Between The Message And The Religious Identity	190
Tabel 18	Mar Adentro - Predominant Level Of Normativity	191
Tabel 19	Des Hommes Et Des Dieux - Predominant Level Of Normativity	192
Tabel 20	Blue Like Jazz - Predominant Level Of Normativity	192
Table 21	Overview Onno	198
Table 22	Overview Jennifer	203
Table 23	Overview Johannes	208