

HUMANITIES

BRIGHAM YOUNG UNIVERSITY COLLEGE OF HUMANITIES SPRING 2018



International
Cinema



Celebrating 50 years and counting.

Images from *Cinema Paradiso* courtesy of Swank Motion Pictures, Inc.

Movies That Move Us



By Dean J. Scott Miller

FIFTY YEARS AGO, German professor Joseph Baker started a College program of international film screenings and lectures that became International Cinema, one of the few programs of its kind in the world. This issue of *Humanities* celebrates that semicentenary. International Cinema screens films created out of love for the craft itself, or passion for a story, or curiosity about an idea—all ennobling and elevating motives. By viewing some of the world's best cinema, we can develop a

capacity to enjoy films at a very liberating level. We may even improve our foreign language skills!

During the summer of my sophomore year, I was doing a kind of proto-internship in Tokyo. Famed director Akira Kurosawa came out with a new film, *Kagemusha* (Japan, 1980), and, having already enjoyed some foreign films at BYU, I decided to attend one of the premiere screenings in suburban Tokyo. When I went to the theater and took my place among the Japanese audience, the lights dimmed, and I remember my initial surprise that there were no subtitles—of course, this was Japan! I was then amazed as my brain and heart, following the lead of my thirst to understand, made sufficient sense of the nearly three-hour film to leave me, along with others in the audience, softly weeping at its poignant and tragic ending. I walked out of the theater into the noisy, crowded streets emotionally exhausted but fully immersed in thought. I was struck by the movie's theme of identity—a thief, who serves as a double for a Japanese warlord, plays the role so well he nearly “becomes” the warlord after the leader dies—and saw parallels with my own brief, stolen identity as a film viewer embedded within the Japanese audience that afternoon. Although my limited Japanese ability prevented me from watching and reacting as seamlessly as a native speaker might, my craving to understand made me more fully engaged, perhaps, than some in the audience for whom the experience may have been less satisfying, or even routine. With my own, admittedly idiosyncratic, intellect and observations, the film became more than mere entertainment, substantively enriching the experience and my life.

Four years later, I found myself again in a foreign movie viewing context, this time in New Delhi when, during the heat of summer, I attended a Bollywood screening at another suburban theater. This time there were subtitles—fortunately, since I don't speak Hindi—and, during the long, melodramatic screening, I observed the audience shouting out comments, cheering, and booing, and then engaging in sometimes loud discussions during the intermission, while vendors moved up and down the aisles, selling fried snacks and other treats. Again, by the end I was thoroughly caught up in the illusory world of the film, perhaps more so because of the community of watchers to which I temporarily belonged and the sensory experience that, despite our differences, we collectively shared. These were moments of truly *international* cinema that offered parallels to the BYU tradition: a dose of culture shock, the ritual space that brings audience sensibilities to

It is, actually, an amazing—even miraculous—experience to *really* understand what someone else is trying to tell us, in any medium or language.



Warlord meets look-alike thief in Kurosawa's *Kagemusha*.

the fore, and ultimately the realization that art can speak to us across linguistic and cultural divides.

Movies, like other (particularly narrative) art forms, trigger responses in viewers that are predictable at many levels. To the extent they thrill, frighten, amuse, horrify, comfort, or inspire, they target ideal viewers (which, for Hollywood films, seems to be a nineteen-year-old white American male) who have been “trained” by their life experiences and prior film viewing to respond accordingly. When we watch films created for audiences unlike ourselves, however, we have a limited capacity to

respond as expected, and are thus more likely both to misinterpret them but also to scrutinize them carefully, rather than having them merely *play us*. If we seek to understand where filmmakers are coming from, try to catch the nuances of their stories, we can become active participants in the kind of creative thinking that tries to make sense of human experience. It is, actually, an amazing—even miraculous—experience to *really* understand what someone else is trying to tell us, in any medium or language. Such transcendent understanding takes us out of our own familiar world and plunges us into another, where we stand to gain

so much in return for our temporary discomfort.

A humanities education can liberate us from increasingly sophisticated forms of manipulation designed to get us to act in ways that are against our best interests as children of God, sent here to learn to love others and discern truth. Bad movies, mean-spirited social media, and fraudulent news can dull and confuse that discerning sensibility. Humanities education gives us touchstones of truth, beauty, and light to help us discern their counterfeits throughout the rest of our lives. It also invites us to seek after and discover, wherever it may be found, the rewarding achievements of human creativity that are “virtuous, lovely, of good report, or praiseworthy.” May we all find ourselves consumed by such a quest as we consume good and bad media alike in our efforts to understand the humanity, and divinity, of others.



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The International Cinema Program at BYU has evolved in the 50 years since its inception in 1968 and is still going strong.

By Daryl Lee and Chip Oscarson

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By Travis Anderson

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Feedback? We would like to hear your views, your memories of campus, or an update on your life since leaving BYU. Please send email to humanitiespr@byu.edu.

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U + Me + IC = 4-Ever

ALMOST 20 YEARS AGO, my then-girlfriend and I dated for a very short amount of time, and we knew we were probably going to get engaged. So, to be sure, we decided to take a little time off from seeing each other. We were going to go one week. However, we both knew what time we normally went to the International Cinema, and we “just happened” to show up right there at the normal time—and got a date when we weren’t supposed to be hanging out at all. About a week or so later, we were engaged!

—JEREMY BROWNE, BA FRENCH '01
AND BROOKE BROWNE, BS HOME AND
FAMILY LIFE, '03

READER RESPONSE TO HUMANITIES MAGAZINE

Want more thought-provoking discussion with fellow BYU Humanities alums? Connect with us between issues of Humanities on social media!



The views and opinions expressed here are those of the authors and do not necessarily represent the faculty, administration, or staff of the BYU College of Humanities. Submissions may be edited for length, grammar, appropriateness, and clarity.

THROUGHOUT MY HIGH SCHOOL years in Washington State, my best friend worked at a movie theater where every ticket was a double feature. Needless to say, we watched a lot of movies, but none of them were international or contained subtitles. After I came to BYU, I can remember watching *Life Is Beautiful* (Benigni, Italy, 1997) in Italian, *Shall We Dance* (Suo, Japan, 1996) in Japanese, and many other beautiful, interesting, and high-caliber films at International Cinema—and for free! These films not only entertained but also taught me about the human experience, that people from all over the world care about the same things and laugh at the same jokes and feel the same disappointments and grief. They also taught me that sometimes a Hollywood remake stacks up, sometimes it doesn’t, but in no way do Americans have a corner on storytelling or cinema.

—ERIN JACKSON, BA ENGLISH '02, MFA '11

Farther and Deeper into the World of Experience

SHOUT OUT to “experiential learning” (or Humanities+). The short blurbs in the

Fall 2017 issue about what students were doing outside of the traditional classroom were inspiring and (I can’t stress this enough) so important! I look back at my BYU experience, and the most important things to me were my internships (on-campus, local, and in DC), study abroads, technical classes (stats, excel, programming), and research opportunities (local and in Ghana). After leaving school, you don’t remember all your classes. But you do remember those experiences. And when looking for a job or grad school, those experiences set you apart because every single college graduate took a bunch of classes (especially those of us with a Humanities degree #softskills).

Thank you for the magazine and your efforts to get the great students in the Humanities College out farther and deeper into the world.

—TC CORLESS, BA AMERICAN STUDIES '14,
MPA '16

In Response to the Recent Content on Diversity

MANY COLLEGES and universities throughout the country are struggling with new ideologies about education and the vital need to increase students’ and faculty’s awareness of those who have been under-represented and, in many cases, completely ignored. We see the BYU Humanities College’s recent efforts to increase this dialogue about diversity as a positive step.

Although there are conflicting differences among those involved in this conversation, we hope all parties will strive to follow the standards of interaction given to us by Dallin H. Oaks, a former president of Brigham Young University, when he said during October 2014 general conference, “Followers of Christ should be examples of civility. We should love all people, be good listeners, and show concern for their sincere beliefs. Though we may disagree, we should not be disagreeable.

JANUARY 2018

JANUARY 18 TESOL MA student Paul Cave submitted his MA Project manuscript to the prestigious *English Language Teaching Journal*, Oxford University Press. His article is now in print in the January 2018 issue: <http://bit.ly/ESLefficacy>.

FEBRUARY 1 Corry Cropper, department chair and professor of French and Italian, presented the P. A. Christensen Lecture entitled “Mormons and Cannibals: the (19th Century) French Musical.”

MARCH The English Symposium and the Humanities Symposium both took place this month and offered opportunities for students in our college to present their research.

MARCH 29 The Foreign Language Student Residence (FLSR) celebrated its 25th anniversary. Current and past residents gathered to reminisce, reconnect, and reunite at the BYU Conference Center. For more information, visit facebook.com/byuflsr.

APRIL 2018

APRIL 27 Elder Jeffery R. Holland delivered the keynote address to this year’s graduates at University Commencement. Elder Holland is an alumnus of the College of Humanities, having received his bachelor’s degree in English at BYU in 1965. Read his full address at speeches.byu.edu.

Our stands and communications on controversial topics should not be contentious. We should be wise. . . .”

BYU cannot shy away from meaningful discussions on challenging issues. The growth of BYU into a worldwide influence for good must include educational opportunities that uplift and unite through seeing the valuable contributions of all people, regardless of differences in race, ethnicity, culture, language, or sexual orientation.

We need to desire to accomplish great things as we work towards knowing and welcoming diverse people and cultures to this campus. We must work harder and directly with people of diversity to understand what factors need to be taken into consideration for positive change, to notice any areas where we are falling short of keeping the Savior’s instruction to love, serve, and lift one another. Only then can we hope to fulfill President Spencer W. Kimball’s expectation quoted in the summer 2012 issue of *BYU Magazine*, “that Brigham Young University will ‘become a leader among the great universities of the world.’”

—BYU NATIVE AMERICAN ALUMNI CHAPTER

CYNTHIA WATTE CONNELL, BA ENGLISH '95
AND RICHARD CONNELL, BFA FILM '97,
COCHAIRS

EUGENE TAPAHE, BFA GRAPHIC DESIGN '92,
VICE PRESIDENT

BRYAN JANSEN, BA ANTHROPOLOGY '98,
HISTORIAN

AND ADDITIONAL COMMITTEE CHAIRS

The Student Jobs That Surprise and Change Us

IN THE FALL 2017 ISSUE of *Humanities*,
Brian Evans, Administrative VP and CFO

of BYU writes, “I would be gratified to hear students say that interaction with their supervisor was a powerful and positive contributor to their BYU experience.”

At the beginning of my second year at BYU, I headed to the HBLL for a job interview. All I knew was that the position was working somewhere in the library, and I needed a job to pay the rent. After an interview with Leda Farley, I was hired that day to begin working in the Special Collections Department.

Almost immediately I realized the great responsibility and good fortune I had to work in the department that housed rare, valuable, historically significant, and noncirculating items. One of my responsibilities was to check in the various periodicals to which the library subscribed. Among other things, the library regularly received issues of magazines and newspapers written from an anti-Mormon perspective. As the months passed and I carefully recorded and shelved each item, I would flip through the pages, skimming the articles, and wonder why the library would pay for and carefully preserve writings designed to destroy faith in the restored church of Jesus Christ.

Finally, I went to Dennis Rowley, one of the Special Collections librarians. As I vocalized my concerns, Brother Rowley opened his desk drawer, pulled out his scriptures, opened them to a section in the Doctrine and Covenants, and read with me the Lord’s instructions to the early Saints to keep a record of all the slanderous and libelous writings published by their enemies so that the Lord’s justice could be done in his own time and way. He helped me understand the importance of that revelation as well as its relevance to me in my job responsibilities, and he also bore his testimony to me, both of the adversary’s ongoing attempts to undermine our faith, and of the

power of the word of God in inviting the Spirit to testify of truth.

This is just one example of an interaction with a supervisor over the course of the three years I worked in Special Collections. Brother Rowley, Sister Farley, and other faithful librarians were powerful and positive contributors to my BYU experience, and continue to have an influence on my life and testimony more than 20 years later.

—LORRAINE STARKS, BA SPANISH, '98

In response to Brian Evans’ letter in the previous issue about BYU jobs helping to fulfill the Aims of a BYU Education, I just want to say that my job on the BYU grounds crew was a strong part of my education. My boss, Edwin Meono, was an excellent man, full of diligence and charity. He has become one of my heroes. Mowing the lawns, shoveling snow at 4:00 a.m., weeding, cleaning out gutters—these may seem like mundane things, but I came to learn that physical excellence is just as important as mental or intellectual excellence. And I learned that the Spirit is just as close to the body as it is to the mind, a thing which I had never considered before. Indeed, there were many times when I liked my job more than my classes, and I had good classes! Now I am an English tutor at a charter school in Oakland, and I am working with kids and not nature, but I look back on those two years with gratitude.

—JEFFREY SUBRAMANIAN, BA ENGLISH '17

WE WANT TO HEAR FROM YOU! How did International Cinema (IC) shape your college experience?

Did you have a relationship that began (or ended) at IC? Was there a memorable film or scene that changed how you see the world? Share a favorite IC memory, picture, or story at int-cinema@byu.edu.

Also, if you’re planning to attend BYU Education Week 2018, watch ic.byu.edu for details about our 50th anniversary events. Come celebrate with us!

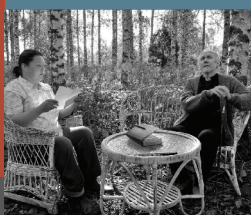
International Cinema



AUGUST 20–24, 2018

COMING SOON TO BYU EDUCATION WEEK

LETTERS TO JACOB



Finnish drama based on the story of Leila, a pardoned convict, who becomes an assistant to a blind priest, Jacob.

FACES PLACES



Documentary film that follows Varda and JR traveling around rural France, creating portraits of the people they come across.

THE LUNCHBOX



A mistaken delivery in Mumbai’s lunchbox delivery system connects a young housewife to an older man as they build a world together through notes.







Full-Hearted Exploration: *The Seventh Seal*

EVERY STUDENT ATTENDS for a different reason: some, for an obligatory class assignment; others settle next to a significant other for a romantic—and also free—date night; sometimes, students will attend simply to be entertained. However, no matter the reason for attending, we all stay at International Cinema for the same reason. As the projector clicks, lights dim, and voices hush, it is the full immersion of light and sound that captivates our attention and gives us the chance to identify with the rest of the world from an ordinary theater seat.

Although International Cinema screens several films each week, I was drawn to one in particular. Ingmar Bergman's *Seventh Seal* (Sweden, 1958) is perhaps one of cinema's most quintessential examples, and its visuals and characters have been cemented as high filmic art since its release. Out of curiosity, I attended a showing and found myself captivated.

In a two-hour span, I watched as Death himself granted a final game of chess to a defeated man trying to redeem his own brief, shallow existence. I witnessed the happiness felt among a family, then the fear of losing a loved one. This same fear would push a man to attempt the impossible. Finally, I saw bitter hopelessness and resignation on the faces of those who accepted their untimely fates.

For a short time, I imagined my own mortality mirrored on the screen, witnessed the human capacity for redemption and the light and joy that can be found in an often bleak, too-familiar world. I saw Death personified and felt fear. I also suspended my disbelief in favor of an attempt at greater understanding of a force that is bound by nature to take the ones we love.

I left the film feeling contemplative, which is what I value most about International Cinema. For an hour or two each week, a small lecture hall becomes a place to experience film in a way that is becoming increasingly rare. These theaters are not for cheap escapism but offer experiences that are tailored for full-hearted exploration.

—ERIC BAKER, BA COMMUNICATIONS '18

Special thanks to Janus Films Criterion Collection for sharing stills from *The Seventh Seal*, in celebration of 100 years of Ingmar Bergman's films. For more about Bergman, visit <http://bit.ly/ingmarberg>.

LEXICON

montage [ˌmænˈtəʒ]

noun. The process or technique of selecting, editing, and piecing together separate sections of film to form a continuous whole

FROM *MONTER* [to assemble], “montage” is a French term for film editing. In classical Hollywood, it is an approach to editing that condenses action and information in a stylized fashion for purposes of ellipsis. In early Soviet film theory, it is a technique that juxtaposes two or more images to evoke ideas in the viewer not present in any of the original clips or images.

—DARYL LEE, CODIRECTOR OF INTERNATIONAL CINEMA
AND ASSOCIATE PROFESSOR OF FRENCH AND ITALIAN

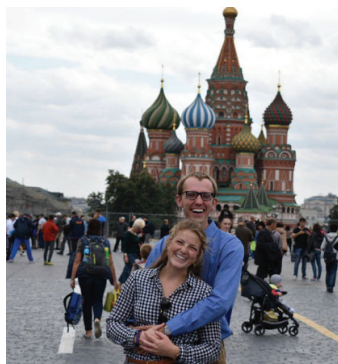
ON-SITE

Cambodian Oral Histories: Soon to Be Visual Media



information, visit <http://bit.ly/silentCambodia>. Or, to listen to some of the oral histories, visit cambodianoralhistories.byu.edu.

Moscow in the Fall



ASIAN AND NEAR EASTERN LANGUAGES department chair and professor Dana Bourgerie recently began a collaboration with BYU Broadcasting to highlight stories collected by the Cambodian Oral History Project for visual media. To date, Bourgerie’s team has recorded more than 1,200 stories from Cambodia, especially those affected by the turbulent Khmer Rouge period. For more

DURING THE FALL 2017 SEMESTER, my wife and I were able to participate in BYU’s Moscow Study Abroad and Internship. While there, I enjoyed attending the Russian classes with a debate-based curriculum that developed my confidence speaking about global topics such as education, immigration, and national security.

I also worked as an intern for Hanjin Global Logistics in the center of Moscow for two months. In addition to learning about the complicated process of shipping between Russia and the European Union, I reached out to many American-based companies to which we could offer our company’s services.

One day, while I was searching for some companies that would possibly be interested in logistical solutions, I came across an advertisement for a presentation to members of the American Chamber of Commerce about the implications of sanctions on inter-European trade in Russia. The meeting just happened to be held in the business center across the street and would start in 15 minutes! I threw on my coat and tried my luck to see if I could sit in on the meeting. (I was doubtful because you often needed to be on the guest list to be admitted into the business center). To my surprise, I was admitted as a guest and was able to listen to the presentation along with 50 executives of local businesses. It was so cool to learn more about international trade and to meet representatives of high-caliber companies. That experience made me excited for and determined to pursue the possibility of an international business career.

I am so grateful to BYU for allowing me to have this wonderful learning experience, while at the same time putting me in a position to be able to experience and learn more about Russia and Europe as a whole. For more, visit kennedy.byu.edu/moscow/.

NOW PLAYING IN A



CLASSROOM NEAR YOU!

ASIAN AND NEAR EASTERN LANGUAGES

- ARAB 424 Arabic Literature and Cinema
- CHIN 342 Chinese Film in Translation

COMPARATIVE ARTS AND LETTERS

- CL CV 261 Greek and Roman Civilization and Literature in Film

ENGLISH

- ENGL 345 Literature and Film
- ENGL 495 Shakespeare and Film Capstone

FRENCH AND ITALIAN

- FREN 317/ ITAL 317 French and Italian Cinema

GERMAN AND RUSSIAN

- GERM 217/ SCAND 217 German and Scandinavian Cinema
- GERM 315 Directed Research in Literature/Film/ Culture 1
- RUSS 343 Masterpieces of Russian Film

PHILOSOPHY

- PHIL 414R Film Criticism and Theory
- PHIL 414R Topics in Advanced Philosophy of Art, Architecture, Music, and Film

SPANISH AND PORTUGUESE

- PORT 438 Luso-Brazilian Cinema
- SPAN 438 Hispanic Cinema

AMERICAN STUDIES

- AM STUDIES 360 Film in American Culture
- HIST 311 The History of Film, Radio, and Television

AND MORE!

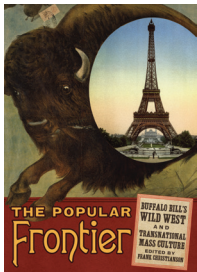
- ICS 290R International Cinema
- ICS 490R Seminar in International Cinema Studies
- ICS 491 International Cinema Studies Capstone

QUOTE

“Frank Capra said, ‘There are three universal languages: music, mathematics, and film.’ Regardless of its country of origin, a great film conveys a story that speaks to the one condition we all share—the human condition.”

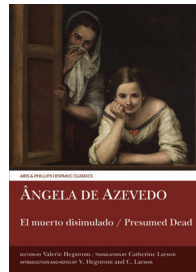
—1962 BEST SUPPORTING ACTRESS WINNER, RITA MORENO, MISQUOTING FRANK CAPRA AT THE MARCH 4, 2018 OSCARS

FACULTY PUBLICATIONS



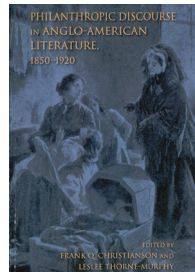
The Popular Frontier: Buffalo Bill's Wild West and Transnational Mass Culture

Frank Christianson



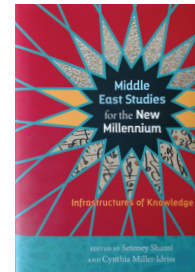
Ángela de Azevedo: El muerto disimulado / Presumed Dead

Valerie Hegstrom



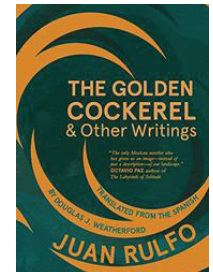
Philanthropic Discourse in Anglo-American Literature 1850-1920

Frank Christianson and Leslee Thorne-Murphy



Middle East Studies for the New Millennium, Chapter, "Arabic Language Learning on US Campuses after 9/11: 'Needs' and Challenges"

Jeremy Browne



The Golden Cockerel and Other Writings

Doug Weatherford

FROM THE WORLD OF HUMANITIES

Faith and Imagination—the Series

YEARS AGO, I SERVED on a university committee tasked to review proposals from departments across campus. One science department made a pitch for a change to its graduate program, and as justification it tried to forge a link between its discipline and the LDS doctrine of the eternal family. The connection seemed tenuous at best and the committee found its articulation well-intentioned but almost laughably bad. I think we approved the proposal, but we did so despite its attempted profundity.

I think more kindly these days about that department's good intentions, if only because I appreciate more fully the complexity of BYU's mission to unify intellectual with spiritual things. Given that humanities disciplines are by their nature invested in questions of meaning, one might expect those links to be ready at hand, but I find this is not necessarily the case. Sometimes this is because prevailing scholarly discourses seem

antithetical to religion. Sometimes LDS students and faculty simply have difficulty breaking down divided spheres in their own thinking. Like many, I see faith as an animating principle of intelligence, but even in my own scholarly life the traces of my faith have occasionally been, shall we say, elliptical.

Like many, I see faith as an animating principle of intelligence, but even in my own scholarly life the traces of my faith have occasionally been, shall we say, elliptical.

With these challenges in mind, our Humanities Center launched the Faith and Imagination lecture series a couple years ago. Its aim is to build friendships with people whose scholarship blazes creative (often ingenious) and important pathways between the secular and the religious.

One guest was completing a book about how early twentieth-century writers seeking to purge their work of religious belief found themselves unable to do so, to their own surprise. Another had written an award-winning book about the resurgent investment in religious wonder in contemporary art. A third guest was exploring the religious poetry of a

World War I veteran who believed we might discern God's presence even in the most dire and wretched of human circumstances. This semester we welcomed a scholar who has written about how prayer, as an intimate link between the human and the divine, informs the thought of some of modernity's most influential philosophers, poets, theologians, and activists.

We believe this lecture series will make us more aware of the myriad forms faith takes in the modern world, including the scholarly world. We also hope it will inspire students and faculty to see more clearly the links to faith in their own work.

—MATTHEW WICKMAN,
FOUNDING DIRECTOR OF THE
HUMANITIES CENTER

The Humanities Center promotes innovative scholarship and teaching in the language, literature, thought, culture, and history of the human conversation.

For more information about the speakers mentioned here, visit humanitiescenter.byu.edu.

Hollywood's spring awards season might be over, but film stars aren't the only ones being recognized for their hard work.

Rob Erickson Receives Lifetime Achievement Award



ROBERT ERICKSON received a Lifetime Achievement Award February 15, 2018, from the Utah Foreign Language Association (UFLA) for “fostering

and furthering world language education in Utah.” An assistant professor of French and Italian, currently Erickson is the associate director for curriculum and instruction at the BYU Center for Language Studies. He also supervises the French Educator Preparation Program for all French teaching majors, which includes recruiting, tracking, advising, and teaching undergraduate language teaching methods students and courses.

Originally a civil engineering student at BYU, Erickson's heart turned to teaching after serving a mission in Belgium. After graduation, he served in the army for 22 years. During that time, Erickson worked in various capacities for the United Nations in Team Foxtrot, the Senegalese Battalion in the French Infantry Company, the US Military Academy at West Point, and the US Embassy in Paris.

Over the past 15 years, Erickson has guided many students through pedagogy classes, teaching practicums, and student teaching in public secondary schools. While at BYU, Erickson has directed the French Teachers Institute, several study abroad programs in France, and the high school French Summer Camp. He enjoys pedagogy because he witnesses people change, improve, and cherish their results. He acknowledges that learning and growth are made possible by a chain of people inspiring one another. Noting his anticipated retirement next year, Erickson commented, “It really is humbling to know that somebody noticed that [I] have been working on these things for a long time. . . that somebody cared enough and thought that [I] had done well enough to deserve an award like this.”

—SHANNON W. L., BA COMMUNICATIONS '20

BYU Accessibility Center Awards Jason Kerr and Hannah Charlesworth for Serving Students with Disabilities

THE COLLEGE OF HUMANITIES garnered two out of four 2018 university awards for service to students with disabilities March 7, 2018. Jason Kerr, assistant professor of English, was awarded a Good Samaritan Mentored Learning Award for his contributions to students with disabilities.

Be tender to someone

today, and you will

be the face of God.

Perhaps someone

will be tender to you,

and you will see in them

the face of God.

Outside of his office door, a sign quotes Brother James Koester from the Society of Saint John the Evangelist: “Be tender to someone today, and you will be the face of God. Perhaps someone will be tender to you, and you will see in them the face of God.”

This quote captures Professor Kerr's goals of helping those with seen and unseen disabilities, something about which he is profoundly passionate. In his class, Kerr strives to “be attentive to students' needs and work with them to make sure they can succeed.” He encourages fellow faculty and students to make BYU a more inclusive place for those with disabilities, saying that we should “talk [about these issues] with a sort of ethical lynchpin in our minds. If we can create a sort of assumption in the way that we talk, we can always be aware that someone is dealing with a struggle.”

Hannah Charlesworth, a junior majoring in English and minoring in editing and creative writing, was also awarded recognition for her volunteer service as a test scribe and typist. Charlesworth said volunteering has helped her look at the world differently, and she has gained a deeper respect for those who come to BYU with disabilities. Interacting with people who are cheerful and patient when it comes to their trials has helped her face her own trials with a better attitude.

For Kerr's service, a grant provided by generous donors will be used for mentored student learning opportunities. Watch future issues of *Humanities* for updates about the opportunities made available to students with disabilities because of this award.

—KAYLI DUPREST, BA ENGLISH '18

Julie Damron Given Professional Educator Award



JULIE DAMRON, associate professor in Asian and Near Eastern Languages and associate section head of Korean, is the recipient of the University Professionals and Continuing Education Association (UPCEA) 2018 Adelle F. Robertson Emerging Continuing Professional Educator Award for her contributions to online education.

Damron has been teaching at BYU for the past 18 years, but about five years ago her students began introducing her to Korean language-learning apps. “I was unfamiliar with these programs, and I felt like my students were getting ahead of me in terms of online teaching and learning. . . I decided I needed to get involved in the online community.”

Damron worked with Jennifer Quinlan, a BYU Continuing Education academic product consultant, to develop Korean courses for BYU Independent Study and BYU Online. Damron also conducted a study comparing the success of students in on-campus, online, and blended (a mix of on-campus and online instruction) Korean classes. She found that “students who are strictly online spend a lot less time with the material, . . . but their test scores were very similar to the students who spent more time with the material in classes on campus.” Damron's study affirms that despite some drawbacks, online courses have value for both students and teachers. Damron explained, “Everything that I've done with online and blended courses has been because my students want it and need it. They're going to do it with or without me. I felt like I needed to get involved . . . and provide the best possible option for my students in terms of language learning.”

—EMILY GARDINER, BA ENGLISH '18

Carl Sederholm Named Editor of Prestigious *Journal of American Culture*



COMPARATIVE ARTS and Letters department chair Carl Sederholm recently received the distinction of being named the new editor of *The Journal of American*

Culture. As an avid reader of the publication and member of the editorial board, Professor Sederholm expressed his excitement concerning his new position and his goal of “building on the strengths” of previous editor Professor Kathy Merlock Jackson of Virginia Wesleyan University.

When asked what he wanted to focus on in this new position, Sederholm voiced his intention to increase interaction with the authors who submit their work. “Whether or not their work is ultimately published, we want to help them become better writers,” said Sederholm.

The journal’s moniker is multifaceted: it includes research on both North and South American culture and works to display unique studies of literature, history, and the arts. As editor, Sederholm will continue undertaking *The Journal of American Culture*’s “broad and ambitious” mission to analyze and showcase American culture.

—ERIC BAKER, BA COMMUNICATIONS '18

Ray Clifford Garner International Award



ASSOCIATE DEAN of the College of Humanities and Director of the Center for Language Studies Ray T. Clifford was awarded the 2017 International Federation of Language Teacher Associations (FIPLV) International Award at the American Council on the Teaching of Foreign Languages (ACTFL) Annual Convention and World Language Expo in Nashville, Tennessee, November 2017.

The International Award is FIPLV’s highest distinction and, as Secretary General and former President of FIPLV Terry Lamb explained, the award is presented to “FIPLV members who . . . have distinguished themselves by being exceptionally active, innovative, valuable, talented in one or more fields of language learning and language teaching.” Lamb also praised Clifford, saying, “We have never had a candidate as qualified as Dr. Clifford for this award.”

Over the years, Clifford has significantly contributed to international language learning through his leadership, teaching, and publications. He has served as president of the Joint National Committee for Languages, the National Federation of Modern Language Teachers Associations, and ACTFL. He is the only ACTFL president to be elected twice.

Reflecting on his career, Clifford acknowledged the unpredictability of his life’s trajectory—an incredible journey in language, academia, and the military ultimately produced a lifetime of work that cannot be replicated. Clifford first came to Brigham Young University in the 1960s to study physics. However, after serving an LDS mission in Austria and teaching German to missionaries, he found teaching to be “so much more rewarding than labs” and earned a bachelor’s degree in German.

In 1968, while preparing to attend the University of Bohn in Germany for a master’s program, Clifford was drafted into the Vietnam War and not allowed to leave the country. Longing to continue his education, Clifford witnessed the Lord’s hand in his life when he was accepted into a new on-campus ROTC program at BYU, where he could become a commissioned officer and earn a master’s degree in language teaching simultaneously. After finishing the program, Clifford stayed at BYU for a year to be a teacher and administrator for the university’s language programs.

While on active duty, Clifford’s language teaching skills appeared to have little use to the army. Luckily, the math minor and computer classes Clifford acquired at BYU as a physics major qualified him to be an administrator over 100 data analysts and programmers in the military. Together, they created the first successful automated personnel system for the army, called the Morning Report. Clifford recalled, “I was being given a lot of incentives to stay in the military, but they didn’t offer me a road to a PhD. And that’s what I really wanted, so I got out.”

After Clifford received his PhD at the University of Minnesota, he received an unexpected call. “It was the strangest phone call I’ve

ever received. . . . It was the CIA!” After giving a speech at a conference, Clifford was offered a job at the CIA language school, where they needed knowledgeable administrators in the Germanic and Slavic languages division.

Clifford was drawn to the school because “it was a real-world language school where everything that was taught every day made an immediate difference; these people were going to be out in harm’s way upon graduation.”

When a new administrative position opened at the world’s largest language school, the Defense Language Institute in Monterey, California, Clifford’s previous experience placed him at the top of the applicant list. He served as head of the academic programs at the Defense Language Institute for 22 years, during which he converted the institute into a fully accredited college.

While working in California, Clifford received a call from BYU—they wanted a director for the new Center for Language Studies. Having put the idea aside, he went for a drive after attending government meetings in D.C. “I remember it was dark, and coming around the beltway, what happens? The temple just floats in the air after dark there. And I said, ‘Okay, I’ve got to resolve this.’” Consulting with the Lord in prayer at the temple, Clifford asked if he should apply for the job at BYU. He said, “I could just hear the voice, ‘Yes, and when you do, you will get it.’”

Through Clifford’s efforts, the BYU Center for Language Studies now offers both undergraduate and graduate degrees. At the undergraduate level, the program has expanded from teaching one or two foreign languages to teaching 53 languages. The center has also developed a competency-based language certificate that students of all majors can earn for their official transcript. Funded by generous contributions from alumni and donors, the Center for Language Studies is thriving and continues to grow. Commenting on the winding path of his career, Clifford said, “I could not have planned probably any of those steps. But here I am. And here, what have we done?”

At the 2017 ACTFL conference, Terry Lamb congratulated Clifford, saying, “His devoted colleagues call him the godfather of the proficiency movement in the United States, the consensus builder who was needed to bring the language field together . . . and would bring us into the global arena as a player in developing linguistic and cultural competence.”

—SHANNON W. L., BA COMMUNICATIONS '20



WORLD CINEMA

IS OUR CAMPUS

SINCE

1968

THE INTERNATIONAL CINEMA
PROGRAM AT BYU HAS EVOLVED
OVER 50 YEARS AND IS
STILL GOING STRONG.

*by Daryl Lee
& Chip Oscarson*

International Cinema Then and Now

For many of us, the International Cinema (IC) program at BYU was a defining part of our BYU experience as students. It opened our eyes and hearts to the world. The program has its roots in the university's historic international engagement and the lively campus film culture of the late '50s and early '60s, when the Varsity Theater and University Cinema were showing films on campus. In the midst of this, foreign language departments such as French, German, and Spanish would screen films several times a semester in their respective languages. In 1968—just a year after the formal organization of the College of Humanities—Dr. Joseph Baker in the German department started a regular foreign film series, with showings in the old Joseph Smith Building (JSB) Auditorium, that he initially called the “International Film Festival,” including weekly faculty lectures to introduce the films. In 1975, Don Marshall of the humanities program took over as the director and ambitiously expanded the programming to include more films and more showings. In 1982, IC moved to its specially designed room in the new Spencer W. Kimball Tower (KMBL), and by the mid-1980s, attendance reached more than 45,000 cinemagoers per year.

My codirector, Chip Oscarson, and I had both been regulars at the IC when we were students, I in the 1980s and Chip in the late 1990s, and now our children are experiencing classic films by Bergman, Lang, Lloyd, and Fellini, as well as hidden gems from the best contemporary world cinema—*Sweet Bean* (Kawase, Japan, 2015), *Mustang* (Ergüven, Russia, 2015), and *Faces Places* (Varda, USA, 2017). Fifty years after its inception, the IC program is as vibrant as ever, serving thousands of students each semester with around 80 films per year and close to 200 screenings per semester. It has adapted to changes in film spectatorship, campus editing policies, the film industry, technologies, and curricula in order to continue supporting the secular and spiritual education of students across the university. IC offerings enlighten the intellect and afford an instant connection to global varieties of social and religious experience. They strengthen spirituality by building a Christlike compassion borne of encounters with radically different peoples and places. They probe questions of faith, ritual, and belief. By proxy, they situate us for a brief moment—as good art can—outside of ourselves.

To provide examples from our recent programing, the social and the religious confront each other in *Moolaadé* (Sembène, France, 2004) and *Sand Storm* (Zexer, Israel, 2016), which condemn hypocritical limitations on women. Or consider *The Women's Balcony* (Ben-Shimon, Israel, 2016), which explores the dilemmas posed to and by women in their Jewish communities; or again, consider the challenge a non-believing nurse faces while assisting Catholic nuns whose convent is assaulted at the end of World War II in *The Innocents* (Fontaine, France, 2016). What price is to be paid for maintaining or abandoning faith, as explored in the story of seventeenth-century Jesuit missionaries to Japan, in *Silence* (Scorsese, USA, 2016)? How do we forgive, as addressed by *Rams* (Hákonarson, Iceland, 2015)? Finally, *Our Little Sister* (Kore-eda, Japan, 2015) considers what families look like, while *Tangerines* (Urushadze, Estonia, 2013) grapples with caring for the vulnerable—the orphan, the fatherless, the childless, and the stranger.

Not all films are conspicuous candidates for strengthening spirituality—rarely do they speak directly of Jesus Christ or of obvious religious experience. Yet, one of the most striking features of these films is their inherent capacity to reposition the perspective from which we view the world, to lead us toward empathy through aesthetic experiences. Pioneering film director Sergei Eisenstein said film “synchronizes” the senses; cinema

engages the frailties and joys of embodied existence—memory and forgetting, love and hate, misdeeds and repentance, and more.¹ We select films for IC that inquire about all aspects of lived experience: How do we relate to children of God whose alterity seems radically other (*Sami Blood*, Kernell, Sweden, 2016)? How are we stewards of God's creations (*Princess Mononoke*, Miyazaki, Japan, 1997)? How are justice and mercy to be properly balanced in the face of extreme violence (*In a Better World*, Bier, Denmark, 2010)?

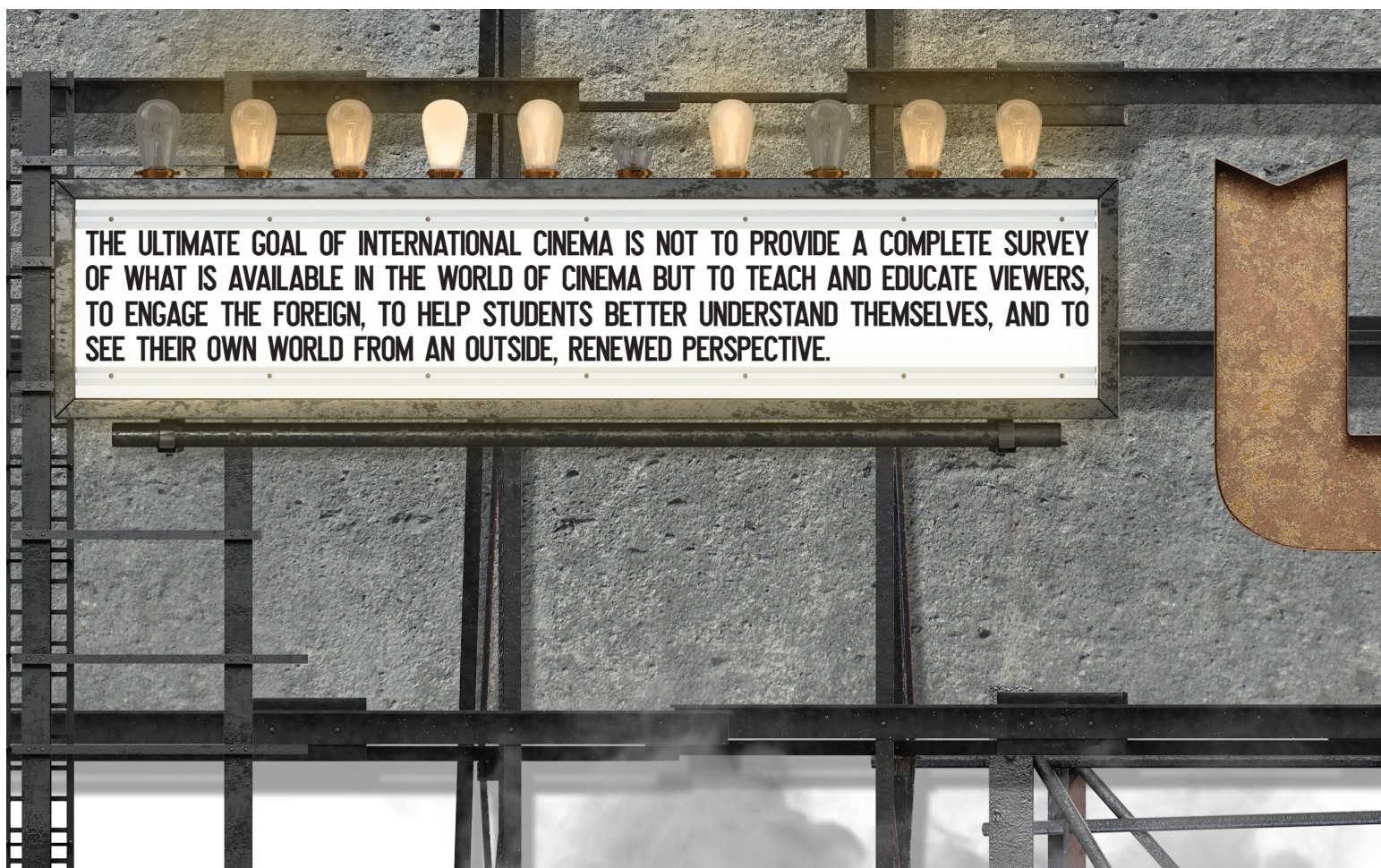
International Cinema As Experiential Learning

For years, BYU has been refining what we call “experiential learning,” which comprises field studies, study abroad programs, internships, and more, and which often have an international travel component. Such opportunities are essential to professional and personal development and come with rich cultural discovery and linguistic improvement. IC has always complemented the study of languages, cultures, and peoples—that is one of its core *raison d'être*. The stone marker at the entrance to campus says, “The World is Our Campus.” Inspired by this call to go forth, IC promises travel without motion; it invites us to leave, to explore, to travel, to know firsthand while remaining still.

Admittedly, IC is no substitute for travel. Rather, it's a complement to it, an invitation *au voyage* just as it is a memory catalyst for rediscovering missions and other travel experiences. I was privileged to see *Cyrano de Bergerac* (Rappeneau, 1990) and *Jean de Florette* (Berri, 1987) in France when those films came out. It was because I'd seen the films before that I saw them again on campus, at IC, where they revived sounds, phrases, and gestures and reactivated my passion for learning.

Film scholar Dudley Andrew claims that although studying world cinema should not function as a ticket to foreign nations, one of the virtues of world cinema comes from feeling out of place, in confronting the foreign. “Displacement, not coverage, matters most; let us travel where we will, so long as every local cinema is examined with an eye to its complex ecology.”² Seeing films on BYU campus is not the same as being in a foreign country, where fellow cinemagoers might experience their own language and culture on the screen. But what we get when we settle into our seats in 250 KMBL—introductory lectures that provide context, in-class language study, and a cohort of peers who are also focused on learning—can open our eyes and understanding of the world.

IC not only enhances the strengths of the College of Humanities but plays a vital role in the university by providing students outside the college a concentrated dose of the global they don't always get in their primary fields. As an institution, IC provides a clear path toward achieving the Humanities+/+Humanities initiative—the college's effort to help both humanities majors engage in experiential learning outside the classroom and non-humanities majors complement their major with humanities study. For language learners inside and outside the college, IC supports language learning professional competency. Instructors craft assignments around IC films to facilitate concrete gains in basic and advanced communicative practices, from simple phonetic aspects (regional dialects, everyday pronunciation) to complex patterns of discourse: telling stories, asking questions, hypothesizing, and abstract and imaginative language uses. It's not only a fun way to solidify language learning, it also introduces students to languages from all over the globe. In addition to the usual Asian, Indo-European, Latin American, and Middle Eastern languages, we've had films in Basque, Tamil, Yolngu and more. We've even shown *The Linguists*



(Kramer, Miller, and Newberger, USA, 2008), a movie about documenting expiring languages, featuring Chylum, Chemehuevi, Sora, and Kallaway. However, the ultimate goal of IC is not to provide a complete survey of what is available in the world of cinema but to teach and educate viewers, to engage the foreign, to help students better understand themselves, and to see their own world from an outside, renewed perspective.

The Future of International Cinema

With the recent creation of an International Cinema Studies (ICS) minor available to both humanities and non-humanities majors, the future looks bright. IC will continue adapting to conceptual changes in visual culture with an eye on television or new media studies, and to technological changes just as we've historically needed to adapt from showing exclusively 16-mm and 35-mm prints to being able to project DVDs, Blu-rays, and digital files.

One of the great challenges to the initial IC model of the 1970s and '80s has been the changes wrought by the influx of global media on the internet. Whereas IC used to be the only place in Provo to find international film, students now have virtually unlimited access through rental services and streaming options like Netflix, Amazon Prime, and even YouTube. Yet instead of a zero-sum battle, it may be that IC garners viewers with an even wider awareness of international films, thanks to those streaming services. IC retains comparative advantage over streaming that rests on three interrelated traits that do not converge in most streaming contexts.

First, IC curates its films through careful selection, film notes, lectures, and series. Every semester we invite university faculty to lecture on the background and context of the films. Furthermore, we curate thematically-based series that cut across generic and cultural traditions to put films in conversations with each other. Recent series include Family Stories, Migrations and Crossing Borders, and Mothers Against the Machine. IC imports curatorial cues to viewers and facilitates questions, conversations, processing; it highlights aspects of a director's *oeuvre*, links film to other arts, philosophy, the social and hard sciences; it produces knowledge and provokes reflection that can lead to intellectual enlargement, spiritual insight, Christlike compassion, and lifelong habits of thought and feeling that make up the best BYU education.

Second, IC films are projected onto the big screen. Spectators discover something qualitatively different on the silver screen, an effect both of magnification and of *photogénie*, that revealing power of film in relation to reality. On one hand, as Jean Epstein writes, "the camera lens . . . is an eye endowed with inhuman analytical properties . . . [it is] an eye without prejudice, without morality, free of influences, and it sees in the human face and gestures traits that we, burdened with sympathies and antipathies, habits and inhibitions, no longer know how to see."³ Magnification is special. We can learn to read the human face or the creations in the close-up, to produce wonder and awe not unlike Moses's (Moses 6:63). Experimental filmmaker Maya Deren talked about the revelatory benefits of magnification, along with the manipulation of time and movement in a time-lapse image of a vine: "When projected at regular speed, the film reveals the actual integrity, almost the intelligence, of the movement of the vine as it grows and



turns with the sun.”⁴ This may be commonplace for us now on a TV screen—but seeing *Baraka* (Fricke, USA, 1993) or *Salt of the Earth* (Biberman, USA, 1954) on the big screen still feels like a revelation.

Last, seeing a film at IC imparts value that streaming services can’t because of the social fact of group screenings: we watch with others. It becomes a collective experience—even ritual for some. Despite film being a recorded medium, each screening of a film is, in a sense, a unique performance that takes place in a distinctive time and place. How and why we see and understand films here is necessarily different than anywhere else. Consider the experience Dean Scott Miller relates in his introductory note about seeing a film in Japan versus Provo. An audience’s reaction betrays much about what is important, what is understood, what is valued, and what needs to be explored in a culture. As the lights come on after an IC screening, the questions we ask and the discussions we have with each other deepen our own understanding and relationships. They also teach us about the valuable insights and experiences of others.

Thousands of BYU students across campus have enjoyed this wonderful program—it is now an intergenerational phenomenon! Chip Oscarson and I realized this not too long ago as we took some pleasure in our children coming to screenings and chatting around the dinner table about what they saw. This intergenerational legacy really hit home in a serendipitous conversation Chip had with his parents last fall. They remember, as students at BYU in 1968, seeing the Bergman classic *The Seventh Seal* (Sweden, 1958) in the JSB auditorium. It was the very first semester, as it turns out, of Joseph Baker’s “International

Film Festival,” an experiment that has turned into one of the longest running and most vibrant programs of its kind anywhere in the world.

IC’s 50th anniversary offers College of Humanities alumni an opportunity to revive memories of IC experiences—good, bad, or just plain educational! We invite you to help us in that process. Tens of thousands of students have met “cultural activity” requirements for their humanities courses by attending films at IC, and just as many came for the love of cinema, language . . . or the prospect of social encounters at the JSB Auditorium, 184 JKB, the Varsity Theater, and 250 KMBL.

What was your IC experience?

Daryl Lee is a codirector of International Cinema and associate professor of French and Italian. Chip Oscarson is a codirector of International Cinema and an associate professor of comparative arts and letters.

1. Sergei Eisenstein, *Film Sense*, trans. Jay Leyda (San Diego: Harcourt Brace Jovanovich, 1975), 67–110.

2. Dudley Andrew, “An Atlas of World Cinema,” *Remapping World Cinema: Identity, Culture and Politics in Film*, ed. Stephanie Dennison and Song Hwee Lim (New York: Wallflower Press, 2006), 19–29.

3. Jean Epstein, as cited in Richard Abel, *French Cinema: The First Wave, 1915–1929* (Princeton: Princeton University Press, 1984), 292.

4. Maya Deren, “Cinematography: The Creative Use of Reality,” *Daedalus* 89, no. 1 (Winter 1960): 150–167.



IC DIRECTORS 1968–2018

For this special issue of *Humanities* commemorating the 50th anniversary of International Cinema (IC), we asked current and former directors for their favorite IC memories.

IT IS STANDING ROOM ONLY in the IC theater in 250 KMBL for the Friday 7:30 showing of *Babette's Feast* (Axel, Denmark, 1987) in the fall of 1990. Every seat is taken with some only able to find a place on the floor. With a full house, the feeling in the theater is electric, and we all vicariously partake of each course prepared by Babette, a French chef in exile in rural nineteenth century Denmark, from the turtle soup to the *cailles en sarcophage*. Babette has spent all 10,000 francs of her lottery winnings to prepare this “real French dinner” for the reluctant villagers (and for us!). After the sumptuous meal is over, one of the old sisters with whom Babette lives is shocked to hear there is no money left. She exclaims, “So you’ll be poor now for the rest of your life?” But Babette responds, “A great artist is never poor” and the audience erupts in spontaneous applause. “Through all the world there goes one long cry from the heart of the artist,” she continues. “Give me leave to do my very best.”

—CHIP OSCARSON, DIRECTOR 2016–PRESENT

I CAN COUNT ON ONE HAND the films that have changed my life in perceptible ways. When I was an undergraduate at BYU, I saw a film titled *Koyaanisqatsi* (Reggio, USA, 1981). I’ll never forget the feeling I had after seeing it for the first time. For the next few hours, I literally saw the world differently. Trees looked noticeably different. Buildings I had walked past for two years on campus were suddenly apparent to me. And people looked strange and numinous. Of course, my new vision eventually faded. But after thirty years, I have not forgotten the sensations it provoked. When I was appointed codirector of IC, one of the first films I brought back to BYU was *Koyaanisqatsi*. We screened a great 35-mm widescreen copy, and I hope that at least a few students had experiences similar to mine—because changing lives for the better is one of the best things to which IC can aspire.

—DENNIS CUTCHINS, 2012–15

I WAS PRIVILEGED TO ATTEND the Palm Springs Film Festival in Winter 2012 to scout out viable films for IC—and what a revelation! I’d never seen so many films per day before—day after day—and without fatigue. The quality of the films was so high. Among my favorites was the 3-D balletic performance of Wim Wenders’ version of *Stravinsky’s Rite of Spring* (Pina, USA, 2011). I also met several very interesting people. One such was a woman who had been coming for years to the festival, and we discovered that we had a mutual acquaintance. As the cherry on top, after most of the screenings, the director of each film was on hand to discuss his or her thoughts on making the film and to answer questions. It was a kind of millennial art experience!

—DENNIS R. PERRY, DIRECTOR 2009–12

FILMS AT INTERNATIONAL CINEMA often take us to places around the world, exposing us to different people, cultures, and languages. Others help us to appreciate the diversity around us. I will always remember the evening eight years ago that we screened *Under the Same Moon* (Riggen, Mexico, 2007) with the film’s writer and producer, Ligiah Villalobos, in attendance. As I sat in the audience, I heard our students laughing or crying as they found themselves empathizing with the protagonist, an undocumented child worker named Carlos. Ms. Villalobos’s Q&A afterward helped us understand that the themes in her film are personal, as someone who herself crossed the border to the United States from Mexico as a child, and timely. People have told me that they haven’t viewed immigration in the same way since that special screening of *Under the Same Moon*.

—GREG STALLINGS, 2008–11

1968–1975
Joseph Baker

1975–2000
Don Marshall

1999–2007
Travis Anderson

2006–09
Dennis Packard

2006–08
Scott Miller

2008–11
Gregory Stallings

2009–12
Dennis Perry

2011–14
Steve Riep

2012–15
Dennis Cutchins

2014–17
Matt Ancell

2015–present
Daryl Lee

2017–present
Chip Oscarson

LIGHTS, CAMERA, ACTION—THE SPOTLIGHT IS ON YOU!

This year, we invite you to share a memory about your experiences at IC in order to help us write our collective history. Submit stories, memories, and pictures at ic.byu.edu.



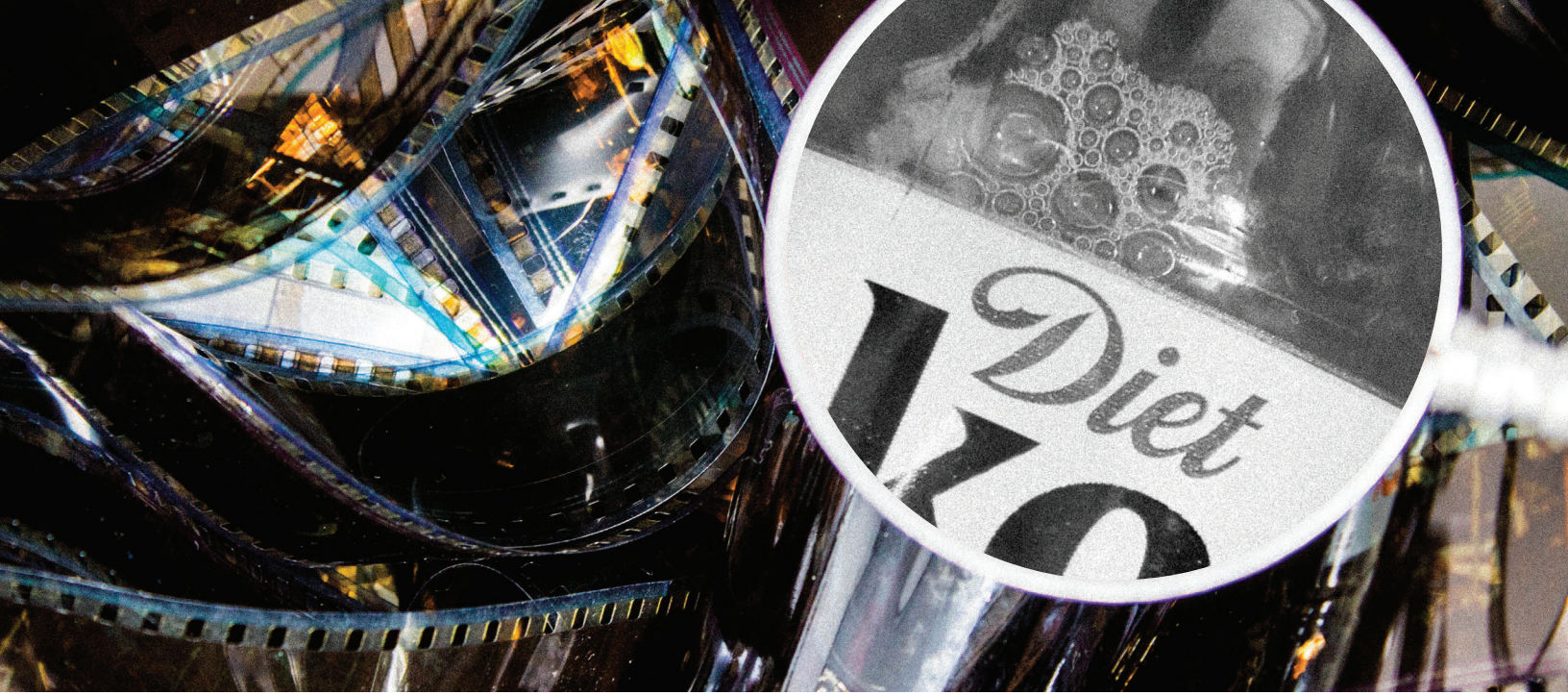
by Travis Anderson

THE ARTS AS A LENS TO “SEE LIFE WHOLE”

Confronted by the commonplace phrase “wholesome entertainment,” former International Cinema director Travis Anderson set out to define the difference between entertainment and art and why it’s important.

YEARS AGO, WHILE SERVING AS DIRECTOR of BYU International Cinema, I noticed that when people in our culture reference “good, wholesome entertainment,” they generally use the word “wholesome” in a strange way. They typically don’t mean that the movie, TV show, music, or book they have in mind is actually salutary or edifying—which is how we define the word, of course. They simply mean it is without objectionable content. I also observed that when people speak in this way, they almost always pair the word “wholesome” with “entertainment” rather than with “education” or “art.”

Granted, there is a certain logic to this pairing. After all, most education is edifying by its very nature, so it might seem redundant to say “wholesome education.” And while entertainment by definition is amusing, relaxing, and thereby rejuvenating, it is rarely edifying or nourishing in any substantial sense. By contrast, while art has the capacity to entertain, it is quite frequently a source of genuine edification. So, wouldn’t it seem much more reasonable for “wholesome art” to be a common catchphrase than “wholesome entertainment”?



... mere
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diet soda—
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but nothing
very good for you
either.

Aristotle conceded almost twenty-five hundred years ago that there is nothing wrong with entertainment. But perhaps because entertainment is its own reward, he also thought there is nothing inherently praiseworthy about it either. Predictably, he spoke very highly of activities that educate, noting that they cultivate a virtuous character, improve the mind, and occasion what he called “intellectual enjoyment.” But most people—today as in Aristotle’s age—generally prefer entertainment to education and art. Why? Aristotle’s answer, in part, was that entertainment appeals primarily to the body, while education and the more demanding forms of art (like dramatic tragedies in Aristotle’s day, and artistic films, music, and literature in ours) mostly engage the mind. In fact, the sensual pleasures derived from entertainment often explicitly free us from our mental cares. By contrast, art and education require attentiveness and effort. So, as Aristotle also pointed out, learning from the arts often involves some degree of mental or physical discomfort rather than physical enjoyment. These differences readily explain why people will opt to watch a pedestrian Hollywood movie instead of a cinematic milestone, or curl up with a cheap paperback novel instead of a literary masterpiece. People prefer entertainment over art and education because both art and education require work to harvest their manifold endowments, while most amusements demand no more effort than reaching for a remote or pulling up a phone app.

So, how has the hackneyed conception of “wholesome entertainment” become so commonplace? Perhaps because the phrase itself deceives us into thinking that effortless amusements are somehow beneficial despite the fact that many of them are not wholesome in the least, and sometimes not even innocuous. Activities that only entertain, like binge-watching TV shows, playing computer games, or escaping into trashy popular fiction and movies, can indeed be pleasing and relaxing, but they can also waste our time and money. They can erode rather than strengthen social bonds. And they can cause actual harm if we overindulge in them—as evidenced by the volumes of research linking obesity, heart disease, loneliness, and depression to inordinate time spent with social media or in other solitary and sedentary pursuits. Even when such entertainments are without objectionable content, they are not necessarily edifying. By contrast, many forms of art—even when they are manifestly entertaining—can reenergize our spirits, expand our talents, strengthen our relations with others, and fan the flames of creativity and divinity within us. Surely this helps explain why Brigham Young encouraged the pioneers at Winter Quarters to praise the Lord not only with prayer but with singing, music, and dancing (D&C 136:28). In sum, art can be both entertaining and educational. In consequence, it can be genuinely wholesome.

Dangers of Applying a Negative Standard

Because entertainment is not necessarily edifying even when it is free from morally objectionable content, mere entertainment is the moral and educational equivalent of diet soda—no unwanted calories, perhaps, but nothing very good for you either. In consequence, when we judge the worth of art solely by its entertainment value and lack of objectionable content, the results are bound to be problematic. The reason is twofold. First, as we have already established, the tendency of amusements to divert us from serious concerns and to please us without edifying us, makes mere entertainment as likely to be harmful as beneficial. Second, value judgments made primarily with reference to a negative standard implicitly require an eye focused precisely on the bad rather than on the good. It is this negative focus I wish to discuss further, for its effects can be particularly pernicious.

One unfortunate consequence of a negative focus when evaluating art is not only an inclination to throw out the baby with the bathwater, but an incapacity to see the baby at all. Conversations with people who have been offended by a book, film, or other work of art often reveal they can remember little or nothing good about the work in question, even when they acknowledge the offending material was trivial. Their well-intended but immoderate focus on the bad apparently dulls their capacity to perceive the good, even within works that others have found both artistically praiseworthy and spiritually uplifting. Then again, as anyone with moral sensitivity is likely to ask, in today's high-risk world of deceptive and subversive media, wouldn't it be irresponsible not to exercise at least some degree of active surveillance against evil? Well, yes, . . . and no. On the one hand, evil indeed demands vigilance against its insidious strategies and forms. On the other hand, we must differentiate vigilance from surveillance. The latter denotes the kind of obsessive attention to evil that is precisely the problem. We don't vanquish evil or even avoid it by watching, monitoring, and studying it with singular focus. Life certainly demands a moral sensibility or standard with at least a few explicitly formulated "don'ts." But any moral standard comprised entirely or even predominantly of things to avoid—in other words, any moral outlook obsessively focused on the myriad textures and hues of evil's chameleon skin—is destined to be detrimental.

I remember once hearing of a visit Spencer W. Kimball made to BYU while he was President of the Church. According to the story, as he walked across campus one of his hosts noticed some young people who were perhaps inappropriately dressed. The host remarked, in a disapproving tone, "Will you just look at those students?" assuming, as the story goes, that President Kimball would endorse his implied criticism. Instead, President Kimball responded, "Yes, aren't they beautiful?" Now, I can't verify this account, and since it has something of an apocryphal tone it may not have actually happened. But regardless of the story's veracity, its moral illustrates my point: Where there is good to be found, even where there might also be something bad, we should be able to acknowledge and benefit from the good. We should not refuse an occasion to praise simply because there may also be some reason to condemn, as if something is worthy of appreciation or capable of edification only when it cannot cause any offense. Keeping our gaze obsessively directed toward the bad virtually guarantees we will overlook the good.

Blinding us to goodness is not the only problem with a negative standard, however. Another is the simple fact that any attempt to avoid the bad by making it the center of our focus is an enterprise

doomed to failure. When I was first learning to ride a motorcycle, a more experienced rider taught me a life-saving lesson: If you see something dangerous in your path—road debris or patch of loose gravel, for instance—don't try to avoid it by staring at it; instead, look in the direction you want to go and your gaze will naturally direct you away from whatever you want to avoid. In other words, don't look where you don't want to go. However much we intend otherwise, we will inevitably go exactly where we look. The moral parallel is obvious. The only safe and reliable way to avoid the bad is to look constantly for the good. Focusing on the bad, however laudable one's intentions, will always lead toward that very point of focus. I believe this is why Christ teaches in the New Testament that the way toward a sinless life is not to study sins and their endless variants, as did the Pharisees, but to pattern our life after Him who lived without sin. I also think this is why wise spiritual leaders teach us to vanquish temptation by engaging our mind in some charitable or wholesome activity. Doing so will naturally incline us away from evil by directing our attention toward righteousness. And since we can't be moving in two directions at once, any move toward the good is simultaneously a move away from the bad.

Seeking Virtue in the Arts

In view of these inherent problems with a negative standard of judgment, why are we so easily and frequently seduced into thinking we can become good solely by not being bad? What has happened to our notion of virtue that we think we can achieve it simply by avoiding vice? I will hazard a guess that our leaders do not intend to endorse a negative standard when they counsel us not to see R-rated films or listen to music with explicit lyrics. They presumably do not intend that we evaluate our activities exclusively in accordance with secular and inconsistently applied rating systems. Nor do they mean to imply that all media without restrictive ratings are edifying. After all, we do not identify something as "virtuous, lovely, or of good report or praiseworthy" on the basis of what it is not, but on the basis of what it is. Consider in this regard the Thirteenth Article of Faith:

We believe in being honest, true, chaste, benevolent, virtuous, and in doing good to all men; indeed, we may say that we follow the admonition of Paul—We believe all things, we hope all things, we have endured many things, and hope to be able to endure all things. If there is anything virtuous, lovely, or of good report or praiseworthy, we seek after these things.

As Joseph Smith intimated, this article of faith paraphrases an admonition of Paul found in his epistle to the Philippians: "Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things" (Philippians 4:8). It is worth noting that Joseph's paraphrase of Paul mentions both chastity and virtue, which implies the one is not reducible to the other. Moreover, only one adjective is emphasized by being repeated twice. It is the word "virtuous."

As many are aware, the word "virtue" has an interesting pedigree in Western civilization. It is a word commonly used to translate the Greek *arete*—which is the word originally spoken by Paul in the passage above. Socrates first attributed systematic philosophical importance to this word by identifying its most general sense with a knowledge of the Good. For Aristotle, several generations later, *arete* designated

the point of moderation between two extremes, and could take the form of either a moral or an intellectual virtue. But in every case for the Greeks, virtue meant goodness or excellence of some kind—excellence of character or behavior, excellence in the performance of some function or task, or excellence of aspirations and accomplishments. In sum, virtue referred not just to a lack of bad qualities, but to an abundance of good ones.

If we each pattern our own life after He whose nature was most praiseworthy and exemplary, then both chastity and purity of thought would be necessary components. Yet, a virtuous life in the broader, more substantial sense suggested by Paul and Joseph Smith would also include other character traits wise leaders and the scriptures so often praise: honesty, charity, empathy, benevolence, hopefulness, humility, courage, temperance, and a thirst for knowledge and righteousness. We cannot develop such traits only by evaluating our choices against a negative list of “don’ts.” We must also actively seek the good—not just in order to do good, but to become good. And it helps to recognize that when we are seeking what is virtuous in human art and learning, they rarely come with everything objectionable completely refined out of them. Even the writings of Shakespeare, lovingly carried across the plains by our pioneer ancestors and so often quoted in LDS books and general conferences, contain their fair share of potentially objectionable material. But we read Shakespeare despite that fact because there is so much to praise among what little there is to condemn.

we should embrace any and all truth that is calculated to benefit us, regardless of “what shape it comes in, who brings it or who believes in it,”⁷⁵ and he recommended “education and intelligence of every kind.”⁷⁶

Now, none of these admonitions is an endorsement of art or entertainment that is untruthful, degrading, gratuitously profane or violent, pornographic, or otherwise harmful to the soul. Such material should indeed be avoided in our classrooms and in our private lives, even when that material might appear in a context that includes otherwise praiseworthy elements. So in this regard, a moderate, mature, and prudently formulated conception of things to avoid is appropriate and maybe even necessary. In this respect, we should indeed have a higher standard than that endorsed by the world at large. But that higher standard requires as well a loftier list of goods to pursue. Does this mean devotional art or art produced by and for Latter-day Saints is the only kind of art we should create, view, and allow others to view? No. Is art produced by the world worthless or evil? Of course not. If it were, then we could not praise a Greek tragedy or the Parthenon. Can we produce our own great artists by turning our back on what the Greeks, Romans, Renaissance Italians, French Impressionists, and other artists of the world can teach us? Again, the answer is no. So, the real question is not, how do we completely avoid the world and its influence in producing, teaching, and appreciating art? It is, how do we teach and learn to seek after what is virtuous, lovely, of good report or praiseworthy in the world, and despite the world’s failings?

... many forms of art—
even when they are manifestly entertaining—
can reenergize our spirits, expand our talents,
strengthen our relations with others, and fan
the flames of creativity and divinity within us.



Learning to Recognize and Value Good Art

How, then, do we seek after excellence when it is sometimes entangled with mediocrity and perhaps evil, when both personal maturity and cultural sensitivities play such a determinative role, and when individual perceptions of good and bad often vary widely? On the one hand, we must indeed be selective. Brigham Young once advised, “I cannot say that I would recommend the reading of all books, for it is not all books which are good. Read good books, and extract from them wisdom and understanding as much as you possibly can, aided by the Spirit of God.”⁷² Then too, as Brigham Young also advised, we must be open-minded and appreciative of all genuine truth and beauty—regardless of its source: “Seek after knowledge, all knowledge, and especially that which is from above”⁷³ and “Let us not narrow ourselves up; for the world, with all its variety of useful information and its rich hoard of hidden treasure, is before us.”⁷⁴ John Taylor similarly taught that

And how do we carry out that search without single-mindedly looking for vice or its absence?

Perhaps the first step in seeking edification in the arts would be to recognize that art is important. Art is not always entertaining; sometimes art educates and edifies in a decidedly demanding, unentertaining fashion. And good art, whether by entertaining, educating, or inspiring us, always enriches life in ways no other human enterprise can do. Hence, it should be taken seriously, and at times, with a certain degree of tolerance. As the Scottish philosopher David Hume once claimed, we should be capable of excusing religious and cultural differences in works of art because it would be ridiculous to expect the beliefs and tastes of every culture to resemble our own. More importantly, it would be wrong to assume that artworks that manifest such differences cannot otherwise ennoble and educate us.⁷ In order for good art to accomplish that enrichment, however, we need to learn and teach the language, history, conventions, and mechanics of the various arts. Such

learning would constitute an important second step in seeking after virtue: acquainting ourselves with art that does not merely reflect our own views and preferences, but expands our appreciation for beauty, truth and goodness beyond the confines of our individual experience.

Lastly, all study and analysis of art requires substantial preparation and effort—which is partly why challenging art is often undervalued or criticized. When Italian film director Michelangelo Antonioni screened his *L'avventura* (Italy, 1961) at the Cannes Film Festival in 1962, he was literally booed off the stage. His film was so intellectually demanding that even schooled and experienced critics were challenged beyond their expectations. Nevertheless, after discussion and careful reflection they subsequently awarded his film a special jury prize for inventing a new movie language and for the singular beauty of its images. And later that year *L'avventura* was rated in a Sight and Sound critics' poll as the second best film ever made. (It is currently number 21 on the Sight and Sound British Film Institute's list of the Top 50 Greatest Films of All Time.)⁸ Real art will always stretch our abilities in ways entertainment will not. And we must prepare for such challenges. But that is part of what makes art praiseworthy.

Preparing to Create and Appreciate Great Art

Boyd K. Packer was once asked in an interview, "Do you still think that art makes a difference, that the arts are important to us as human beings on this earth?" He replied, "Well, just erase them, and what would you have? . . . It would be intolerable, insufferable."⁹ President Packer didn't quite say, as did Nietzsche in *The Birth of Tragedy*, that "the existence of the world is justified only as an aesthetic phenomenon," but they both recognize that our existence would be miserable without art.¹⁰ When asked in the interview whether LDS artists should produce only religious art, he answered, no—certain circumstances call for devotional art, but art need not be religiously oriented to be good: "You can do anything you want," he explained. "Everything that is lovely, or praiseworthy, of good report—we seek after these things. . . . Members of the Church in the arts can do what they want. . . . But they ought to do it well, and they have the right to do it with inspiration."

Speaking specifically about how LDS artists can prepare to "do it well," President Packer said that talent and inspiration are not enough; great artists, writers, and musicians need training—which means, at least in part, that they need to learn what the world can teach them. He specifically addressed turn-of-the-century LDS art missionaries who traveled at Church expense to study drawing and painting in the worldly salons of nineteenth-century Paris in preparation for painting the Salt Lake Temple murals. President Packer explained:

The temple was underway, and it was about to the point where they were going to do the interiors and the appointments, and so they called to begin with four brethren and they sent them to Paris to study painting in order to do the interior painting. And I thought that that's a lesson because we have members in the Church who are in the field of the arts and who have an idea that "inspiration will come, and I have talent, and that's all I need." Well, they had inspiration, and they had all the talent, but they needed to be trained, they needed to do the work, to learn the fundamentals, the basics, in order that they could produce works of art, particularly in the temple, that would be creditable.¹¹

He then referred to Oliver Cowdery's failed attempt to translate the Book of Mormon by relying only on inspiration, and said that just as Oliver Cowdery had to do everything within his power first,

so too do artists. And we might add: so too do ordinary students and viewers of art.

We have to work. We have to train. We have to learn from the world and from the history of art, film, music, and literature everything we can. And those of us who are teachers have a sacred obligation to help our students do all of this. Of course, we don't fulfill that obligation by teaching art history classes in which we show paintings and sculptures that are patently offensive or disrespectful of the human body and human relations. But neither do we fulfill it by teaching a Shakespeare class in which we only read those passages that contain nothing that could possibly offend. We fulfill our obligation by carefully and prayerfully deciding what materials to use and how to use them, and by teaching others, through example and principle, how to seek and recognize on their own the good, the true, and the beautiful—even when tainted, at times, by elements we don't endorse but can nevertheless excuse when they're not too serious.

Seeing Life Whole

Brigham Young organized the Deseret Dramatic Association just two years after entering the Salt Lake Valley in 1847. He opened the first playhouse west of the Missouri River only four years later. In 1853, he wrote the following about theater—though I think we can extrapolate his remarks to any and all of the arts:

Upon the stage of a theater can be represented in character, evil and its consequences, good and its happy results and rewards; the weakness and the follies of man, the magnanimity of virtue and the greatness of truth. The stage can be made to aid the pulpit in impressing upon the minds of a community an enlightened sense of a virtuous life, also a proper horror of the enormity of sin and a just dread of its consequences. The path of sin with its thorns and pitfalls, its traps and snares can be revealed, and how to shun it.¹²

Brigham Young suggests here that art has the capacity to nurture within us an understanding of what Aristotle in the *Poetics* called "universal truths."¹³ This capacity is perhaps what BYU's own Gerrit de Jong called "culture"—the ability to see life whole, a familiarity with "the best that has been thought and the best that has been done in the world."¹⁴ Such wisdom is not developed by limiting our experiences to artistic portrayals of what Brigham Young called the "good and its happy results." It also requires being able to learn from wise, truthful, and tasteful representations of "evil and its consequences." It indeed requires an ability to see life whole.

Art can and sometimes should address troubling matters. Admittedly, since artists and teachers are no more perfect than the rest of us, those treatments are sometimes less wise, truthful, and tasteful than they should be. But unless they suffer from serious flaws, we should be able and willing to glean from them all that is good—and deal judiciously with the rest. I believe that when we fail in our responsibility to require of ourselves, our students, or our children an engagement with great art, film, drama, and literature, merely out of fear that such works might offend or fall short of perfection—when we insist upon a sheltered, provincial experience of the world—we silently conspire with each other to underwrite a cultural illiteracy that is tragic and spiritually stunting. We do each other no true service. We light no fire in each other's heart. And we decidedly do not seek after that which is virtuous, lovely, of good report, or praiseworthy.

In the Italian film *Cinema Paradiso* (Tornatore, Italy, 1990), a fatherless boy named Salvatore grows up enthralled by the movies he watches

I believe that when we fail in our responsibility to require of ourselves, our students, or our children an engagement with great art, film, drama, and literature, merely out of fear that such work might offend or fall short of perfection when we insist upon a sheltered provincial experience of the world, we silently conspire with each other to underwrite a cultural illiteracy that is tragic and spiritually stunting. We do each other no true service. We light no fire in each other's hearts. And we cannot expect that which is virtuous, lovely, or of good repute, praiseworthy.

in his town's only theater, even though every expression of love—every kiss, every embrace, every caress—is edited out of the movies by a well-meaning local priest. But Salvatore is himself loved and mentored by Alfredo, the kindly projectionist. As Salvatore grows up, he falls in love with a beautiful girl, loses her, moves away, and becomes a famous movie director. Though accomplished and celebrated, he finds himself dissatisfied with his empty life, perpetually unable to realize true love and happiness. When the wise old projectionist dies and Salvatore returns home for the funeral, his aged mother gives him a gift from Alfredo: a reel of film composed entirely of the clips Alfredo had been forced to cut from the films the boy had watched while growing up. It is a breathtaking montage of love, passion, and life at its most beautiful. *Cinema Paradiso*, as the title intimates, ends with the suggestion that art can help us redeem an incomplete life: The affection that had been edited out of the protagonist's life by the tragedies of his fatherless childhood and lost love are restored to him from beyond the grave by someone who cared for him as much as any father. And art is the medium of that restoration.

In conclusion, I hope that, yes, we will be wise in deciding what art we embrace. But I also hope our decisions will be judicious and not judgmental, aimed at seeking the good, rather than just avoiding the bad. I especially hope we will redouble our commitment to kindle and rekindle in each other's hearts the passion for art, music, drama, philosophy, and literature that fired the flame of our own various searches after all that is virtuous and good. For only thereby can we realize the creativity and love of beauty and goodness that constitutes our true spiritual likeness to God.

Travis T. Anderson, associate professor of philosophy at Brigham Young University, regularly teaches film artistry and theory classes in addition to philosophy courses. He has mentored more than 20 film projects for his students in film classes for the Philosophy Department and the BYU Honors Program. He directed the BYU International Cinema Program from 2000 to 2007.

*This article was adapted from a devotional address given to Brigham Young University's College of Humanities on March 8, 2001. Visit <https://byustudies.byu.edu/content/seeking-after-good-art-drama-film-and-literature> to read the complete, unabridged version, "Seeking After the Good in Art, Film, and Drama, and Literature," first published in *BYU Studies* 46, No. 2 (2007), pp. 231–246.*

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PROFILE

Seeing the Vision

Former College of Humanities administrative assistant to the dean and, later, International Cinema associate director Karmen Smith deserves credit for helping the fledgling program survive to this day.

AS THE INTERNATIONAL CINEMA (IC) program celebrates its 50th anniversary, it is fitting to reflect on its evolution throughout the years and to remember the individuals who were integral in championing its development. Of those people, Karmen Smith proved to have an everlasting impact.

Smith passed away from breast cancer in 2014 at the age of 62, but the influence of her work and her memory lives on to this day. Smith served as the associate director of IC with a fiery passion for film and a warm countenance toward all those who attended. John Rosenberg, former dean of the BYU College of Humanities, recalled he first met Smith when she worked as a secretary in the dean's office.

Rosenberg described Smith's personality as bubbly, warm, and welcoming from the

Whether they were
faculty, staff, or
students, there
were always people
surrounding her office
and visiting her. . . .

moment he met her. "Karmen was very bright, very curious, and very well read," he said. "She was really good at connecting with people. Whether they were faculty, staff, or students, there were always people surrounding her office and visiting her about one thing or another. She had wonderful social skills and connected with everyone."

Smith's enthusiasm for life was manifest not only in her relationships with others but also through her accomplishments in IC, where she was much more than just an associate director. "She understood the broader context of IC within the mission of the college and the mission of the university," Rosenberg said. "She could help us make sure that we were being wise in our stewardship over that particular educational resource."

Smith was also deeply curious about the world around her, actively pursuing her interests in the environment and in other cultures. "She developed a love for the Northwest of the United States and the [indigenous] tribes," Rosenberg explained. "She worked on defending the values of the Native American people that were up in the Olympic Peninsula. She would participate in the traditional ceremonies and strive to learn more. Even when she got cancer, they did a special ceremony for her. She was well-loved for her work."

Smith serves as an example of a hard-worker, an attentive mother, and a passionate human being. Her impact and legacy lives on through IC. Without her remarkable spirit and contribution, the cinema would not have achieved the quality of educational and artistic programming it continues today.

—KAYLI DUPREST, BA ENGLISH, '18

WE WANT TO HEAR FROM YOU!

How did International Cinema (IC) shape your college experience? Share a favorite IC memory, picture, or story at int-cinema@byu.edu. Also, if you're planning to attend BYU Education Week 2018, watch ic.byu.edu for details about our 50th anniversary events. We look forward to celebrating with you!

FACULTY FAREWELLS



Kim LeRoy Smith
1939–2018



Joyce Sumsion Hooker
1933–2018

COMING SOON TO BYU EDUCATION WEEK

CINEMA THE LUNCHBOX



A mistaken delivery in Mumbai's famously efficient lunchbox delivery system connects a young housewife to an older man in the dusk of his life as they build a fantasy world together through notes in the lunchbox.

Humanities Alumna Heidi Worlton

RISE share YOUR story at rise.byu.edu

ARE YOU SURE YOU HAVE THE RIGHT PERSON? Because, really, I'm not that special or important. I haven't accomplished any great deeds. Life has not been any easier because I graduated from BYU. Actually, our little family is just above the poverty level, despite our education.

I wanted to go to BYU because I wanted a quality education and to be with people who shared my standards. I had a plan: I was going to get my bachelor's degree in Japanese, work as a translator, and eventually get my MBA. I wasn't planning on marriage or a family. But then, while working on the grounds crew, I met this really quiet, smart, talented music major. I guess you could say that BYU brought me what is most precious in life: my husband. James continued working on a master's degree in music while I finished my bachelor's in Japanese. I shed plenty of blood, sweat, and tears for my degree, but I learned perseverance, which has seen me through the many challenges we have had in our married life.

We spent the next 17 years in Texas, far from family and truly on our own. James had been accepted into the doctorate program at the University of North Texas; his goal was to become a professor so he could share his love of music with those around him. He finished his degree in five years and wrote an absolutely beautiful dissertation, but he never got a job as a professor. He tried and searched and went through rejection after rejection.

It was a hard and sometimes dark 17 years. None of our life plans have been realized—which is a bitter pill to swallow. Our oldest son was diagnosed with Asperger Syndrome, and we agonized over our inability to help him. James worked days and I worked nights so we didn't have to pay for daycare. When our oldest went off to college at BYU, we were able to move much closer to both our families. And then I was diagnosed with breast cancer. Life just keeps throwing challenges our way! Blessedly, I am now 18 months cancer free.

We are grateful for BYU. We are grateful that our oldest son is able to attend BYU. We love taking him out to school and picking him up each year, seeing the MOA exhibits, playing "Remember when . . ." in all of the buildings, and seeing the changes the campus has undergone over the years.

People looking at our lives will assume that we did something wrong. "Why aren't you successful? Your husband has a doctorate degree but no 'good' job? You're poor?" No, my husband is not a college professor. Yes, it takes both of us to make ends meet. But I have faith that we are right where Heavenly Father wants us, circumstances and all. He has a plan for us; we just don't know all the details. He has placed us where we have been needed most, doing what we have needed to do to strengthen and prepare us. That, to me, is success.

—HEIDI (VAN EVERY) WORLTON, JAPANESE '97

When Movies Are Better Than the Book

SOMETIMES THE MOVIE REALLY IS BETTER. Dennis Cutchins, BYU associate professor of English, revealed in his class during Education Week 2017 his list of movies he believes are better than the books that inspired them. "Why do we always say the book is better than the movie? It's a cliché and is not always true." Sometimes we assume that because so many great stories have been poorly rendered in film, the book must be better. Cutchins suggested several elements that can, in fact, make a movie better than the book.

One of those elements is spectacle. Of the most spectacular movies of the 1950s, if not all cinema, is *Ben-Hur* (Wyler, USA, 1959). In 1959, MGM decided to adapt the novel into a film for the second time, building a complex set that contributed to its reputation as the most expensive movie ever produced up to that time. The chariot race in *Ben-Hur* is exhilarating, nail-biting, the definition of movie magic.

"Spectacle is something that books don't do very well, but movies can do crazy stuff with it," Cutchins said.

Another element he named that can elevate a movie above the book is music. Films, unlike books, can create a powerful and emotional score that, when combined with images, envelops and delights the senses. Cutchins explained, "Sometimes the movie can become the original, not because it was first but because its presence becomes more powerful in our minds than the book."

Films and books serve different purposes, engage the imagination in different ways, and enthrall the senses differently. When comparisons between books and movies do arise, Cutchins said, the "richer and more complex the interpretation of the text is, the better it can be transferred from one form to another."

—HANNAH S. DAVIS, BA ENGLISH '17

Imagination and the Temple

Temple worship involves symbolism that inspires our moral imagination.

By Thomas B. Griffith

MY FIRST EXPERIENCE in the temple was bewildering. Only two days from the start of my mission, the endowment ceremony, which I knew to be a deeply spiritual experience for many, was so foreign to my expectations that it triggered something of a crisis of faith.¹ I could not fit the temple into my other experiences with the Restoration, which had been uniformly and profoundly good. Reeling—not too strong a word—I prayed for insight. A thought came to me that proved helpful. So many people I admired loved the temple, but I did not. In that difference, I sensed that the problem was not with the temple, but with my understanding of the temple. As it turns out, my study of the humanities became a helpful tool.

Four days later, I was seated in the solemn assembly room of the Salt Lake Temple with a cohort of newly set-apart missionaries awaiting the arrival of our speaker, Church President Harold B. Lee. I was desperately hoping and fervently praying that he would say something—anything—that would help me better understand the temple ceremony. It was a dramatic moment when the silver-haired President Lee dressed in his white temple suit took his place on the stand. I was seated about ten rows from the front, a little to his left as he stepped to the podium. “Sisters and Elders,” he began, “before I take your questions about the temple, I feel impressed to share with you an idea.” I moved to the edge of my chair. Would he speak to my confusion? “None of the things you see portrayed in the ceremony actually took place that way. They are all symbols: symbols of your life’s spiritual journey.” With those words, President Lee gave me a way to try and understand. Before hearing those words, I thought that I was being asked to believe that the ceremony was a historically accurate portrayal of the

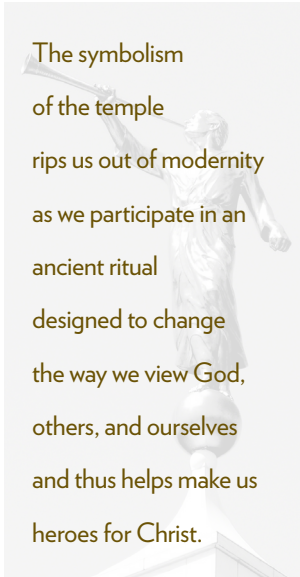
Creation, the Fall, and the beginnings of humankind. Not so, said President Lee. Everything in the temple is symbolic.

Well, I could do symbolism. Although I was no expert, looking for symbols was an important part of the study of literature, art, music, and architecture that had been the lion’s share of my education until then and would be thereafter. Since that day, President Lee’s insight has been an important tool in my ongoing (but far from completed) effort

to understand the meaning of temple ordinances. Where in those ordinances, President Lee challenged us to ask, are directions and insights for our spiritual journey?

The journey motif has been used throughout history to teach us how to confront challenges and grow through adversity. The storyline typically follows a hero on a physical quest. The real story, of course, is that the hero’s trail is a painful journey into self-discovery. The hero is a different and better person at the end of the journey than he was at its start. Many of us were first

introduced to the journey motif when we read in high school about the transformation of Huck Finn as he traveled with Jim on the Mississippi River farther away from an American society divided by race. Later, we learned of Odysseus, Aeneas, Dante, Don Quixote, and Frodo. And then it dawned on us that Luke Skywalker was making that same journey! (Fortunately, in popular culture the heroic “he’s” are being joined by “she’s.” We are learning now from the journeys of Rey, Luke’s protégé; Mulan; Moana; and Diana Prince, a.k.a. Wonder Woman.) And with each journey, we learn the truth of Solzhenitsyn’s observation that the boundary between good and evil runs through every human heart.² We are fallen beings who at our best moments strive to be true to the divine spark within.



The symbolism
of the temple
rips us out of modernity
as we participate in an
ancient ritual
designed to change
the way we view God,
others, and ourselves
and thus helps make us
heroes for Christ.

From the temple, we know that our journey is not to be undertaken alone, but in the company of others. We learn hard lessons along the way, *together*. We experience joy along the way, *together*. Because, in what may be the most fundamental insight of the Restoration, we cannot reach our destination alone, but only if we are at one with others, bound to them in love: to our Heavenly Parents, Christ, our family, and eventually all humankind that is willing. As Fiona and Terryl Givens point out, “Heaven isn’t a place we enjoy with other people; heaven is eternal companionship with other people.”³ Most important, unlike our mythic heroes of literature and film, the progress in our life’s spiritual journey is not measured by the monsters we slay but by the covenants we make with Christ, each of which is fashioned so that we might come (*-venant*) together with (*co-*) him. Bound to Christ, he will take us to places where we can serve others now and through eternity.

The temple calls upon us to recreate our moral imagination. The Greek word the King James Bible translators rendered “repent” means to change the way we act because we have changed the way we think about things. The symbolism of the temple rips us out of modernity as we participate in an ancient ritual designed to change the way we view God, others, and ourselves and thus helps make us heroes for Christ. The truth to which the temple’s symbols point—that the Atonement of Christ is the primary force for good in our universe—provides a source of ongoing insight and strength along the way, if we have eyes to see and ears to hear.⁴

Thomas B. Griffith, a BYU humanities graduate, is a judge on the US Court of Appeals for the D.C. Circuit. He has served as BYU general counsel and as legal counsel to the US Senate.

1. David O. McKay reported a similar response. See Gregory Prince and William Robert Wright, *David O. McKay and the Rise of Modern Mormonism* (2005), 277. At least I was in good company!

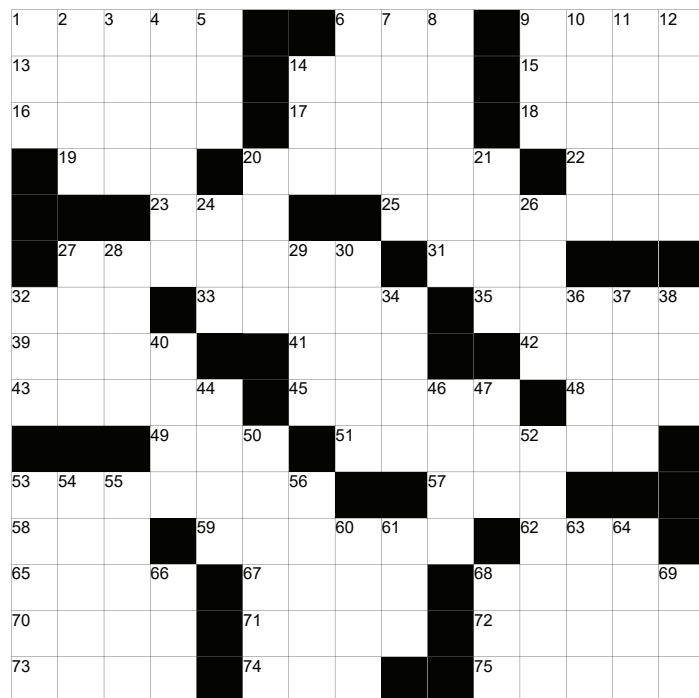
2. Aleksandr I. Solzhenitsyn, *The Gulag Archipelago* (1974), 168.

3. *The Christ Who Heals* (2017), 106–07.

4. Matthew 13:16

Let's Go to the Movies!

By Fred Piscop

To check your answers, visit us online at humanities.byu.edu/magazine.

ACROSS

1. Shot __ (long, full, mid, or close)
6. Doctrinal suffix
9. __ up (energizes)
13. *Citizen Kane* director Welles
14. Movie about a killer whale
15. Guinness of *Doctor Zhivago*
16. Medium shot (from the __ up)
17. Knights' addresses
18. Cairo's river
19. Whitman of *Parenthood*
20. *Two Women* director Vittorio
22. Meditative branch of Buddhism
23. Aussie bounder, for short
25. Pieced-together film sequence
27. Actor's attire
31. Bout-ending decision, for short
32. __ system (GPS device, for short)
33. Device for taking an overhead shot
35. Pet adoption org.
39. Twistable cookie
41. "This __ test"
42. A close-up shot may include only this
43. *Faces Places* director Agnes
45. Does a housekeeping chore
48. Offensive or defensive gridded
49. Ill temper
51. __ match (technique whereby the audience sees what the on-screen character sees)
53. __ shot (technique whereby two characters are shown alternately looking at each other)
57. Long, long time
58. The Monkees' "___ Believer"
59. Off-__ (source of sound unseen or unknown)
62. Young tyke
65. *M* director Fritz
67. WWW addresses
68. Firth of *The King's Speech*
70. Moving object that produces a wipe
71. __-focus shot (shot in which foreground and background objects are in focus)
72. Canted __ (oblique shot)
73. __ dunk (basketball shot)
74. Poem of praise
75. "Peachy keen!"

DOWN

1. Spread, as seed
2. Study all night, say
3. Most populous continent
4. Also-rans
5. MD treating otitis or rhinitis
6. __ out (scene-ending technique)
7. Theater curtain fabric
8. BYU's Cosmo the Cougar, for one
9. Film with a rotating camera
10. *My Fair Lady* role
11. Pequod co-owner, in *Moby-Dick*
12. Mise-en-__ (putting onto a stage)
14. Sugar suffix
20. Far from cheerful
21. Paul who sang "Puppy Love"
24. Available without an Rx
26. Reggae great Peter
27. "___ Mia" (Jay and the Americans tune)
28. Sound __ (sound not being generated from a scene)
29. Hotel employee
30. Occur as a result
32. Thanksgiving mo.
34. "Piece of cake!"
36. Hammer end
37. Christmas candy shape
38. Tack on
40. Dog in *Garfield*
44. Incoming flights: abbr.
46. Many a new driver
47. __-mo replay
50. Pre-Euro Portuguese currency
52. Sing monotonously
53. Tiny streams
54. Cyber messages
55. __ White of *Wheel of Fortune*
56. Made a blunder
60. The Confederacy's Robert __
61. Sixth sense, for short
63. Kurylenko of *The Water Diviner*
64. Vertical rotation of a camera
66. Ruby or sapphire
68. In the __ (completed, as a film)
69. Keanu's role in *The Matrix*

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SOME FILMS are “more than mere entertainment” (i). This is especially true of the film selections shown over the past 50 years at International Cinema (IC), including Italian director Tornatore’s 1990 classic, *Cinema Paradiso*, depicted on the cover. Protagonist Salvatore, called “Toto,” is a fatherless child who finds comfort in the enthralling images on-screen and also from the fatherlike projectionist who teaches him about movie machinery, and life, behind the scenes. As former IC director Travis Anderson describes here, art has the power to become a means for Toto—and us—to “redeem an incomplete life” (21).

Just like Toto, as children of God we aren’t meant to make the journey through life alone. Both student-writer Eric Baker and regular contributor Thomas B. Griffith take up this idea in their respective articles (4–5 and 24). Even in the present day of fast internet and streaming services, there is nothing like attending a film premiere as part of a live, collective audience. When the film spans languages, cultures, and continents, as do all those we celebrate in this issue, an even greater sense of connectedness can distill as, in the words of current IC codirector Daryl Lee, we are led “toward empathy through aesthetic experiences” (11).

Have you continued to appreciate international films since leaving BYU? Has a particular film changed the way you view the world? Please share with us your memories of attending IC over the years, and remember to join us the next time you are on campus. Not only can you find IC’s ongoing schedule at the website ic.byu.edu, but we will also be hosting three screenings during BYU Education Week 2018 (3).

Who knows? Your stories, reviews, or other IC memories could be featured in the next issue of *Humanities* or on IC’s website alongside your fellow alumni. Send submissions to int-cinema@byu.edu. We look forward to reminiscing with you!

