

LOVE, SEX AND MARRIAGE IN JUDAISM

RELI 3130A

Religion

College of Humanities

Mondays and Wednesdays 4:05-5:25 p.m.; Room Paterson 2a46

PROFESSOR DEIDRE BUTLER

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Office hours: Mondays 2:00-3:00 pm, Wednesdays 2:30-3:00 pm.

or by appointment

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COURSE DESCRIPTION: What does Judaism have to say about love, sex and marriage? This course explores how the Jewish tradition has historically understood human relationships in all of their romantic and sexual diversity while also examining contemporary debates around gender identity, sexual ethics, matchmaking, divorce, reproductive technologies, and a range of LGBTQ issues. This course surveys the ways in which Jewish texts have traditionally addressed questions relating to these topics and also investigates the ways in which changing social mores, new technology, and secularism are impacting traditional practice and are demanding innovative responses. Our sources for this discussion include biblical and rabbinic texts, critical scholarship, as well as contemporary responses including documentary and popular film, and guest lectures by expert insiders from the Jewish community. Major themes will include gender, embodiment, and sexuality.

There are no prerequisites for this class and no prior knowledge of Judaism is necessary to succeed in this course.

REQUIRED ASSIGNMENTS:

20% in class participation

20% Part 1 Retrospective (Feb 18)

20% Part 2 Retrospective (April 4)

40% Final Project (Project Proposal: Feb 28, 10% ; Rough Draft: March 19, 10%; Final Project April 9 or 11, 20%)

Required Texts:

- Biale, Rachel. *Women and Jewish Law: the Essential Texts, Their History, and Their Relevance for Today*. New York: Schocken: 1995 (any edition is fine, many are available used) **WJL**
- Ruttenberg, Danya. *The Passionate Torah: Sex and Judaism*. New York: New York University Press. 2009 **PT**
- Additional course readings will be available on reserve through Ares (linked through CUlearn), or on CUlearn itself (generally links to online sources).

Absence policy: NOTE: Any student who misses more than 10 scheduled class meetings without valid and documented reasons for these absences is not eligible to pass the course. Students who miss a class for religious reasons **MUST** email the professor to have the absence excused. See the end of this syllabus for additional class policies.

We acknowledge that the land on which we gather to meet for this course is the traditional unceded territory of the Algonquin Anishnaabeg people.

Class assignments are designed around a few key pedagogical principles:

1. All skills improve with practice and feedback. No one is a natural critical reader or writer. We learn by doing.
2. Becoming a better reader helps you become a better writer.
3. If you are assigned work in this class it should help you understand the material and give you an opportunity to develop your critical reading, thinking and writing skills.
4. Writing assignments are most useful for learning and developing these skills when you have an opportunity to get feedback, and revise and reframe your ideas in new and interesting ways.
5. Working with others is often challenging but is ultimately rewarding. Peer review and collaborative processes improve the final product.
6. Learning happens when it is reinforced in multiple ways through multiple media.
7. We learn better when we can reflect on what we have learned and take ideas and questions in new directions.

Why CUPortfolio?

CUPortfolio was chosen because of its ability to allow you to work collaboratively or individually, and because it supports a wide range of types of content that allows you to be creative, integrate media, and share your work beyond this class. Specifically, CUPortfolio allows you to gather your class work to produce the Retrospective assignments, all while also building your own Final Project.

CLASS SCHEDULE

<p>Class 1: Mon January 8: Introduction to the course</p> <ul style="list-style-type: none">• Syllabus: Overview of course• Workshop: Create your own religion & creation story
<p>Class 2: Wed Jan 10: Beginnings</p> <ul style="list-style-type: none">• Read: Genesis 1-3 https://www.sefaria.org/Genesis.1?lang=bi
<p>Class 3: Mon Jan 15: Rabbis and Creation</p> <ul style="list-style-type: none">• Workshop: How to Use CUPortfolio: what it is, how to get support, guide to creating your portfolio, setting up pages, posting your first page, preview what your Retrospective will look like.• Workshop: Critical Reading Exercise: Primary vs. Secondary Sources• Read: Kvam, Scheuring and Ziegler, "Rabbinic Interpretations", in <i>Eve and Adam: Jewish, Christian and Muslim Readings on Genesis and Gender</i>. Bloomington, Indiana: Indiana University Press. 1999. 69-107 <p>PREP</p>

Class 4: Wed Jan 17: Marriage in Jewish Law

- **Read:** WJL, "Marriage" 44-69
- **Workshop:** Primary Source Exercise: Use "PAPER" acronym to evaluate primary sources, each group chooses source and posts on CUPortfolio <https://clas.uiowa.edu/history/teaching-and-writing-center/guides/source-identification/primary-source>

PREP

Note: You must watch *Fiddler on the Roof* before Jan 24. There is a showing of *Fiddler* at Temple Israel on Prince of Wales on Sunday January 21 (free admission). Students who attend this showing will receive 2 bonus points towards participation.

Class 5: Mon Jan 22: Love in the Hebrew Bible

- **Guest Speaker: Dara Lithwick**
- **Read: TBA**

PREP

Class 6: Wed Jan 24: Workshop: Fiddler on the Roof: What does Fiddler on the Roof get right? What does it get wrong?

- **Required Viewing before class:** *Fiddler on the Roof*
- **Class discussion:** One of the ways that we learn about other cultures is through film and other forms of popular culture. In groups: discuss *Fiddler on the roof* and what it gets wrong, what it gets right according to what you have learned about love and marriage in the Jewish tradition so far.

PREP (focus on *Fiddler on the Roof*)

Class 7: Mon Jan 29: Sexuality in the Torah /Jewish Law

- **Read:** Biale, David. "Sexual Subversion in the Bible", in *Eros and the Jews*, San Francisco: HarperCollins. 1992. 11-32
- **Workshop Handout:** Excerpts from the 613 Commandments that relate to Sexuality

PREP

Class 8: Wed Jan 31: Workshop: Library & CU Portfolio

LOCATION: Library

Bring to class: ideas for final project

- **Library Skills workshop:** How to find Secondary Sources
- **In class assignment:** locate 2 peer reviewed scholarly journal articles and 1 book chapter or monograph for your project proposal. Post on CUPortfolio
- **CuPortfolio workshop:** Learn how to post your Retrospective, learn how to set up your project proposal

Class 9 Mon Feb 5 : Sexuality and Marital Relations in Jewish Law

- **Read:** WJL "Sexuality and Marital Relations" 121-146
- **Recommended:** PT Melanie Malka Landau, "Good Sex: A Jewish Feminist Perspective," 93-106

PREP

Class 10: Wed Feb 7: Sexuality Outside of Marriage

- **Workshop:** Locating Primary Sources through Sefaria. Sefaria Source Sheet Exercise. **Post final source sheet on CUPortfolio.**
- **Read:** WJL "Sexuality Outside Marriage" 175-192 (skip section on Lesbianism, we will cover this later)
OR
- PT Sara N. S. Meirowitz, "Not Like a Virgin: Talking about Nonmarital Sex", 169-180
- Best practices for Virtual Museum Exhibit: What makes a good online exhibit?
 - <http://www.jewishmuseum.org.uk/jewish-britain-home>
 - <http://en.juedisches-frankfurt.de/introduction>
 - <http://thejewishmuseum.org/exhibitions/veiled-meanings-fashioning-jewish-dress>
- 20 minutes: Best practices for podcasts: What makes a good pod cast
 - http://www.britishmuseum.org/explore/a_history_of_the_world/objects.aspx#62
 - <http://www.bbc.co.uk/ahistoryoftheworld/objects/aU8eDjPFTQy35wPaAhSLGg>

PREP (choose one of readings to focus on)

Class 11: Monday, Feb 12: Matchmaking and choosing the right partner

- **Film: Match and Marry. 48 minutes.**
- **Read:** Zalberg, Sima. "Gender Differences in the Involvement of Young People in the Matchmaking Process in an Extreme Ultra-Orthodox Community." *Journal of Jewish Identities* 5, no. 2 (2012): 27-50 **OR** Bokek-Cohen, Ya'arit, and Nitza Davidovich. "Beauty in the eye of the matchmaker: how religious Zionist matchmakers in Israel deal with their clients' desire to find beautiful partners." *The Australian Journal of Jewish Studies* 25 (2011): 56-79.

PREP: Choose one of the articles to prepare.

Class 12: Wednesday, Feb 14 Workshop: Dating in the Orthodox world

- **Guest Speakers Stacey and Michael Goldstein**
- **Reading:** PT, Gail Labovitz, "Heruta's Ruse: What We Mean When We Talk About Desire" 229-239

PREP

Feb 19-21 Winter Break

Class 13: Monday, Feb 26: Inter-marriage

- **Guest speaker: Rabbi Morais.**
- **Read:** PT Wendy Love Anderson, "The Goy of Sex: A Short Historical Tour of Relations Between Jews and Non-Jews" 136-149

PREP

Class 14: Wednesday, Feb 28: "The Pimp, The Whore and The Customer: Rethinking the Story of Esther"

- **Guest Speaker: Rabbi Liz Bolton, Or Haneshamah (Reconstructionist)**
- **Read:** Book of Esther (approx. 15 pages) available on Sefaria.org, focus on Chapters, 2, 5, 7, 8

Recommended: <https://www.myjewishlearning.com/article/the-story-of-purim/>

Erev Purim tonight: **Optional bonus marks assignment:** attend a Megillah Reading (reading scroll of Esther) or read the scroll of Esther. Write 2-3 pages reflecting about how sexuality and marriage is presented in the story. For a grade higher than a B, connect to other course readings in your analysis.

PREP

Class 15: Monday, March 5 Rabbi Scher Guest Lecture: Preparing men for marriage (Orthodoxy)

Reading TBA

Class 16: Wednesday, March 7: Nidah / Menstruation

- **Read:** WJL, “Nidah: The Laws of the Menstruant”, 147-174
- Film: Purity / Tehura: 62 minutes

Recommended articles:

- Danya Ruttenberg, “Transgender Theory Hits the Mikveh”, in *Yentl's revenge: the next wave of Jewish feminism*. Ed. Ruttenberg, Danya. Seattle: Seal Press. 2001. 77-87
- Reclaiming Nidah and Mikveh through Ideological and Practical Reinterpretation, in *The passionate Torah: sex and Judaism*. Danya Ruttenberg, Ed. New York: New York University Press. 2009. 116-135
- Adler, Rachel. "Tumah and Taharah: Endings and Beginnings." *The Jewish Woman: New Perspectives*. Ed. Elizabeth Koltun. (Schocken Books, 1976.)
- Adler Rachel. “In Your Blood Live”: Re-Visions of a Theology of Purity”, in *Lifecycles: Jewish Women on Biblical Themes in Contemporary Life. Volume 2* . Woodstock Vermont: JewishLights Publishing. 1992. 197-206

PREP

Class 17: Monday, March 12 Field trip to JCC to see Mikveh. Guest lecture: Lauren Schaps

LOCATION: Soloway Jewish Community Centre: 21 Nadolny Sachs Private, Ottawa, ON K2A 1R9

- **Read:** Blu Greenberg, “Mikveh and Nidah” in *On Women & Judaism: A View from Tradition*. 1st paperback ed. Jerusalem;Philadelphia;: Jewish Publication Society of America, 1998. 105-122
- **Recommended:** PT Haviva Ner-David, “Reclaiming Nidah and Mikveh through ideological and Practical Reinterpretation” 116-135

Meet at 4:15 pm inside the JCC. To enter you will need to show your ID at the outdoor camera. Explain you are meeting Mrs. Schaps for a tour of the Mikveh.

PREP

Class 18: Wednesday, March 14

In-class work on final projects, get help and feedback

Class 19: Monday, March 19 Rough Draft Presentations for Final Project

Feedback handout

Class 20: Wednesday, March 21: Homosexuality in Judaism

- **Film:** Trembling Before God (1 hour 34 mins)
- **Read:** traditional (Chabad) critique of the film: <http://www.aish.com/ci/a/48932517.html>

PREP (film review and another online source about male homosexuality in Judaism for your prep –may be film clip, web site, article, film review etc.)

Class 21: Monday, March 26: Same-Sex Sexual Acts in Torah and Halakha

Read 2:

- **Read:** Zeidman, Reena. "Marginal Discourse: Lesbianism in Jewish Law." *Women in Judaism: A Multidisciplinary Journal* 1, no. 1 (1997). (6 pages)
- **Read:** Inbal Kashtan, "Breaking Ground: A Traditional Jewish Lesbian Wedding", in *Queer Jews*. Florence: Taylor and Francis. Shneer, David, and Caryn Aviv, Eds. 2013. 148-155
- **Read:** Dorff, Elliot et al. "Homosexuality, Human Dignity & Halakhah: A combined responsum for the committee on Jewish law and standards", http://www.rabbinicalassembly.org/sites/default/files/public/halakhah/teshuvot/20052010/dorff_nevins_reisner_dignity.pdf
- **Read:** PT, Jay Michaelson, "On the Religious Significance of Homosexuality; or, Queering God, Torah and Israel", 212-224

PREP (2/4 readings)

Class 22: Wednesday, March 28 Transgender Issues

- **Read:** Conservative Teshuvah: "Transgender Jews and Halakhah" <https://www.rabbinicalassembly.org/sites/default/files/public/halakhah/teshuvot/2011-2020/transgender-halakhah.pdf> (Read #2,3,4, 11, 12)
- **Read:** Judith Plaskow, "Dismantling the Gender Binary Within Judaism: The Challenge of Transgender to Compulsory Heterosexuality" in *Balancing on the Mechitza: Transgender in Jewish Community*. Noach Dzmura, Ed. Berkeley: North Atlantic Books. 2014. 187-210

PREP:

Class 23: Procreation and Contraception

- **Read:** WJL, 198-218
- **Recommended:** Judith R. Baskin, "Why were the matriarchs barren?" in *Midrashic Women: Formations of the Feminine in Rabbinic Literature*. Hannover and London: Brandeis University Press. 2002. 119-140

PREP

Class 24: April 4 Divorce

Guest Speaker: Rabbi Kenter, Kehillat Beth Israel (Conservative)

- **Read:** Biale: 70-101
- **Watch Film Clip:** Hester Street, from 1 hour 17 to 1 hour 27
<https://www.youtube.com/watch?v=TF5Tg-PGsLc>

PREP:

Optional Bonus Marks Assignment: Watch the entire film of Hester Street and write 2-3 pages on the film as a commentary on Jewish marriage and modern American life. For a grade higher than a B, connect to other course readings in your analysis.

Class 25: April 9 Class presentations

Class 26: April 11: Class presentations

CLASS POLICIES:

Emails: Emails are not normally answered evenings and weekends and may take up to 2 business days to return during very busy periods.

A note on independent course web sites/ course sharing sites from the University: Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

Attendance, Participation & Passing this course: Your learning depends not only on successfully completing course assignments and exams but also in actively participating in the classroom where essential learning takes place. If you have not attended this class, you cannot be said to have taken the class. **Any student who misses more than 10 of the scheduled class meetings without valid and documented reasons for these absences will not pass the course.**

Contact me: The best way to reach me is through email or office hours. Should you email or come see me? Short questions that can be answered quickly can always be asked in email. But if your question requires

more than a quick response you'd be better off coming to see me in person. I am happy to make appointments outside of office hours. Please email me to make an appointment. Although I usually check email daily, I may not do so on weekends and it may take 2-3 days during busy periods. Please put your full name and course number in the subject heading.

Late policy: The late policy of this class is designed to be fair to students who handed their work in on time. Late assignments will be penalized at the rate of 10% per day (weekends included) until 100% has been reached. Extensions will only be granted for documented medical or family emergencies. Please note that late work will be graded as my schedule allows.

Rough drafts: I am happy to review and comment on rough drafts that are submitted by email a minimum of 7 days before an assignment is due. I will return it to you with comments. In order to receive credit for the effort of doing a rough draft, always submit the rough draft (print if necessary) with my comments.

Sources: Assignments specify what types of sources are appropriate and expected for a given task. These guidelines are aimed at detecting plagiarism, preventing students from exclusively relying on faulty and/or suspect Internet research, and promoting the use of the range of types of scholarly sources that are standard for university level research. **Any assignment which does not use the required sources does not meet the requirements of the assignment and will receive a failing grade.**

Plagiarism:

Learn About plagiarism: It is the responsibility of every student to know what constitutes plagiarism and avoid it. There is a great deal of information about what plagiarism is and how to avoid it on the Carleton University Library web site.

Check for plagiarism in your own work: Re-read all written assignments to ensure that they include proper citations for quotes and paraphrases and do not too closely paraphrase the original text when you put material in your own words. See the web site for links to online guides about paraphrasing. You may always contact me and ask my opinion about your work. It is always safer to have an extra citation that perhaps is not absolutely necessary than to be missing one. When in doubt, cite. **Failure to cite sources is a form of plagiarism. Please see the University regulations below.**

Style: The Religion program uses the Chicago Manual of Style (humanities or footnote and bibliography style) as its standard style. Use it for all citations. I also strongly recommend using citation management software/sites/aps for your citations. See the Library web site for information on both. I prefer Zotero.

<https://www.zotero.org/>

<https://library.carleton.ca/help/citation-management>

<http://www.library.carleton.ca/help/citing-your-sources>

<https://owl.english.purdue.edu/owl/resource/717/01/> (Chicago manual of style resource)

List of Works Cited: Always include a list of works cited at the end of the assignment.

Things I need to know: (Contact me by email or come speak with me)

- You don't understand what is expected of you.
- English is not your first language.

1/4/2018

- You have a learning disability.
- You are doing poorly in the course and want to improve.
- You don't understand the material.
- You have a problem that is making you do poorly in the course.
- If you are going to ask for a deferral for this course from the Registrar.

ASSIGNMENT DETAILS:

in class participation is based on the two parts of the semester. (10% classes 1-12, 10% 13-25)

Participation includes:

- Attendance
- Reading prep (the format of this prep will be discussed and decided as a group on the first day of class. Prep might include in class writing, pop quizzes, or online short blogs, questions to answer, outline of the readings, etc. Prep is due on all days where there is a class reading to encourage students to be well prepared to discuss the readings in class and use them in workshops). Preps are the basis of your Retrospective assignments. The more you do now, the less you have to do later. Preps will have prompts/questions to answer. (NOTE: complete 8 preps each ½ of semester out of possible 9)
- in class discussions
- feedback to other students
- any in class work you are asked to post to CUPortfolio
- being a force for good in the class
- You will receive participation marks for each ½ of the semester Feb 18 and April 25.

Retrospectives: The goal of the Retrospective is to give you an opportunity to critically reflect on topics that are of interest to you while also demonstrating your overall understanding of course materials. At the Midterm and the Final point of the course you are asked to submit a Retrospective Assignment that brings together the work for that half of the semester.

For each Retrospective, you will prepare:

- **7 x 1-1.5 page critical responses to the readings and class discussions from that half of the semester**
- **PLUS one final 1-1.5 page overview reflection = 8 entries in your Retrospective.** This should not be brand new work for you.

You are encouraged to revise in-class work and reading prep that you have submitted as part of your in-class participation to complete these critical responses. You may complete these short critical responses at any time and you may ask for early feedback to make sure you are on track.

These will be graded on the following dates:

Feb 18

April 4

Note that there are two "Collections" on CUPortfolio: one for each part of the course (Midterm and Final). You will enter your reading preps and Retrospectives for each part of the course in their respective collections.

For each date/topic:

1. Choose a date/topic you are interested in writing about.
2. Re-read the required readings for the day

3. Review your reading prep for that day and any in-class work.
4. Develop a 1 – 1.5 page critical response that integrates your reading prep, what we discussed in class, your fresh ideas about the readings and themes from that day, and any connections to major course quesitons/ themes. To help you get started, consider the following questions:
 - a. What is the central argument / purpose of the reading.
 - b. What are the major themes, questions, ideas, steps in the argument of the reading
 - c. How do today’s readings relate to other course materials, themes questions?
5. Develop a 1-1.5 page critical **reflection on what you’ve done in this Retrospective assignment.** In looking back, what major themes and questions do you now identify as being central to the study of Love, Sex and Marriage in Judaism?
 - a. For the midterm Retrospective: Close with one paragraph that thinks about when and how you learned most effectively in terms of content but also skills.
 - b. For the final Retrospective: Close with thoughts about how your own thinking about the topic has evolved, how what you’ve learned in this class connects with other learning or work experiences, what are you going to take from this course moving forward (professionally or academically).

Retrospective Grading Rubric:

A: Demonstrates excellent understanding of the readings and class discussion, writing meets or exceeds standards for academic work (clear expression, scholarly tone, analytical, cites sources appropriately), demonstrates original insight or argument especially by connecting to other course materials, themes or questions.

B: Strong understanding of the readings mostly through summary, writing well meets academic standards for written work, may include original insigh or argument.

C: Some misunderstanding but generally understands the readings and expresses through summary, may have some weakness in written expression (writing needs editing for grammar, spelling, clarity, tone), expression may not be clearly scholarly (focus may be subjective, or may take insider or faith-based position), citations may be present but have problems.

D: Moderate misunderstandings but generally understands the readings and class disussions, more serious weaknesses in written expression and citations but still meets minimum standards for university level written work for a third year course.

F: Does not meet minimum standards for university level written work for a third year course.

Final Project: The final project has 3 elements:

- A. Project Proposal
- B. Rough Draft Presentation
- C. Final Project (presented in class)

The goal of the final project is for you to explore your research question through one image. This image might be of a **person, place, object, or quotation.** This assignment is inspired by the *BBC History of the World Through 100 Objects*. Your image is your entry to your research question. Your research question must be narrow enough that you can reasonably research it and discuss it with some specificity. Once you have a research question, choose your image, then decide whether you will do a virtual exhibit or podcast:

Virtual Exhibit	Podcast
Central image	Central image
CUPortfolio tabs = rooms in your exhibit	10-15 minute podcast (audio or video)

Each person contributes equivalent of 8-10 page research paper	Each person contributes equivalent of 8-10 page research paper
More reliant on text and embedded media to transmit information.	More reliant on podcast to transmit information, embedded media and text used to support and document podcast.
Include endnotes for citations and Works Cited	Include endnotes for citations and Works Cited
Better for people who like to write, enjoy online sources, and organize material visually.	Better for people who like to perform or work with media.
Includes scholarly and popular research	Includes scholarly and popular research

Resources for producing your podcast or virtual exhibit:

- Media Commons resource: <https://carleton.ca/mpc/the-media-commons/> The Media Commons - Media Production Centre carleton.ca The Media Commons is equipped with video editing stations available for use by Carleton Students, Faculty and Staff to produce material for course related assignments
- BBC A History of the World through 100 objects: <http://www.bbc.co.uk/ahistoryoftheworld/>

Final Project Example: Jewish Divorce
Image: Photo of Divorce document in hebrew
Research Question: Jewish divorce operates at the intersections of religious and civil divorce. How have legislators in Canada, the US and Israel addressed the ways in which traditional Jewish divorce law may lead to the practice of Get extortion?
<p>Virtual Exhibit: On CUPortfolio <u>Organized as tabs (pages):</u> The Problem, Traditional Texts, History, Popular Culture, Civil Solutions, Religious Solutions, Activism.</p> <p>Includes your <u>analysis as blocks of text</u> that discuss relevant scholarly research and cite sources.</p> <p><u>Embedded media:</u> images of Jewish divorce practice, protests from the news around Agunah, clips from documentaries about divorce, jewish law, judaism, excerpts from Jewish bible, talmud, Canadian divorce law 21.1, Israeli law around divorce, New York Get Law, time line, thingmap</p> <p><u>Links:</u> Links to various Agunah activist web sites, Jewish legal courts in Canada, news items</p> <p>Includes citations and works cited.</p>
<p>Podcast with CUPortfolio: Link to Podcast on main page: audio clips of readings from religious texts, civil law, documentaries, music integrated within your narrative about Jewish divorce and civil law</p> <p><u>Organized as tabs (pages):</u> The Problem, Traditional Texts, History, Popular Culture, Civil Solutions, Religious</p>

Solutions, Activism.

Include any elements as in Virtual exhibit but not normally long blocks of text. You should be able to include basic information quickly in lists, note form, charts, etc.

Note that the podcast is the narrative equivalent to the blocks of text in a virtual exhibit which are equivalent to the sections of a 8-10 page research paper.

Includes citations and works cited.

Project Proposal: Form & CUPortfolio Draft Set Up

A. Submit form, Sefaria source sheets, and annotated bibliography through CULearn as a document

B. Set up project on CUPortfolio

The form will be available to download on CULearn. It will ask you to count how many resources you have already found for your final project. This form should be a checklist for you to see if you've done enough work at this stage and if you have enough scholarly research. These are some of the items that will be on the form:

1. Who is working on this project?
2. What is the title of your project?
3. Clearly indicate which option: Virtual Exhibit or Podcast
4. Clearly state your research question? What is this project about?
5. What image will be the focus of your project?
6. How does the central image relate to your central research question.
7. How many relevant Primary sources (Torah, Talmud, rabbinic) have you found? –Attach Sefaria Source Sheet on CULearn
 - a. Number of Torah sources:
 - b. Number of Talmud sources:
 - c. Number of other rabbinic sources:
8. How many relevant Secondary sources have you found? -Attach Annotated bibliography which includes the sources cited properly, in alphabetical order as in a Works Cited, with 1 short paragraph for each source explaining why it is relevant.
 - a. Number of scholarly, peer reviewed journal articles:
 - b. Number of scholarly, peer reviewed book chapters or books:
9. How many relevant online sources have you found? (these should all be on your CUPortfolio Draft Project that you have set up):
 - a. Number of online web sites (insider, expert):
 - b. Number of encyclopedia entries (online or print):
 - c. Number of news or magazine articles (online or print):
 - d. Number of documentary or feature or short films:
 - e. Number of youtube videos:
 - f. Number of images (online or other sources):
10. Describe your initial thoughts about how you will present your material on CU Portfolio. Things to think about:
 - a. Where will you place your central image?
 - b. What are the tabs or categories that you need to include?
 - c. Will you use embedded media: a timeline, story map, thinglink, map, mindmaps, prezi? Which will you use and how will you use them?
 - d. Youtube videos, web sites or other images you already know you want to include

11. Based on what you are proposing, set up your CUPortfolio elements as a Draft Project: Set up tabs, add in sources you know you will use, placeholder text “this is where I will discuss x”, placeholder for elements “this is where I will include a timeline”, etc. **Include link to draft version of your CUPortfolio on the form**

In class rough draft presentation:

We will gather in room x, to share CUPortfolio collections in groups on the computers. You will be placed in groups of 3-4 and present to each other. Each person will fill out a grading rubric and feedback form for each person.

Rough draft = 75% of final project: Draft 5-7 minutes of the podcast, most elements are selected, texts might not be finished but would be mostly complete, embedded media mostly complete, primary source quotations are included, secondary sources are mostly addressed, rough draft of works cited and endnotes are almost complete.

Final Project Rubric:

Grading Rubric for Final Project		
Weight /20		
/5	Execution	<p>How well does your project meet the project goal? How well does it educate its audience in terms of being engaging, comprehensive and informative?</p> <p>Well defined in terms of topic / question / audience</p> <ul style="list-style-type: none"> <input type="checkbox"/> polished presentation, well organized visually <input type="checkbox"/> successful use of central image <input type="checkbox"/> embedded multimedia elements <input type="checkbox"/> Writing skills: spelling, grammar, appropriate tone for audience and purpose, university level vocabulary, organization, clarity of expression.
/5	Research:	<p>What is the quality of the research?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Evidence that research was completed, understood and integrated into project. <input type="checkbox"/> Uses and cites relevant course materials. <input type="checkbox"/> Uses and cites appropriate scholarly text-based sources. <input type="checkbox"/> Uses and cites appropriate popular and online evidence.
/5	Comprehension and content:	<p>How well does your project demonstrate comprehension?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Poor research will negatively impact this element. <input type="checkbox"/> Demonstrates comprehension of relevant course materials. <input type="checkbox"/> Demonstrates comprehension of research. <input type="checkbox"/> Precision and awareness of important distinctions: Clearly distinguishes between major and minor positions. Attentive to denominational differences. Awareness of historical development, changes, chronology. Uses Canadian data where appropriate. Does not rely on US only data to make claims about Canadian context or

		<p>universal context.</p> <ul style="list-style-type: none"> ❑ Demonstrates comprehension of major issues, questions and debates. ❑ Creative projects may use handout to clarify or more clearly demonstrate comprehension. ❑ Meets or exceeds expectations.
/5	Analysis, Argument, Insight:	<p>Does your project merely give the facts or does it go beyond summary of material to answer the “So what?” question?</p> <ul style="list-style-type: none"> ❑ Scholarly religious studies approach and methods: religion as human phenomenon, methodological atheism ❑ Places discussion in context; insight into implications, connections with other material ❑ Analytical and critical (vs. subjective opinion) ❑ Original argument. <p><i>B+ and higher projects must receive high marks in this section.</i></p>

What is a scholarly source:

Articles in scholarly publications receive what is called in the academic world "peer review." Prior to acceptance for publication, all manuscripts of proposed articles are reviewed by scholars in the field to judge scholarly merit, research value, and accuracy. Scholarly articles normally indicate the credentials of the author, explain the methodology used in the research, and list footnotes or references to document the source material used in writing the article. <http://help.library.ubc.ca/evaluating-and-citing-sources/scholarly-versus-popular-sources/>

Also see the excellent and detailed discussion of what a scholarly source is here: <http://faculty.marianopolis.edu/c.belanger/quebechistory/Howtorecognizeascholarlysource.html>

Scholarly vs. Non-Scholarly Sources

How can you tell if the book, magazine/journal article, or web site would be considered a scholarly source? Here are some clues to help you decide. If you can't decide from these hints, ask the librarian or your instructor for help. Source: <http://www.stchas.edu/library/scholar.shtml>

Scholarly Source	Non-Scholarly Source
Articles or books are written by a scholar or a professional in the field.	May be written by a professional writer who is not an expert in the field.
Always cite their sources of information in the form of footnotes or bibliography.	Rarely offers information (footnotes or bibliography) about the sources of information.
Text gives research results, includes specialized vocabulary and is aimed at a scholarly audience.	Text reports events or opinions and is aimed at a general audience (easy to read).
Journal cover and pages tend to be plain in design, with few or no pictures or graphics.	Tend to be highly pictorial. Magazines accept advertising.
Most are published by professional organizations, associations, scholarly groups or universities and	Are generally published for profit. May be intended as a vehicle of opinion: political, moral, or ethnic.

colleges.	
Authors are always named, and their institutional affiliation is given.	Authors may be anonymous.
Journal issues are likely to be successively numbered (for example, issue 1 includes pages 1-356, issue 2 has pages 357-585, etc.)	Magazine issues are likely to begin with page 1.
Articles may be long.	Articles may be short, some only 1-2 pages.
Journal issues tend to be published less often (monthly, quarterly, semi-annually).	Magazine issues tend to be published more frequently (monthly, weekly, daily).
Journals would usually be found in a library or in a professor's office.	Magazines can be found at any bookstore or convenience store.
Examples: Articles in Journal of American History, Journal of Educational Psychology or books published by a University Press written by a scholar with footnotes.	Examples: Articles in Newsweek, National Review or books published by Scribner written by a journalist or professional writer without footnotes.



University Regulations for All Humanities Courses

Copies of Written Work Submitted

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

Academic Integrity at Carleton

Plagiarism is presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the internet. More information can be found on <https://carleton.ca/registrar/academic-integrity/#AIatCU>.

Academic Accommodation Policy

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to the instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#)

Religious obligation: write to the instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#)

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at

613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Grading System at Carleton University

Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points and the percentage conversion is below. Grade points indicated are for courses with 1.0 credit value. Where the course credit is greater or less than one credit, the grade points are adjusted proportionately.

[Grading System Chart](#)

Course Sharing Websites and Copyright

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

Statement on Class Conduct

The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and

preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

Deferred Term Work

In some situations, students are unable to complete term work because of illness or other circumstances beyond their control, which forces them to delay submission of the work.

Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor and **in all cases this must occur no later than three (3.0) working days after the term work was due.**

The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. More information is available [in the calendar](#).

Deferred Exams

Students who do not write/attend a final examination because of illness or other circumstances beyond their control may apply to write a deferred examination.

1. be made in writing to the Registrar's Office **no later than three working days after the original final examination or the due date of the take-home examination;** and
2. be fully supported by appropriate documentation and in cases of illness by a medical certificate dated no later than one working day after the examination or by appropriate documents in other cases. Medical documents must specify the date of the onset of the illness, the (expected) date of recovery, and the extent to which the student was/is incapacitated during the time of the examination. The University's preferred medical form can be found at the Registrar's Office [forms and fees page](#).

The granting of a deferral also requires that the student has performed satisfactorily in the course according to the evaluation scheme established in the Course Outline, excluding the final examination for which deferral privileges are requested. Reasons for denial of a deferral may include, among other conditions, a failure to (i) achieve a minimum score in the course before the final examination; (ii) attend a minimum number of classes; (iii) successfully complete a specific task (e.g. term paper, critical report, group project, computer or other assignment); (iv) complete laboratory work; (v) successfully complete one or more midterms; or (vi) meet other reasonable conditions of successful performance.

More information can be found [in the calendar](#).

Any questions related to deferring a Final Exam or Final Assignment/Take Home Examination should be directed to: [Registrar's Office](#)

Withdrawal From Courses

Withdrawn. No academic credit, no impact on the CGPA.

NEW FALL 2017: WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term. Students may withdraw on or before the last day of classes.

Dates can be found here: <http://calendar.carleton.ca/academicyear/>

Department Contact Information

College of the Humanities 300 Paterson Hall (613)520-2809

CollegeOfHumanities@cunet.carleton.ca

Drop box for CLCV, HUMS LATN GREK Term Papers and assignments is outside 300 P.A.

Greek and Roman Studies 300 Paterson Hall (613)520-2809

GreekAndRomanStudies@cunet.carleton.ca

Drop Box is outside of 300 P.A.

Religion 2A39 Paterson Hall (613)520-2100

Religion@cunet.carleton.ca

Drop box for RELI Term Papers and assignments is outside of 2A39 P.A.

Registrar's Office 300 Tory (613)520-3500

<https://carleton.ca/registrar/>

Student Resources on Campus

[CUKnowHow Website](#)