

NOTE THIS COURSE OUTLINE IS NOT FINAL UNTIL THE FIRST DAY OF CLASS.

The most up-to-date version of the syllabus is on CULearn

<p>CARLETON UNIVERSITY COLLEGE OF THE HUMANITIES RELIGION PROGRAM</p>	<p>SCREENING RELIGION: RELIGION AND PUBLIC LIFE RELI 4850A/5850W: WINTER 2016 Class meets: Mondays 11:35-2:25 Classroom: Paterson 2a46</p>
<p>Dr Deidre Butler deidre.butler@carleton.ca</p>	<p>OFFICE HOURS: Tues and Thurs 1:00 – 2:00, informally following RELI 4850 (ends 2:30 Mondays), and by appointment</p> <p>Office: Paterson Hall 2a49 Phone: 613-520-2600 ext 8106 (email preferred)</p>
<p>This seminar in the academic study of religion explores film as a rich site for thinking about religion and religion and public life. As such our approach to film is separate from and fully distinct from the approaches of film studies. The seminar will view and critically reflect on a series of films, in class and outside of class, including: documentary and narrative film, Hollywood, independent, Canadian and world cinema, representing various religious traditions, engaging diverse religious themes and questions.</p> <p>A series of linked questions set out the theoretical territory of this seminar: (1) How does film participate in the construction of our understanding of the category of Religion? How are films implicated in key religious studies binaries such as secular / religious, insider / outsider, religious / spiritual, public / private? How are these binaries complicated through film? (2) How do films participate in religion and public life through representations of religion, religious themes, and individual religious traditions? How do they disrupt the distinction between public and private expressions of religion? (3) How do certain faith communities wield film to represent themselves and their worldview? How do members of religious communities engage film as an internal form of critique and activism? (4) How do films participated in contested public religious discourses around political and social conflict, atheism, sexuality, gender etc.</p> <p>Note that this course brings together 4th year and MA level students. MA specific requirements are in blue.</p>	
<p>Course Requirements: 4850</p> <ul style="list-style-type: none"> ○ 12% per week present and prepared (1 point/class) ○ 10% lead class discussion with handout. ○ 32% 8 x Weekly Response to film and readings (1-2 pages) due each week, focusing on that week's required film and readings, at the beginning of class. ○ 10% Thematic Response Paper (film fest on Gender and Sexuality or own topic and set of films) 5-6 pages, due Feb 12 at midnight on CU Learn ○ 6% Project proposal & Annotated Bibliography due March 14 beginning of class. ○ 30% Term Project: 12-15 pages. Due April 18 at midnight on CU Learn. 	<p>Course Requirements: 5850</p> <ul style="list-style-type: none"> ○ 12% per week present and prepared ○ 10% lead class discussion with handout ○ 32% 8 x Weekly Response to film and readings (2-3 pages) due each week, focusing on that week's required film and readings, at the beginning of class. ○ 10% Thematic Response Paper (film fest on Gender and Sexuality or own topic and set of films) 5-6 pages due Feb 12 at midnight on CU Learn ○ 6% Project proposal & Annotated Bibliography due March 14 beginning of class. ○ 30% Term Project: 18-20 pages Due April 18 at midnight on CU Learn.

Required Texts: Required readings prepare you for class lectures and discussions. Always read the required text prior to class meeting. Note that texts are not available at the bookstore but are available on reserve and at a variety of online bookstores. Many are available as ebooks at a reduced cost.

- ❑ Lydon, John. Ed. *The Routledge Companion to Religion and Film*. London & NY: Routledge. 2009. (on reserve)
- ❑ Lyden, John C. *Film as Religion: Myths, Morals and Rituals*. New York and London: NYU Press. 2003. (on reserve)
- ❑ Mitchell, Jolyon and S. Brent Plate, Eds.. *The religion and film reader*. New York ; London : Routledge, 2007. (on reserve)
- ❑ **readings online** and linked through CULearn

Required Films: Required films similarly prepare you for class lectures and discussions. Note that films take time and you should plan for viewing them. Your reading load for this course has been reduced to allow you this time.

Finding the films: Professor Butler owns all of the films that are required and that are not otherwise easily available online or at Carleton. If you cannot find it otherwise, arrange to borrow the film in the previous week to return it to me on Wednesday. If I have found a legal way to view the film online or on campus or through library loan it is indicated in most cases. If you find a legal source, please share it with the professor and the class.

Recommended readings and films extend our discussion of a particular topic or open a new topic we may not have time for during class meetings. They may be used for assignments but are not required (unless otherwise noted for graduate students. See below).

Graduate students should be making every effort to deepen and broaden their understanding of the topic they are studying. Graduate students who are successful do not read the minimum required. As such you should regularly read (i.e for more than half of the classes) at least one of the recommended readings each week and incorporate it into assignments and class discussion. Use good judgment on this: read more recommended sources when it is a topic that you will present or write on, read less in weeks where you have a particularly heavy reading load or viewing load, or it is the film fest. If a recommended reading is a “must” for graduate students it will be highlighted in blue. Graduate students should similarly endeavour to view recommended films and clips to increase their knowledge of the area of study.

A Note on Readings: Readings must be read critically. They may be included in this course as exemplars of the best in Religious Studies scholarship on a topic, sometimes they stand for the historical development of a disciplinary debate that has since moved forward, and at times they illustrate a particular way of thinking relevant to our investigation of Religion and Public Life (i.e. most often they are popular or theological). It is your task as a junior scholar to frame these readings in their appropriate disciplinary context and engage them critically on that basis. If you’re in doubt how to think about a reading, ask.

Although this is a seminar, if there are course slides they will normally be posted on CU Learn by midnight the night before the class in pdf format.

For online journals with articles and reviews see *Journal of Religion and Film* and *Journal of Religion and Popular Culture*

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).

DATE	FILMS AND READINGS
Class 1 Jan 11	<p>INTRODUCTION TO THE CLASS Syllabus</p> <p>View in Class: Inherit the Wind (Kramer, 1960, 128 minutes) Watmedia (113949)</p> <p>Read over the semester as you are able: Very quick easy read will give you basic film terminology and concepts May, John R. "Contemporary Theories Regarding the Interpretation of Religious Film", in <i>The religion and film reader</i> . Jolyon Mitchell and S. Brent Plate, Eds.. New York ; London : Routledge, 2007. 326-336 (on reserve)</p> <p>Ch 1, 4, 6 and 10: Sikov, Ed. <i>Film Studies : An Introduction</i>. New York, NY, USA: Columbia University Press, 2010. Accessed December 19, 2015. ProQuest ebrary. (ebook online, on reserve list) http://catalogue.library.carleton.ca/record=b3807868 (online at Carleton Library)</p> <p>Recommended: Gregory J. Watkins, ed., <i>Teaching Religion and Film</i>, New York: Oxford. 2008. Pp. 17-54 (CULearn)</p> <p>Iannone, Carol. "The Truth About Inherit the Wind." <i>First Things</i> 70, (February 1997): 28-33. <i>ATLA Religion Database with ATLASerials</i>, EBSCOhost (accessed December 19, 2015).</p> <p>Carbonell, Curtis D. "Intelligent design creationism and the mechanisms of postmodernity." <i>Journal of Religion and Popular Culture</i> 23.3 (2011): 276. <i>Academic OneFile</i>. Web. 19 Dec. 2015.</p>
Class 2 Jan 18	<p>DIVINE FILMS: SACRED STORIES AT HOME</p> <p>View in class: Devi (Ray, 1960, 93 minutes) Hinduism) Watmedia (107846)</p> <p>Clip: Spirited Away (Haya, 2001, 125 minutes) (Shinto) Watmedia (272047) Clip: San Tukaram (Damle, 1936, 139 minutes) (Hindu, saint) https://www.youtube.com/watch?v=lgKdB1_SK4k</p> <p>Read and View:</p> <p>Read:</p> <p>Lyden, John C. "Existing Approaches to Religion and Film" in <i>Film as Religion: Myths, Morals and Rituals</i>. New York and London: NYU Press. 2003. 11-35 (on reserve)</p> <p>Kapur, Geeta. "Revelation and Doubt in Sant Tukaram and Devi" in <i>The religion and film reader</i> . Jolyon Mitchell and S. Brent Plate, Eds.. New York ; London : Routledge, 2007. 143-148 (on reserve)</p> <p>Anker, Roy. "Narrative" in <i>The Routledge Companion to Religion and Film</i>. John Lyden, Ed. London & NY: Routledge. 2009. 331-338 (On reserve)</p> <p>View: The Message (Akkad, 1976, Islam, 177 minutes) Watmedia (262248)</p>

	<p>Recommended: Bakker, Freek L. 2006. The image of muhammad in the message, the first and only feature film about the prophet of islam. <i>Islam and Christian-Muslim Relations</i> 17 (1): 77-92. (scholars portal)</p> <p>Denison, Rayna. "The Global Markets for Anime, Miyazaki Hayao's <i>Spirited Away</i>", in <i>Japanese cinema: Texts and contexts</i>. Stringer, Julian, and Alastair Phillips, Eds.. New York;London;: Routledge. 2007. (CULearn)</p> <p>Thomas, Jolyon Baraka. "Religion in Japanese Film: Focus on Anime" in <i>The Routledge Companion to Religion and Film</i>. John Lyden, Ed. London & NY: Routledge. 2009.194-211 (on reserve)</p> <p>Cho, Francisca. "Buddhism" in <i>The Routledge Companion to Religion and Film</i>. John Lyden, Ed. London & NY: Routledge. 2009.162-177 (on reserve)</p>
<p>Class 3 Jan 25</p> <p>MICAH STEWART</p>	<p>MOSES! "OLD TESTAMENT" BIBLE FILMS</p> <p>View in class: Samson and Delilah (De Mille 1949. 134 minutes) Clip: Exodus: Gods and Kings (Scott, 2015; 165 minutes) Clip: Ten commandments (De Mille, 1956, 220 minutes) Watmedia (250214) Clip: Prince of Egypt (Chapman, 1998, 99 minutes) Watmedia (267033)</p> <p>Read and View: Read: Lyden, John C. "The Definition of Religion", in <i>Film as Religion: Myths, Morals and Rituals</i>. New York and London: NYU Press. 2003. 36-55 (on reserve)</p> <p>Reinhartz, Adele. "'As it has been written': The Old Testament Epics" in <i>Bible and Cinema: An Introduction</i>. London and New York: Routledge. 2013. 19-56 (CU Learn)</p> <p>View: Exodus: Gods and Kings (Scott, 2015; 165 minutes)</p> <p>Recommended: Wright, Melanie. Moses at the movies: Ninety years of the bible and film. <i>Modern Believing</i> 37 (4): 1996. 46-54. (Atla database)</p> <p>We will be discussing Ten Commandments and Prince of Egypt. I assume that you have seen both. If you have not, try to view at least one. Ten Commandments (De Mille, 1956, 220 minutes) Prince of Egypt (Chapman, 1998, 99 minutes)</p>

<p>Class 4 Feb 1</p> <p>Religion, Gender and Sexuality Film fest Feb 1-4</p>	<p>JESUS FILMS</p> <p>View in class: Jesus of Montreal (Defaux, 1989, 120 minutes) (on reserve) http://catalogue.library.carleton.ca/record=b2632877</p> <p>Clip: Life of Bryan (Jones, 1979, 94 minutes) (on reserve) Clip: The Last Temptation of Christ (Scorsese, 1988, 164 minutes) Watmedia (263136)</p> <p>Read and View: Read:</p> <p>Lyden, John. C. "Myths about Myth" in <i>Film as Religion: Myths, Morals and Rituals</i>. New York and London: NYU Press. 2003. 56-78 (on reserve)</p> <p>Reinhartz, Adele. History and pseudo-history in the jesus film genre. <i>Biblical Interpretation</i> 14 (1-2) 2006.1-17. (ATLA database)</p> <p>Fredrikson, Paula. "Responsibility for Gibson's Passion of the Christ" http://www.gwu.edu/~ccps/rcq/fredriksen.pdf</p> <p>Levine, Amy Jill. "Mel Gibson, The Scribes, and the Pharisees" http://www.trincoll.edu/depts/csrpl/rinvol6no3/Mel%20Gibson,%20Scribes,%20Pharisees.htm</p> <p>View: Passion of the Christ (Gibson, 2004) On reserve: http://catalogue.library.carleton.ca/record=b3711809</p> <p>Recommended: Eschrich, Joey. "Behold the man!": Constructing the masculinity of jesus of nazareth in mainstream american film, 1961–2004. <i>Men and Masculinities</i> 14 (5) 2011. 520-41. (Sage Premiere database)</p> <p>Walsh, Richard. "The Passion as Horror Film: St. Mel of the Cross." <i>Journal of Religion and Popular Culture</i> 20, (Fall, 2008): 1-16, http://search.proquest.com.proxy.library.carleton.ca/docview/232425649?accountid=9894 (accessed December 19, 2015).</p> <p>Goodacre, Mark. "The Synoptic Jesus and the Celluloid Christ: Solving the Synoptic Problem Through Film," <i>Journal for the Study of the New Testament</i> 80 (2000) 31-43. (ATLA Database)</p> <p>Griffiths, Alison. 2007. The revered gaze: The medieval imaginary of mel gibson's "the passion of the christ". <i>Cinema Journal</i> 46 (2): 3-39. (Find through Summon)</p> <p>King, Neil. "Truth at Last: Evangelical Communities Embrace <i>The Passion of the Christ</i>--Neal King" in <i>Re-Viewing the Passion: Mel Gibson's Film and its Critics</i>. Ed. Plate, S. Brent . Palgrave, 2004. (CU Learn)</p> <p>The Greatest Story Ever Told (Stevens, 1965, 280 minutes)</p>
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<p>Class 5 Feb 8</p> <p>ERIN DRAWSON</p> <p>Thematic Response Paper due Friday, Feb 12 at midnight on CU Learn</p>	<p>SCREENING WITH PURPOSE: EVANGELICAL FILMS</p> <p>View in Class: God's Not Dead. (Cronk, 2014, 112 minutes)</p> <p>Read and View: Read: Walliss, John. "From The Rapture to Left Behind: The Movie and beyond: evangelical Christian end times films from 1941 to the present." <i>Journal of Religion and Film</i> 13.2 (2009). <i>Academic OneFile</i>. Web. 20 Dec. 2015.</p> <p>Rendleman, Todd. "I know y'all think I'm pretty square, but tuh, I believe what I believe": Images of evangelicals in american film. <i>Journal of Media and Religion</i> 7 (4) 2008. 271-91. (Summon)</p> <p>Lynch, Gordon. "Cultural Theory and Cultural Studies", in <i>The Routledge Companion to Religion and Film</i>. John Lyden, Ed. London & NY: Routledge. 2009. 275-288 (on reserve)</p> <p>View: Left Behind (Armstrong, 2015, 111 minutes) https://www.youtube.com/watch?v=GrXe8YDbzYs</p> <p>Recommended: Christianity Today: Review Jesus Camp http://www.christianitytoday.com/ct/2006/septemberweb-only/060921.html</p> <p>Jesus Camp (Ewing, 2006, 97 minutes) (on reserve) http://catalogue.library.carleton.ca/record=b2944528</p>
<p>BREAK Feb 15</p>	<p>Use break to watch 2 films (Lawrence of Arabia and Kingdom of Heaven) for next class (6+ hours)</p>
<p>Class 6 Feb 22 HAJAR TOHME</p>	<p>ORIENTALISM AND ISLAMOPHOBIA:</p> <p>View in class: Reel Bad Arabs (Jhally, 2006, 50 minutes) Watmedia(265901)</p> <p>Clip: Khuda Khe Liye (Mansoor, 2007, 167 minutes) Clip: Aladdin (Clements, 1992, 90 minutes) Clip: Zero Dark 30 (2012, Bigelow, 157 minutes) Watmedia (277372) Clip: Lawrence of Arabia (Lean, 1962, 228 minutes) (on reserve) Clip: Kingdom of Heaven (Scott, 2005, 194 minutes) watmedia (271793)</p> <p>Read and View: Read: Lincoln, Bruce. "On the Relation of Religion and Culture," in <i>Holy Terrors: Thinking About Religion after September 11</i>, Chicago & London: University of Chicago Press. 51-61 http://catalogue.library.carleton.ca/record=b2031910 (CU Learn)</p> <p>Edward W. Said, "Islam Through Western Eyes," <i>The Nation</i> (April 26, 1980) (http://www.thenation.com/article/islam-through-western-eyes)</p> <p>Schlimm, Matthew Richard. 2010. The necessity of permanent criticism: A postcolonial critique of ridley scott's kingdom of heaven. <i>Journal of Media and Religion</i> 9 (3): 129-49. (Summon)</p>

	<p>View: Film: Lawrence of Arabia (1962, Lean, 228 minutes) (on reserve) Film: Kingdom of Heaven (2005, Scott, 194 minutes) watmedia (271793)</p> <p>Recommended: Ramji, "From Navy Seals to The Siege," <i>The Journal of Religion and Film</i>, Vol. 9 No 2, Oct 2005 http://unomaha.edu/jrf/Vol9No2/RamjiIslam.htm</p> <p>Singh, Harleen. 2006. "TUR(BANNED) MASCULINITIES: Terrorists, Sikhs, and Trauma in Indian Cinema." <i>Sikh Formations</i> 2 (2): 115-124. doi:10.1080/17448720601061325. http://resolver.scholarsportal.info/resolve/17448727/v02i0002/115_tmtsatiic.</p> <p>Khuda Khe Liye (Mansoor, 2007, 167 minutes) Aladdin (Clements, 1992, 90 minutes) Zero Dark 30 (2012, Bigelow, 157 minutes) Watmedia (277372) <i>Paradise Now</i> (Hany Abu-Assad, 2005, 90 minutes) watmedia (266299)</p>
<p>Class 7 Feb 29</p>	<p>SCREENING HINDUISM / BOLLYWOOD</p> <p>View in Class: Jai Santoshi Ma (Sharma, 1975, 145 minutes) Clip: Bollywood / Hollywood watmedia (262199) Clip: Water Watmedia (266026)</p> <p>Read and View: Read: Lutgendorf, Philip. "Jai Santoshi Maa Revisited: On Seeing a Hindu "Mythological", in <i>Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture making</i>. S. Brent Plate, Ed.. New York: Palgrave. 2003. pp 19-42 (on reserve)</p> <p>Dwyer, Rachel. "Hinduism", in <i>The Routledge Companion to Religion and Film</i>. John Lyden, Ed. London & NY: Routledge. 2009. Pp. 141-161 (on reserve)</p> <p>Lyden, John C. "Rituals and Morals" in <i>Film as Religion: Myths, Morals and Rituals</i>. New York and London: NYU Press. 2003. Pp. 79-107 (on reserve)</p> <p>View: <i>OMG: Oh My God!</i> (Umesh Shukla, 2012, 125 minutes) (hard to find, plan to borrow Butler copy and organize viewing session)</p> <p>Recommended: Nayar, Sheila J. 2010. "Reconfiguring the "Genuinely" Religious Film: The Oral Contours of the Overabundant Epic." <i>Journal of the American Academy of Religion</i> 78 (1): 100-128. doi:10.1093/jaarel/lfp086. http://resolver.scholarsportal.info/resolve/00027189/v78i0001/100_rtrftocotocoe.</p> <p>Banerji, Rita. 2013. Bollywood baffled over sex, rape and prostitution. <i>Gender Forum</i>(46): N_A. http://www.genderforum.org/issues/gender-and-contemporary-film/bollywood-baffled-over-sex-rape-and-prostitution/</p> <p><i>Monsoon Wedding</i> (Mira Nair, 2001) <i>Gandhi</i> (Richard Attenborough, 1982) <i>Bollywood/Hollywood</i> (Deepa Mehta, 2002) <i>Earth</i> (Deepa Mehta, 1998) <i>Water</i> (Deepa Mehta, 2005) <i>Partition</i> (Vic Sarin, 2007) <i>A Wednesday</i> (Neeraj Pandey, 2008)</p>

<p>Class 8 March 7</p>	<p>BUDDHISM & ORIENTALISM: FROM COLONIALISM TO GLOBALIZATION View in class: Black Narcissus (Powell, 1947, 100 minutes) Clip: The Cup (Norbu, 1999, 90 minutes) watmedia (273745) Clip: Kundun: (Scorsese, 1997, 134 minutes) watmedia (252797)</p> <p>Read and View: Read: Renger, Almut-Barbara. "Buddhism and Film—Inter-Relation and Interpenetration: Reflections on an Emerging Research Field." <i>Contemporary Buddhism</i> 15 (1): 2014. 1-27. http://resolver.scholarsportal.info/resolve/14639947/v15i0001/1_bafairoaerf.</p> <p>Mitchell, Scott A. The tranquil meditator: Representing buddhism and buddhists in US popular media. <i>Religion Compass</i> 8 (3) 2014. 81-89. (on reserve)</p> <p>1947 New York Times Review, Black Narcissus. http://www.nytimes.com/movie/review?res=EE05E7DF173CE261BC4C52DFBE66838C659EDE</p> <p>View: Himalaya (Valli, 1999, 108 minutes) watmedia (272400)</p> <p>Recommended: Cho, Francisca. "The Art of Presence: Buddhism and Korean Film" in <i>Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture making</i>. S. Brent Plate, Ed.. New York: Palgrave. 2003. pp 19-42 (on reserve)</p> <p>Whalen-Bridge, John.. "What is a 'Buddhist Film?'" <i>Contemporary Buddhism</i> 15 (1): 44-80. 2014 http://resolver.scholarsportal.info/resolve/14639947/v15i0001/44_wiaf.</p> <p>Mullen, Eve. "Orientalist Commercializations: Tibetan Buddhism in American Popular Film", <i>Journal of Religion and Film</i>. Vol. 2, No. 2 October 1998. https://www.unomaha.edu/jrf/OrientalMullen.htm</p> <p>Bom Yeoreum Gaeul Gyeoul Geurigo Bom (or, <i>Spring, Summer, Fall, Winter...and Spring</i>) (Ki-Duk, 2003) The Golden Child (Ritchie, 1986, 94 minutes) the Little Buddha (Bertolucci, 1993 141 minutes) Seven Years in Tibet (Annaut, 1997, 136 minutes)</p>
<p>Class 9 March 14</p> <p>Guest lecture Charlotte Hoelke</p>	<p>INDIGENOUS MASCULINITIES / INDIGENOUS SCIENCE FICTION - FUTURISMS View in class: Indigenous masculinities films TBA</p> <p>Chris Derkson POW_WOW_WOW_ Zoe Hopkins' Star Wars in Mohawk</p> <p>Read: Baldy, Cutcha Risling, "Why I Teach The Walking Dead in my Native Studies Classes," in <i>The Nerds of Color</i>, April 24th, 2014, http://thenerdsofcolor.org/2014/04/24/why-i-teach-the-walking-dead-in-my-native-studies-classes/</p> <p>Dillon, Grace, "Introduction: Imagining Indigenous Futurisms," in <i>Walking the Clouds: An Anthology of Science Fiction</i>, ed. Grace Dillon, University of Arizona Press, 2012, 1-12</p>

	<p>View: Film: Review Skawennati's website: http://www.timetravellertm.com and watch 2 episodes of TimeTravellerTM: http://www.timetravellertm.com/episodes/</p> <p>Recommended Arvin, Maile, Eve Tuck, and Angie Morrill, "Decolonizing Feminism: Challenging Connections between Settler Colonialism and Heteropatriarchy," in <i>Feminist Formations</i>, 25:1, (Spring 2013), 8-34. (Summon)</p> <p>Hokowhitu, Brendan, "Producing Elite Indigenous Masculinities," in <i>Karangatia: Calling Out Gender and Sexuality in Settler Societies, Settler Colonial Studies</i>, 2,2, 2012. ed. Michelle Erai and Scott Lauria Morgensen, 23-48. http://www.tandfonline.com/doi/pdf/10.1080/2201473X.2012.10648840</p> <p>Innes, Robert Alexander and Kim Anderson, <i>Indigenous Men and Masculinities: Legacies, Identities, Regeneration</i>, Winnipeg: University of Manitoba Press, 2015.</p> <p>Lempert, William, "Decolonizing Encounters of the Third Kind: Alternative Futuring in Native Science Fiction Film," in <i>Visual Anthropology Review</i>, 30:2, 2014, 164-176. (Summon)</p> <p>Lewis, Jason Edward, "A Better Dance and Better Prayers: Systems, Structures, and the Future Imaginary in Aboriginal New Media," in <i>Coded Territories: Tracing Indigenous Pathways in New Media Art</i>, ed. Steven Loft and Kerry Swanson, Calgary: University of Calgary Press, 2014.</p> <p>Lugones, Maria. "Heterosexualism and the Colonial/Modern Gender System." in <i>Hypatia</i>, 22:1, 2007. 186-209. (Summon)</p> <p>McKegney, Sam, <i>Masculindians: Conversations About Indigenous Manhood</i>, Winnipeg: University of Manitoba Press, 2014.</p>
<p>Class 10 March 21</p> <p>Alan Harvey</p>	<p>THEOLOGY: GRACE AND REDEMPTION</p> <p>View in Class: <i>Babette's Feast</i> (Gabriel Axel, 1987, 102) watmedia (111557)</p> <p>Clips: Pulp Fiction (Tarantino, 2000, 164 minutes) (on reserve) Clips: Shawshank Redemption (Deakins, 1994, 142 minutes) (on reserve)</p> <p>Read and View: Read:</p> <p>Johnston, Robert K. "Theological Approaches," in <i>The Routledge Companion to Religion and Film</i>. John Lyden, Ed. London & NY: Routledge. 2009. 311-328 (on reserve)</p> <p>Deacy, Christopher. "Redemption", in <i>The Routledge Companion to Religion and Film</i>. John Lyden, Ed. London & NY: Routledge. 2009. 350-367. (on reserve)</p> <p>View: View one of the following Pulp Fiction (Tarantino, 2000, 164 minutes) (on reserve) Shawshank Redemption (Deakins, 1994, 142 minutes) (on reserve)</p>

	<p>Recommended: Deacy, Christopher. "Redemption Revisited: Doing Theology at Shawshank." <i>Journal of Contemporary Religion</i> 21 (2): 149-162. 2006. http://resolver.scholarsportal.info/resolve/13537903/v21i0002/149_rrdtas.</p> <p>Edwards, Diane Tolomeo. 1993. Babette's feast, sacramental grace, and the saga of redemption. <i>Christianity & Literature</i> 42 (3): 421-32. (Summon)</p> <p>Ushpizin (Dar, 2004, 95 minutes)</p>
<p>Class 11 March 28</p> <p>AVRA KATES</p>	<p>HOLOCAUST FILMS: VOICE, NARRATIVE AND REPRESENTATION</p> <p>View in Class: The Quarrel. (Brandeis, 1991, 90 minutes) (on reserve)</p> <p>Clip: Shoah (Lanzman, 1985, 613 minutes) (on reserve) Clip: Schindler's List (Spielberg, 1983, 195 minutes) Clip: Boy in the Striped Pyjamas (Herman, 2008, 90 minutes)</p> <p>Read and View: Read: Langford, Barry. "You Cannot Look at This': Thresholds of Unrepresentability in Holocaust Film." <i>The Journal of Holocaust Education</i> 8 (1999): 23-40. (Summon)</p> <p>Metz, Walter C. 2008. "show me the shoah!": Generic experience and spectatorship in popular representations of the holocaust. <i>Shofar</i> 27 (1): 16-35. (Summon)</p> <p>Fuchs, Esther. 1999. Images of women in holocaust films. <i>Shofar</i> 17 (2): 49-56. (Summon)</p> <p>View: Night and Fog. (Bouquet, 1955, 32 Minutes) (on reserve) It is expected that you have seen at least one Holocaust film before this class and this is likely to be Schindler's List. If you have never seen Schindler's list, it is highly recommended.</p> <p>Recommended: Gourevitch, Philip. "A Dissent on 'Schindler's List.'" <i>Commentary</i> 97 (1994): 49-52. Summon)</p> <p>Wright, Melanie. "Don't Touch my Holocaust': Responding to Life is Beautiful." <i>The Journal of Holocaust Education</i> 9. (2000): 19-32. (Summon)</p> <p>Bartrop, Paul R. "Portrayals of Christians in Holocaust movies: priests in Dachau and Volker Schlöndorff's the Ninth Day." <i>Shofar</i> 28.4 (2010): 28+. <i>Academic OneFile</i>. Web. 20 Dec. 2015. (Summon)</p> <p>Bayer, Gerd. 2010. After postmemory: Holocaust cinema and the third generation. <i>Shofar</i> 28 (4): 116-32. (Summon)</p> <p>Shoah (Lanzman, 1985, 613 minutes) (on reserve) Schindler's List (Spielberg, 1983, 195 minutes) Boy in the Striped Pyjamas (Herman, 2008, 90 minutes)</p>

Class 12

GENDER AND ISRAELI HAREDI FILMS / FILMS ABOUT HAREDI JEWS

April 4 last class

View in class:

TBA

Clip: Eyes Wide Open (2010, Doster, 93 minutes)

Clip: Kadosh (Gitai, 1999,) (on reserve)

Clip: God's Neighbors (2012, Yaesh, 102 minutes)

Read and View:

Read: Brief Chabad explanation of problem of watching films

http://www.chabad.org/library/article_cdo/aid/938667/jewish/Do-observant-Jews-watch-movies.htm

http://www.chabad.org/theJewishWoman/article_cdo/aid/804426/jewish/Robin-Garbose.htm

http://www.nytimes.com/2012/10/21/movies/filmmakers-who-are-ultra-orthodox-and-ultra-committed.html?_r=0

Yaron Peleg. "Marking a New Holy Community: God's Neighbors and the Ascendancy of a New Religious Hegemony in Israel." *Jewish Film & New Media: An International Journal* 1, no. 1 (2013): 64-86. <https://muse.jhu.edu/> (accessed December 20, 2015).

Knauss, Stefanie. "Exploring Orthodox Jewish masculinities with Eyes Wide Open." *Journal of Religion and Film* 17.2 (2013). *Academic OneFile*. Web. 20 Dec. 2015.

View:

Fill The Void (2102, Burshtein, 105 minutes)

Plan to borrow Butler's copy.

Recommended:

Padva, Gilad. 2011. "GAY MARTYRS, JEWISH SAINTS AND INFATUATED YESHIVA BOYS IN THE NEW ISRAELI RELIGIOUS QUEER CINEMA." *Journal of Modern Jewish Studies* 10 (3): 421-438. doi:10.1080/14725886.2011.608558.

http://resolver.scholarsportal.info/resolver/14725886/v10i0003/421_gmjsaitnirqc.

Peleg, Yaron. "Secularity and its Discontents: Religiosity in Contemporary Israeli Culture." *Jewish Film & New Media* 3, no. 1 (Spring, 2015): 3-24, <http://search.proquest.com.proxy.library.carleton.ca/docview/1658779033?accountid=9894> (accessed December 20, 2015).

Aliza Atik. "Calibrating the Female Body: Shame, Disgust, and the Recuperative Gaze in Amos Gitai's *Kadosh*." *Shofar: An Interdisciplinary Journal of Jewish Studies* 32, no. 2 (2014): 25-48. <https://muse.jhu.edu/> (accessed December 20, 2015).

Chyutin, Dan. "'Lifting the Veil': Judaic-Themed Israeli Cinema and Spiritual Aesthetics." *Jewish Film & New Media* 3, no. 1 (Spring, 2015): 25-47, <http://search.proquest.com.proxy.library.carleton.ca/docview/1658779105?accountid=9894> (accessed December 20, 2015).

DuBowski, Sandi Simcha and Lucy Walker. TREMBLING PLAYGROUND: Two Young Directors Discuss Film, Faith, and the Challenges of Documenting Religion. *Cross Currents*, Spring, 2004.

	<p>84, http://search.proquest.com.proxy.library.carleton.ca/docview/214933881?accountid=9894 (accessed December 20, 2015).</p> <p>Gift of Fire (Elias, 2014 150 minutes) Time of Favor (2000, Cedar, 102 minutes) Kadosh (Gitai, 1999,) God’s Neighbors (2012, Yaesh, 102 minutes) The Wanderer (Sivan, 2010, 86 minutes) And Thou Shalt Love (Elbaum, 2007, 28 minutes) (Orthodox, gay, military in Israel) A Price Above Rubies (1998, Yakin, 117 minutes) Stranger Among Us (1992, Lumet, 152 minutes) The Jazz Singer (Crossland, 1927) Fiddler on the Roof (Jewison, 1971) The Chosen (Kagen, 1981) Leaving the Fold (2008, Scott, 52 minutes) Felix et Maiera (2014, Giroux, 115 minutes) Shekinah (Neidik, 2013, 69 minutes) Vimeo on demand 4.99\$ US Trembling Before God (dubowski, 2011, 94 minutes)</p>
Extra topic	<p>SECULARISM & MODERNITY VS. RELIGION</p> <p>Religulous The Chosen Inherit the Wind</p>
Extra topic	<p>EARLY RELIGIOUS FILMS & RESPONSES TO FILM’S RELIGIOUS DIMENSIONS</p> <p>View in class: Dybbuk (Warzinsky, 1937, 120 minutes), Yiddish film, made in USA, recreates old world) http://catalogue.library.carleton.ca/record=b3458789 (online through Carleton, on reserve list, but lacks subtitles, Butler owns copy with subtitles)</p> <p>Read and View:</p> <p>Read Primary Sources: Part 1 and 2: pages 1-65 (do not skip introduction, adds context for primary sources) <i>The religion and film reader</i> . Jolyon Mitchell and S. Brent Plate, Eds.. New York ; London : Routledge, 2007. (on reserve)</p> <p>View Clip: Raja Harishchandra (1913) India’s first silent film (Making of and actual film – as much as interested in minimum 15 minutes) https://www.youtube.com/watch?v=Y6FuYf7r46Y</p> <p>View Clip: (as much as interested in minimum 15 minutes) View: From the Manger to the Cross (70 minutes) (1912, set on location in Egypt) https://www.youtube.com/watch?v=w-y-81BMLA4</p> <p>Recommended:</p> <p>Quicke, Andrew. “The Era of Censorship” in <i>The Routledge Companion to Religion and Film</i>. John Lyden, Ed. London & NY: Routledge. 2009. 32-49 (on reserve)</p> <p>Rosenberg, Joel. The soul of catastrophe: On the 1937 film of S. asky's The dybbuk. <i>Jewish Social Studies</i> 17 (2): 2011. 1-27.</p> <p>NYT Review of Dybbuk (1937) http://www.nytimes.com/movie/review?res=9E02EED91E3EE03ABC4051DFB7668383629EDE</p>

	<p>Diary of a Country Priest (1951) Journal D'Un Cure De Campagne / Diary Of A Country Priest (106409) (interlibrary video loan through Watmedia, youtube version lacks soundtrack)</p> <p>Resources for Jewish Film: http://www.jewishfilm.org/</p>
Recommended Films	<p>Jihad for Love American East <i>The Dark Knight</i> (Christopher Nolan, 2008) <i>Shane</i> (George Stevens, 1953) <i>Aliens</i> (James Cameron, 1986) <i>Unforgiven</i> (Clint Eastwood, 1992) * <i>Ghost Dog: The Way of the Samurai</i> (J. Jarmusch, 1999) <i>V for Vendetta</i> (James McTeigue, 2005) * <i>The Book of Eli</i> (A. & A. Hughes, 2010) Anime Shinto Japanese cinema source Apocalyptic Horror <i>Children of Men</i> (Alfonso Cuarón, 2006) <i>Apocalypse Now</i> (Francis Ford Coppola, 1979) <i>The Terminator</i> (James Cameron, 1984) <i>The Rapture</i> (Michael Tolkin, 1991) <i>Twelve Monkeys</i> (Terry Gilliam, 1995) <i>Armageddon</i> (Michael Bay, 1998) <i>End of Days</i> (Peter Hyams, 1999) <i>Left Behind</i> (Victor Sarin, 2000) <i>Knowing</i> (Alex Proyas, 2008) <i>2012</i> (Roland Emmerich, 2009) <i>El Laberinto del fauno (Pan's Labyrinth)</i>, Gulliermo del Toro, 2006) <i>Rocky</i> (John G. Avildsen, 1976) <i>The Fisher King</i> (Terry Gilliam, 1991) * <i>The Third Miracle</i> (Agnieszka Holland, 1999) <i>Harry Potter and the Philosopher's Stone</i> (Chris Columbus, 2001) <i>Signs</i> (M. Night Shyamalan, 2002) <i>Ha-Ushpizin</i> (Giddi Dar, 2004) * <i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i> (Andrew Adamson, 2005) *) <i>Avatar</i> (James Cameron, 2010) <i>The Wizard of Oz</i> (V. Fleming & R. Thorpe, 1939) <i>Star Wars V - The Empire Strikes Back</i> (I. Kershner, 1980) <i>Star Wars VI - Return of the Jedi</i> (R. Marquand, 1983) <i>Superman Returns</i> (Bryan Singer, 2006) <i>Spider-Man</i> (Sam Raimi, 2002) <i>The Lord of the Rings Trilogy</i> (Peter Jackson, 2001-2003) <i>Superman</i> (1978), Dir. Richard Donner</p>

Course Goals: 4850 At the end of this course the student will:

1. Be introduced to the theories and methods of Religion and Public life within the framework of Religion and Film.
2. be introduced to disciplinary approaches to Religion and film and be able to rehearse, discuss and reflect upon those approaches.
3. be able to critically reflect on film as a cultural product that participates in constructions of the category of religion and take part in key debates within public discourses about religion and religious traditions.
4. be able to critically discuss filmic examples that participate in popular representations of religion and several religious traditions.
5. be able to critically analyze films as a primary source for the academic study of religion in conversation with relevant secondary sources.
6. be able to present their work and defend their ideas before their peers;
7. be able to represent the core Religious Studies principles of outsider discourse and methodological atheism vis a vis Religion and film.

Course Goals: 5850 At the end of this course the student will:

1. be able to delineate and explain, based on a range of filmic examples, the intersections of religion, film, and the social and political.
2. be able to critically engage a wide range of (religious studies) disciplinary approaches to and debates regarding the academic study of religion and film.
3. be able to develop sophisticated critical analyses of films as primary sources and evaluate and interpret secondary sources.
4. be able to develop and apply effective theoretical and methodological frameworks to original research questions relating to religion and film.
5. be able to develop compelling thesis statements independently and generate persuasive complex arguments.
6. be able to present their work and defend their ideas before their peers.
7. be able to represent the core Religious Studies principles of outsider discourse and methodological atheism vis a vis Religion and film.

THINGS YOU NEED TO KNOW: 4000 LEVEL SEMINAR / 5000 LEVEL SEMINAR

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.

Submitting work protocol: Assignments must be handed in according to the deadline specified.

Late policy: The late policy of this class is designed to be fair to students who handed their work in on time and strongly encourage preparation for class. Late weekly responses will be accepted with a 50% penalty. All other late assignments will be penalized at a rate of one grade per class meeting (i.e. a B will be a B- if it handed in by the beginning of the next class meeting) unless they are accompanied by a signed medical excuse. Assignments will not be accepted after the graded assignment is returned to the class.

Absent from class and require accommodation to submit work: You must explain why you need accommodation (email is fine or speak to me during office hours) as soon as possible and provide the documentation required by university regulations. If you may replace the assignment, what you should do next depends on the assignment missed:

Leading class discussion: If you have missed your presentation it is not possible to reschedule the class. Therefore, you must replace that presentation with a 4-5 page essay on the material you would have presented. Due the next day you come to class.

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.

Rewrites: You may rewrite the first 3 Responses and receive the highest grade. Hand them back within 2 weeks of receiving the original back from your professor. The purpose of this option is to improve your writing and critical thinking and writing skills and it based on the premise that you will hand in your very best work the first time.

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.

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 and class web site.

Failure to cite sources is a form of plagiarism. Please see the University regulations below. 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.**

Style: The Religion program uses the Chicago Manual of Style, humanities style (footnotes).

List of Works Cited: Always include a list of works cited at the end of the assignment. Works Cited include only those sources you have cited. Use the Chicago Manual of Style.

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.
- 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 for any reason.

REGULATIONS COMMON TO 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.

PLAGIARISM

The University Senate defines plagiarism as “*presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- 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;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in “*substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.*”

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course

GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B- = 70-72 (7)	D+ = 57-59 (3)
A- = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F	Failure. Assigned 0.0 grade points
ABS	Absent from final examination, equivalent to F
DEF	Official deferral (see “Petitions to Defer”)
FND	Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last date to withdraw from **FALL TERM** courses is **DEC. 7, 2015**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 8, 2016**.

REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me 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. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: carleton.ca/equity/accommodation/

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by **Nov. 6, 2015** for the Fall term and **March 6, 2016** for the Winter term. For more details visit the Equity Services website: carleton.ca/equity/accommodation/

PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment. If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.

If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of a final assignment or take home, in courses without a final examination, must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **5 working days** of the original final exam.

ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic Success Centre 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-2600 Ext. 1125	4 th Floor Library
Learning Support Service 520-2600 Ext 1125	4 th Floor Library