

CARLETON UNIVERSITY

College of the Humanities: Religion Program

RELI 4850 / 5850: Screening Religion: Religion, Film and Public Life

Fall 2020

**Professor: Dr. Deidre Butler**

**Email: [deidre.butler@carleton.ca](mailto:deidre.butler@carleton.ca)**

Online Office Hours: Online office hours will normally follow our online meeting on Wednesdays. Also available for online and telephone appointments at other times. Please contact by email to book.

**Online class meeting time: Tuesdays 11:30-2:30** (normally 11:30 – 1 pm)

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Although you should block off the full 3 hours for our class meeting, most online meetings will be 90 minutes. It is hard to be online and “present” for more than 90 minutes and we will all work together to move through our discussions and activities efficiently to complete class activities in that period. There are weeks when we will need more time (i.e. the first two class meetings). I will do my best to signal that to you in advance. You are expected to stay online with the class until class discussions are complete (always by 2:25 pm).

**Class meeting location:** Zoom (single link to use for all classes is on CULearn) and is available only to students in this course. Please do not share.

### **Course Description:**

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This online seminar in the academic study of religion explores film as a rich site for thinking about religion generally and religion and public life specifically. As such our approach to film is grounded in religious studies and is separate from and fully distinct from the approaches of film studies. We will view and critically reflect on a series of films, in class (online together) and outside of class, including documentary and narrative film, Hollywood, independent, Canadian and world cinema. Films will focus on and represent various religious traditions, chronological developments in film, while engaging diverse religious themes and questions.

### **A series of linked questions set out the theoretical territory and the screening choices 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, colonialism, gender etc.

### **Course Evaluation: 4850/5850 (see below for assignment details)**

- 24% Participation (weekly)
- 5% Watch this! Recommend Film (1x per semester)
- 56% Writing Assignments (see options and due dates for each)
- 15% Seminar Leader (1x per semester)

*There are no prerequisites for the course. The course is wholly online with a required weekly online meeting. Note that this course brings together 4<sup>th</sup> year and MA level students. **MA specific requirements are in green.***

**Attendance policy:** Students who are absent from more than 4 online seminar meetings without a documented reason have missed one third of class content and cannot pass the course.

**Required Texts and Films: See schedule.** Required films will be made available to you through ARES. Most required readings are articles or book chapters that are available through ARES on CULearn. Several of our required readings can be found in the following texts as well and are recommended to those interested in Religion and Film more broadly. They are all available at Carleton.

- Lydon, John. Ed. *The Routledge Companion to Religion and Film*. London & NY: Routledge. 2009. [https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL\\_CRL/1gorbd6/alma991013879199705153](https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL_CRL/1gorbd6/alma991013879199705153)
- Lyden, John C. *Film as Religion: Myths, Morals and Rituals*. Second Edition. New York and London: NYU Press. 2019. E-book [https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL\\_CRL/1h4ho1k/alma991022688372905153](https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL_CRL/1h4ho1k/alma991022688372905153)
- Mitchell, Jolyon and S. Brent Plate, Eds.. *The religion and film reader*. New York; London : Routledge, 2007. (E-Book available through HathiTrust) [https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL\\_CRL/1gorbd6/alma991013199599705153e](https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL_CRL/1gorbd6/alma991013199599705153e)
- Cowan, Douglas E. *Sacred Terror : Religion and Horror on the Silver Screen* Waco, TX: Baylor University Press, 2008. (E-Book available through HathiTrust) [https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL\\_CRL/1gorbd6/alma991013554029705153](https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL_CRL/1gorbd6/alma991013554029705153)

### **Online technology requirements:**

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Required: Stable internet connection, microphone, headphones / speakers, ability to type in chat.

Recommended. Video camera. I would prefer to “see” you at least at the beginning of the class. You may always turn off the camera later if you wish.

See CULearn for more detailed technical recommendations and Netiquette.

### **Learning Outcomes:**

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#### **4850 At the end of this course the student will be able to:**

1. be able to discuss and write critically about filmic examples that participate in popular representations of religion and several religious traditions.
2. be able to appraise a variety of examples of 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 in Canada and globally.
3. be able to critically analyze films as a primary source for the academic study of religion in conversation with relevant secondary sources and disciplinary debates.
4. facilitate a group discussion and develop audience appropriate prompts and activities

#### **5850 At the end of this course the student will be able to:**

1. develop original spoken and written arguments consistent with the academic study of religion, which stresses outsider discourse, methodological atheism, and the ability to differentiate between advocacy and the critical study of religion.
2. engage multiple disciplinary and debates regarding the academic study of religion and film.
3. apply several theoretical frameworks of religion and public to film in examples from Hollywood, Canadian and Global cinema.
4. lead a group discussion and develop effective, audience appropriate, prompts and activities and resources

## COURSE SCHEDULE

### Class 1: SEPT 15: INTRO TO CLASS / EARLY RELIGIOUS FILMS

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**Timing:** Extra time today to go over syllabus and get started. Full class meeting 3 hours

**Leading Seminar:** Dr Butler

**Moderator:**

#### BEFORE CLASS MEETS:

See CULearn for Zoom meeting address

#### *Download required readings to access during class meeting.*

1. Jump, Herbert A. "The Religious Possibilities of the Motion Picture." *Film History* 14, no. 2 (April 1, 2002): 216–228.
2. Pope Pius XI, « Vigilanti Cura : Encyclical Letter of Pope Pius XI On the Motion Picture » Holy See. (1936) (6 pages) [http://www.vatican.va/content/pius-xi/en/encyclicals/documents/hf\\_p-xi\\_enc\\_29061936\\_vigilanti-cura.pdf](http://www.vatican.va/content/pius-xi/en/encyclicals/documents/hf_p-xi_enc_29061936_vigilanti-cura.pdf)
3. The Motion Picture Production Code (Hays Code) (1930)
4. **5850: Kris Jozajtis, "The Eyes Of All People Are All Upon US': American Civil Religion and the Birth of Hollywood" in *Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture making*. S. Brent Plate, Ed.. New York: Palgrave. 2003.239-261**

#### *View required film clips:*

1. Film Clip: Unknown. La Vie de Moise. (1905; France: Pathe Freres, BFI) (9 minutes)  
[https://www.youtube.com/watch?v=gWZr7wDu\\_zE](https://www.youtube.com/watch?v=gWZr7wDu_zE)
2. Film Clip: Sidney Olcott. From the Manger to the Cross; or Jesus, of Nazareth. (1916; USA: Kalem), Film. (10 mins) <https://www.dailymotion.com/video/x2hchhc>

#### SEMINAR PLAN:

##### Part 1: Intro to the course (45 minutes)

- A. Introduction to the class and syllabus
- B. Sign up for film clips (1)
- C. Sign up for leading class discussion around readings / film. (1)
- D. Sign up for Moderator (1)

##### Part 2: What are we studying and why? (45 minutes)

- A. Get to know each other: Introduce yourself and your favourite film that has a religious dimension. Be ready to explain why you identify it as interesting for a religion and film course.
- B. How to use zoom breakout rooms, practice.
- C. In breakout room undergrad group: What questions should we be asking about a film as scholars of religion? How does film participate in the construction of our understanding of the category of Religion?  
**In breakout room grad group: What questions should we be asking about film about Religion and Public Life, discuss American Civil Religion reading.** How does film participate in the construction of our understanding of the category of Religion?  
Debrief as a class.

BREAK 15 mins

### Part 3: Religious Responses to Early Film (45 minutes)

- A. **Discuss examples of early (Silent) film:** *La Vie de Moïse* and *From the Manger to the Cross*.
- B. **Primary Source Workshop:** Breakout Zoom Rooms: Each team will be assigned to review, discuss and present one of today's in class readings.
- "The Religious Possibilities of the Motion Picture."
  - "Vigilanti Cura : Encyclical Letter of Pope Pius XI On the Motion Picture."
  - "The Motion Picture Production Code."

#### Recommended films:

Olcott, Sidney, dir. *From the Manger to the Cross*. 1912; United States: Kalem. Film. (<https://www.youtube.com/watch?v=w-y-81BMLA4>)

Barker, Reginald, et al, dir. *Civilization*. 1916; United States: Triangle Film Corporation. Film. (<https://www.youtube.com/watch?v=UwU035glGO8>) Anti-War. Pacifist commander refuses to fire on civilian ocean liner.

Christensen, Benjamin, dir. *Haxan*. 1922; Sweden: Skandias Filmbyrå. Film.

(<https://www.youtube.com/watch?v=CkXIXc0IA9c>) Swedish film, documentary / dramatized, focuses on hysteria of witch hunts. Based on the *Maleus Mallicarum*. Banned for portrayals of sexual perversion, nudity and torture

Capra, Frank, dir. *It's a Wonderful Life*. 1946; United States: RKO Radio Pictures. Film.

Kramer, Stanley, dir. *Inherit the Wind*. 1960; United States: United Artists. Film.

#### Recommended Reading:

Dourface. "Condemned by the Legion of Decency." IMDb. IMDb.com, February 14, 2014.

(<https://www.imdb.com/list/ls059292823/>).

Quicke, Andrew. "The Era of Censorship" in *The Routledge Companion to Religion and Film*. John Lyden, Ed. London & NY: Routledge. 2009. 32-49

### Class 2: SEPT 22: MOSES!: HEBREW BIBLE FILMS

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**Timing:** Extra time today to go over digital tools, late start to allow Shaked to join us at 1pm. Class starts at 12:00 pm – 2:30 pm. Professor Butler will arrive at 11:30 if you have any questions.

**Leading Seminar:** Dr B

**Moderator:**

**Watch This!:**

#### BEFORE CLASS MEETS:

##### View required films:

1. Demille, Cecil B., dir. *The Ten Commandments*. 1956; United States: Paramount Pictures. Film.

(220 minutes.) Available online at Carleton: ([https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL\\_CRL/1gorbd6/alma991022735426705153](https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL_CRL/1gorbd6/alma991022735426705153))

2. Aronofsky, Darren, dir. *Noah*. 2014; United States: Paramount Pictures. Film. (138 minutes) Available through Carleton's Criterion collection ([https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL\\_CRL/1gorbd6/alma991022735729505153](https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL_CRL/1gorbd6/alma991022735729505153))

3. Guest lecture video (CUlearn) Professor Lindsay Macumber, St-Mary's University, Halifax, discusses the film *Noah* as a subversive kabbalistic text.

## **Read / prepare required readings:**

1. Lyden, John C. "The Definition of Religion", in *Film as Religion: Myths, Morals and Rituals*. New York and London: NYU Press. 2003. 36-55 (CULearn)
2. May, John R. "Contemporary Theories Regarding the Interpretation of Religious Film", in *The religion and film reader*. Jolyon Mitchell and S. Brent Plate, Eds.. New York ; London : Routledge, 2007. 326-336
3. Reinhartz, Adele. "'As it has been written': The Old Testament Epics" in *Bible and Cinema: An Introduction*. London and New York: Routledge. 2013. 19-56

## **SEMINAR PLAN:**

### **Part 1: Getting Started (30 mins)**

A. Discuss Film Clip

B. Breakout Room Opening Discussion: 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? Generate examples. Share links to trailers in the chat window.

C. Group discussion Lyden and May readings: Be prepared to identify central argument, strengths, weaknesses of each article.

### **Part 2: Film: Ten Commandments and Reinhartz Reading (30 mins)**

A. What is author arguing about Bible films? What are her theoretical assumptions? What key evidence does she marshal? How is this a religious studies analysis? How does this type of analysis fit into our understanding of the academic study of religion and film?

B. What does she have to say about Ten Commandments. What does she miss? What would you have emphasized if you were writing the article?

### **Break: 15 mins**

### **Part 3: Film: Noah as a Kabbalistic text? (20 mins)**

A. How does the film Noah represent the biblical text / religious beliefs about this story?

B. Macumber makes a particular argument about what the Noah film is doing. What is her argument? What evidence does she use? How does this type of analysis fit into our understanding of the academic study of religion and film?

### **Part 4: Intro to Digital Toolbox: Shaked Karabelnicoff (30 mins)**

#### **Recommended Films:**

Demille, Cecil B., dir. *Samson and Delilah*. 1949; United States: Paramount Pictures. Film

Criterion on-demand via Carleton Library <https://media3-criterionpic-com.proxy.library.carleton.ca/htbin/wwform/006/wwk770?t=P06726>

Koster, Henry. *The Story of Ruth*. 1960; United States: 20<sup>th</sup> Century Fox. Film.

Chapman, Brenda, et al, dir. *Prince of Egypt*. 1998; United States: DreamWorks Pictures. Film.

Scott, Ridley, dir. *Exodus: Gods and Kings*. 2014; United States: 20<sup>th</sup> Century Fox. Film.

#### **Recommended Readings:**

"Genesis 6:11 - 9:19." Sefaria, n.d. <https://www.sefaria.org/Genesis.6.11?lang=bi>. (Story of Noah from Hebrew Bible)

Ostwalt, Conrad E. "The Bible, Religion, and Film in the Twenty-First Century." *Currents in Biblical Research* 12, no. 1 (October 2013): 39–57.

Ostriker, Alicia. "Whither Exodus? Movies As Midrash." *Michigan quarterly review* 42, no. 1 (January 1, 2003): 139–150–.

Jeffery A. Smith. "Hollywood Theology: The Commodification of Religion in Twentieth-Century Films." *Religion and American culture* 11, no. 2 (July 1, 2001): 191–231.

Kozlovic, Anton Karl. "Cecil B. DeMille: Hollywood Macho Man and the Theme of Masculinity Within His Biblical (and Other) Cinema." *Journal of men, masculinities and spirituality* 2, no. 2 (June 2008): 116–138.

Kozlovic, Anton Karl. "The Whore of Babylon, Suggestibility, and the Art of Sexless Sex in Cecil B Demille's Samson and Delilah (1949)" in *Sex, Religion and Media*. Edited by Dane S. Claussen. Boston: Rowman and Littlefield Publishers. 2002. 21-32

Wright, Melanie. "The Ten Commandments" in *Religion and Film: An Introduction*. IB Tauris. 55-78

Calabria, Michael D. "The Movie Mogul, Moses and Muslims: Islamic Elements in Cecil B. DeMille's The Ten Commandments (1956)." *The journal of religion and film* 19, no. 1 (2015).

Macumber, Lindsay, and Magi Abdul-Masih. "A Journey into the Heart of God: Darren Aronofsky's Noah (2014) as a subversive Kabbalistic Text." *Journal of Religion and Film* 22, no. 3 (2018): 1b+

Lee, Lydia. "The Flood Narratives in Gen 6-9 and Darren Aronofsky's Film 'Noah.'" *Old Testament Essay*. 29, no. 2 (2016): 297–317.

### **Class 3: SEPT 29: JESUS FILMS**

**Timing:** We will try to keep this class meeting to 90 mins 11:30-1:00

**Leading Seminar: Jacqueline Morrison**

**Moderator:**

**Watch This!:**

#### **BEFORE CLASS MEETS:**

##### **View required films and clips:**

1. Gibson, Mel, dir. *The Passion of the Christ*. 2004; United States: Newmarket Films. Film. (127 mins)
2. Arcand, Denys, dir. *Jesus of Montreal*. 1989; Canada: Cineplex Odeon Films Orion Classics. Film. (120 mins)
3. Clip: Singh, Bihm, dir. *Karunamayudu: Ocean of Mercy*. 1978; India: Radha Chitra. Film. Part 1/12 Mary, Joseph and Jesus' Birth. 12 mins. <https://www.youtube.com/watch?v=qXI2eh247hA>
4. Clip: Koster, Henry, dir. *The Robe*. 1953; United States: 20th Century Fox. Film. Trailer. 2 mins. <https://www.youtube.com/watch?v=3xHEQGvtLX0>
5. Clip: Sykes, Peter, et al, dir. *The Jesus Film*. 1979; United States: Warner Bros. Pictures. Film. Trailer. 2 mins. <https://www.youtube.com/watch?v=IXqjcDchr14>

##### **Read / prepare required readings:**

1. Anker, Roy. "Narrative" in *The Routledge Companion to Religion and Film*. John Lyden, Ed. London & NY: Routledge. 2009. 331-338
2. \*Reinhartz, Adele. History and pseudo-history in the Jesus film genre. *Biblical Interpretation* 14 (1-2) 2006.1-17.
3. \*Scalia, Bill. "Re-Figuring Jesus: Christ and Christ-Figures in "Jesus of Montreal"." *Religion & Literature* 33, no. 1 (2001): 75-90
4. \*Fredrikson, Paula. "History, Hollywood, and the Bible: Some Thoughts on Gibson's Passion." *Journal of Religion and Film*. Vol. 8 Special Issue No. 1 February 2004. (4 pages)
5. 5850: \*Miles, Margaret. "Were you there when they crucified my lord?" in *Seeing and Believing: Religion and Values in the Movies*. Boston: Beacon Press. 1996. 26-47

##### **Recommended Films:**

Olcott, Sidney, dir. *From the Manger to the Cross*. 1912; United States: Kalem. Film.

Full film: <https://www.youtube.com/watch?v=w-y-81BMLA4>

Koster, Henry, dir. *The Robe*. 1953; United States: 20th Century Fox. Film.

Stevens, George, dir. *The Greatest Story Ever Told*. 1965; United States: United Artists. Film.

Sykes, Peter, et al, dir. *The Jesus Film*. 1979; United States: Warner Bros. Pictures. Film.  
Full film: <https://www.youtube.com/watch?v=0feZQkHbCkM> 132 mins.  
Scorsese, Martin, dir. *The Last Temptation of Christ*. 1988; United States: Universal Pictures. Film.

### **Recommended Readings:**

Lyden, John. C. "Myths about Myth" in *Film as Religion: Myths, Morals and Rituals*. New York and London: NYU Press. 2003. 56-788  
Goodacre, Mark. "The Synoptic Jesus and the Celluloid Christ: Solving the Synoptic Problem Through Film," *Journal for the Study of the New Testament* 80 (2000) 31-43.  
Esrich Eschrich, Joey. "Behold the man!": Constructing the masculinity of Jesus of Nazareth in mainstream american film, 1961–2004. *Men and Masculinities* 14 (5) 2011. 520-41.  
Wolff, Richard. "An Evil Threat to Marriage, Children and the Future: Queer Theory, "The Passion of the Christ," and Evangelical Political Rhetoric," *Journal of Religion & Film*: Vol. 19 : Iss. 1 , Article 39. (2015)  
Available at: <https://digitalcommons.unomaha.edu/jrf/vol19/iss1/39>  
McDannell, Colleen. "Votive Offering: The Passion of the Christ (2004)" in *Catholics in the Movies. Catholics in the Movies*. US: Oxford University Press, 2008. 317-362  
Levine, Amy Jill. "Mel Gibson, The Scribes, and the Pharisees" in S. Brent Plate (ed.), *Re-Viewing The Passion: Mel Gibson's Film and Its Critics* (New York: Palgrave/Macmillan, 2004). 137-150

## **Class 4: Oct 6: NOBLE REPRESENTATIONS: SCREENING BUDDHISM**

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**Timing:** We will try to keep this class meeting to 90 mins 11:30-1:00

**Leading Seminar:**

**Moderator:**

**Film Clip:**

### **BEFORE CLASS MEETS:**

#### **View required films:**

1. Ki-duk, Kim, dir. *Bom Yeoreum Gaeul Gyeoul Geurigo Bom (or, Spring, Summer, Fall, Winter...and Spring)*. 2003; South Korea: Cineclick Asia. Film. (105 minutes) Available in full on Youtube <https://www.youtube.com/watch?v=H1GG6o-hPEA> 145 mins
2. Dörrie, Doris, dir. *Enlightenment Guaranteed*. 1999; Germany. Film. (110 minutes).

#### **Read / prepare required readings:**

1. Renger, Almut-Barbara. "Buddhism and Film—Inter-Relation and Interpenetration: Reflections on an Emerging Research Field." *Contemporary Buddhism* 15 (1): 2014. 1-27. **Read pages 1-15**
2. Whalen-Bridge, John.. "What is a 'Buddhist Film?'" *Contemporary Buddhism* 15 (1): 44-80. 2014
3. Lynch, Gordon. "Cultural Theory and Cultural Studies", in *The Routledge Companion to Religion and Film*. John Lyden, Ed. London & NY: Routledge. 2009. 275-288

#### **Recommended Films:**

Black Narcissus (Powell, 1947, 100 minutes)  
The Golden Child (Ritchie, 1986, 94 minutes)  
The Little Buddha (Bertolucci, 1993 141 minutes)  
<https://www.dailymotion.com/video/x3o1fq7>  
Kundun: (Scorsese, 1997, 134 minutes)  
Seven Years in Tibet (Annaut, 1997, 136 minutes)

Himalaya (Valli, 1999, 108 minutes)

Full movie (<https://www.youtube.com/watch?v=SjPIDm9qHRU>)

The Cup (Norbu, 1999, 90 minutes)

Full movie <https://www.youtube.com/watch?v=43nxsDxQprQ>

### **Recommended Readings:**

Thomas, Jolyon Baraka. "Religion in Japanese Film: Focus on Anime" in *The Routledge Companion to Religion and Film*. John Lyden, Ed. London & NY: Routledge. 2009.194-211

Mitchell, Scott A. The tranquil meditator: Representing Buddhism and Buddhists in US popular media. *Religion Compass* 8 (3) 2014. 81-89.

Cho, Francisca. "The Art of Presence: Buddhism and Korean Film" in *Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture making*. S. Brent Plate, Ed.. New York: Palgrave. 2003. pp 19-42

Mullen, Eve. "Orientalist Commercialisations: Tibetan Buddhism in American Popular Film", *Journal of Religion and Film*. Vol. 2, No. 2 October 1998.

## **Class 5: OCT 13: ORIENTALISM & ISLAMAPHOBIA**

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**Timing:** We will try to keep this class meeting to 90 mins 11:30-1:00

**Leading Seminar:**

**Moderator:**

**Watch This!:**

### **BEFORE CLASS MEETS:**

#### **View required films:**

1. Clements, Ron, et al, dir. *Aladdin*. 1992; United States: Buena Vista Pictures. Film. (91 minutes)
2. Cameron, James, dir. *True Lies*. 1994; United States: 20<sup>th</sup> Century Fox. Film. (144 minutes)
3. Dumont, Bruno, dir. *Hadewijch*. 2009; France: Tadrart Films. Film. (120 minutes)
4. Clip: Fitzmaurice, George, dir. *Son of the Sheik*. 1926; United States: United Artists. Film. 5 mins.  
<https://www.youtube.com/watch?v=7OAlbfZRCvY> Son of the Sheik sexually assaults dancing girl

#### **Read / prepare required readings:**

1. Edward W. Said, "Islam Through Western Eyes," *The Nation* (April 26, 1980)  
<http://www.thenation.com/article/islam-through-western-eyes>
2. Bullock, Katherine, and Steven Zhou. "Entertainment or Blackface? Decoding Orientalism in a Post-9/11 Era: Audience Views on Aladdin." *Review of Education, Pedagogy, and Cultural Studies* 39, no. 5 (October 20, 2017): 446-469.
3. Lincoln, Bruce. "On the Relation of Religion and Culture," in *Holy Terrors: Thinking About Religion after September 11*, Chicago & London: University of Chicago Press. 51-61

#### **Recommended Films:**

Fitzmaurice, George, dir. *Son of the Sheik*. 1926; United States: United Artists. Film.

Full film: <https://www.youtube.com/watch?v=eruhkz7DTTY>

Lean, David, dir. *Lawrence of Arabia*. 1962; United Kingdom: Columbia Pictures. Film.

Scott, Ridley, dir. *Kingdom of Heaven*. 2005; United States: 20<sup>th</sup> Century Fox. Film.

Abu-Assad, Hany, dir. *Paradise Now*. 2005; Netherlands: Warner Independent Pictures (USA). Film.

Available on Youtube in full <https://www.youtube.com/watch?v=ZcESoSGU1gg>

Jhally, Sut, dir. *Reel Bad Arabs*. 2006; United States. Documentary Film.

Available on YouTube in full <https://www.youtube.com/watch?v=Q2EEL3uFvPc>



Mansoor, Shoaib, dir. *Khuda Kay Liye*. 2007; Pakistan: Geo Films. Film.  
Available on Youtube in full [https://www.youtube.com/watch?v=1ymzQHW\\_de8](https://www.youtube.com/watch?v=1ymzQHW_de8)  
Beauvois, Xavier, dir. *Of Gods and Men*. 2010; France: Mars Distribution. Film  
Bigelow, Kathryn, dir. *Zero Dark 30*. 2012; United States: Sony Pictures Releasing. Film.

### **Recommended Readings:**

Ramji, "From Navy Seals to The Siege," *The Journal of Religion and Film*, Vol. 9 No 2, Oct 2005.

<https://digitalcommons.unomaha.edu/jrf/vol9/iss2/6/>

Tarr, Carrie. "Looking at Muslims: The Visibility of Islam in Contemporary French Cinema." *Patterns of Prejudice: Imaginaries of the Other: past and present expressions of Islamophobia* 48, no. 5 (October 20, 2014): 516–533.

Ulrich Marzolph. "Aladdin Almighty: Middle Eastern Magic in the Service of Western Consumer Culture." *The Journal of American folklore* 132, no. 525 (July 1, 2019): 275–290.

Kendall, Tina. "'No God But Cinema: Bruno Dumont's Hadewijch'" *Contemporary French and Francophone Studies* 17, no. 4 (September 1, 2013): 405–413.

Singh, Harleen. 2006. "TUR(BANNED) MASCULINITIES: Terrorists, Sikhs, and Trauma in Indian Cinema." *Sikh Formations* 2 (2): 115-124. doi:10.1080/17448720601061325.

Schlimm, Matthew Richard. 2010. The necessity of permanent criticism: A postcolonial critique of Ridley Scott's kingdom of heaven. *Journal of Media and Religion* 9 (3): 129-49. (Summon)

## **Class 6: OCT 20: HINDUISM AT HOME**

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**Last week for re-writes**

**Timing:** We will try to keep this class meeting to 90 mins 11:30-1:00

**Leading Seminar:**

**Moderator:**

**Watch This!:**

**BEFORE CLASS MEETS:**

**View required films: Watch any 2/3**

1. Sharma, Vijay, dir. *Jai Santoshi Maa*. 1975; India: Bhagyalakshmi Chitra Mandir. Film. (145 minutes)  
Available in full on Youtube <https://www.youtube.com/watch?v=7mHybuBHNAY>
2. Mehta, Deepa, dir. *Water*. 2005; Canada: Mongrel Media. Film. (114 minutes). Available in full on Youtube <https://www.youtube.com/watch?v=qcCXshTP9FE>
3. Barjatya, Sooraj, dir. *Hum Aapke Hain Koun (Who Am I to You)*. 1994; India: Rajshri Productions. Film. (206 minutes)

**Read / prepare required readings:**

1. Dwyer, Rachel. "Hinduism", in *The Routledge Companion to Religion and Film*. John Lyden, Ed. London & NY: Routledge. 2009. Pp. 141-161
2. Dimitrova D. (2010) "Religion and Gender in Bollywood Film". In: Dimitrova D. (eds) *Religion in Literature and Film in South Asia*. Palgrave Macmillan, New York. 69-81

**Recommended Films:**

Damle, Vishnupant Govind, et al, dir. *Sant Tukaram*. 1936; India. Film.

Satyajit, Ray, dir. *Devi*. 1960; India. Film.

Attenborough, Richard, dir. *Gandhi*. 1982; United Kingdom: Columbia Pictures. Film.  
Mehta, Deepa, dir. *Earth*. 1998; Canada. Film.  
Miyazaki, Hayao, dir. *Spirited Away*. 2001; Japan: Toho. Film.  
Nair, Mira, dir. *Monsoon Wedding*. 2001; India/United States: USA Films. Film.  
Available in full on YouTube <https://www.youtube.com/watch?v=0Q7JelI-CkM>  
Mehta, Deepa, dir. *Bollywood/Hollywood*. 2002; India/Canada. Film.  
Sarin, Vic, dir. *Partition*. 2007; Canada. Film  
Pandey, Neeraj, dir. *A Wednesday*. 2008; India: UTV Motion Pictures. Film.

### **Recommended Readings:**

Lutgendorf, Philip. "Jai Santoshi Maa Revisited: On Seeing a Hindu "Mythological", in *Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture making*. S. Brent Plate, Ed.. New York: Palgrave. 2003. pp 19-42  
Dimitrova, Diana (2016) "Hinduism and Its Others in Bollywood Film of the 2000s," *Journal of Religion & Film*: Vol. 20 : Iss. 1 , Article 10. Available at: <https://digitalcommons.unomaha.edu/jrf/vol20/iss1/10>  
Lyden, John C. "Rituals and Morals" in *Film as Religion: Myths, Morals and Rituals*. New York and London: NYU Press. 2003. Pp. 79-107 (on reserve)  
Nayar, Sheila J. 2010. "Reconfiguring the "Genuinely" Religious Film: The Oral Contours of the Overabundant Epic." *Journal of the American Academy of Religion* 78 (1): 100-128. doi:10.1093/jaarel/lfp086.  
[http://resolver.scholarsportal.info/resolve/00027189/v78i0001/100\\_rtrftocotocoe](http://resolver.scholarsportal.info/resolve/00027189/v78i0001/100_rtrftocotocoe).  
Banerji, Rita. 2013. Bollywood baffled over sex, rape and prostitution. *Gender Forum*(46): N\_A.  
<http://www.genderforum.org/issues/gender-and-contemporary-film/bollywood-baffled-over-sex-rape-and-prostitution/>

## **OCT 27 READING WEEK**

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Use Reading week as your "viewing week" to get ahead in your film viewing for this class. Note the heavy film load for Nov 4.

## **Class 7: NOV 3: Screening for the Faithful**

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**Timing:** We will try to keep this class meeting to 90 mins 11:30-1:00

**Leading Seminar:**

**Moderator:**

**Film Clip:**

### **BEFORE CLASS MEETS:**

**View required films:**

1. Akkad, Moustapha, dir. *The Message*. 1976; Lebanon: Tarik Film Distributors. Film. (177 minutes): Not currently avail. through Carleton
2. Damle, Vishnupant Govind, et al, dir. *Sant Tukaram*. 1936; India. Film. (139 minutes) :  
<https://www.youtube.com/watch?v=GzoLFjgA4M0>
3. Cronk, Harold, dir. *God's Not Dead*. 2014; United States: Freestyle Releasing. Film. (112 minutes)  
Available on YouTube in full [https://www.youtube.com/watch?v=BbsvewsWY\\_8](https://www.youtube.com/watch?v=BbsvewsWY_8)

**Read / prepare required readings:**

1. Johnston, Robert K. "Theological Approaches," in *The Routledge Companion to Religion and Film*. John Lyden, Ed. London & NY: Routledge. 2009. 311-328
2. Bakker, Freek L. The image of Muhammad in the message, the first and only feature film about the prophet of Islam. *Islam and Christian-Muslim Relations* 2006. 17 (1): 77-92.
3. Kapur, Geeta. "Revelation and Doubt in Sant Tukaram and Devi" in *The religion and film reader*. Jolyon Mitchell and S. Brent Plate, Eds.. New York ; London : Routledge, 2007. 143-148

### Recommended Films:

Ewing, Heidi, et al, dir. *Jesus Camp*. 2006; United States: Magnolia Pictures. Film. (97 minutes)  
 Armstrong, Vic, dir. *Left Behind*. 2014; United States: Freestyle Releasing. Film. (111 minutes)

### Recommended Readings:

Greene, R.H.. "40 Years On, A Controversial Film on Islam's Origins is Now a Classic." All Things Considered. NPR.com. Aug 7, 2016 <https://www.npr.org/sections/parallels/2016/08/07/485234999/40-years-on-a-controversial-film-on-Islams-origins-is-now-a-classic>

Fincke, Daniel. "A Philosophy Professor Analyzes God's Not Dead's Case For God," May 12, 2015. <http://www.patheos.com/blogs/camelswithhammers/2014/03/a-philosophy-professor-analyzes-gods-not-deads-case-for-god/>.

Overstreet, Jeffrey. "Is Jesus Camp Objective? Or Unfair?" ChristianityToday.com, October 29, 2009. <http://www.christianitytoday.com/ct/2006/septemberweb-only/060921.html>.

Walliss, John. "From The Rapture to Left Behind: The Movie and beyond: evangelical Christian end times films from 1941 to the present." *Journal of Religion and Film* 13.2 (2009). *Academic OneFile*. Web. 20 Dec. 2015.

Rendleman, Todd. "I know y'all think I'm pretty square, but tuh, I believe what I believe": Images of evangelicals in American film. *Journal of Media and Religion* 7 (4) 2008. 271-91. (Summon)

## **Class 8: NOV 10: INDIGENOUS FILMS**

**Sharon Angnakak, doctoral student, Ottawa University. Archive technician, government of Nunavut.**

**Timing:** We will try to keep this class meeting to 90 mins 11:30-1:00

**Moderator: Dr Butler**

**Film Clip:**

### **BEFORE CLASS MEETS:**

#### **View required films:**

1. Kunuk, Zacharias, dir. *The Journals of Knud Rasmussen*. 2006; Canada: Alliance Atlantis. Film. (112 minutes) Not currently available through Carleton
2. Barnaby, Jeff, dir. *Rhymes for Young Ghouls*. 2013; Canada: Les Films Séville Monterey Media Inc. Film. (88 minutes)
3. Barnaby, Jeff, dir. *Blood Quantum*. 2019; Canada: Elevation Pictures. Film. (98 minutes)

#### **Read / prepare required readings:**

1. Jasen, Sylvie. "The Archive and Reenactment: Performing Knowledge in the Making of The Journals of Knud Rosmussen." *Velvet Light Trap*, no. 71 (March 22, 2013): 3-14
2. Jennifer Henderson (2018) Residential School Gothic and Red Power: Genre Friction in *Rhymes for Young Ghouls*. *American Indian Culture and Research Journal*: 2018, Vol. 42, No. 4, pp. 43-66.
3. Explore Indigenous Bundles on CULearn

### **Recommended Films:**

*Group of Seven Inches*, Directed by Kent Monkman and Gisele Gordon, 2005, 8:00

*Assume Nothing*, Yuki Kihara, Directed by: Kirsty MacDonald, 2009, 5:32.

Link to Youtube video <https://www.youtube.com/watch?v=w5TNMQQM-M>

Diamon, Neil, dir. *Reel Injun*. 2010; Canada: Domino Film. Film. Carleton streaming online NFB. 88 mins.

Bennett, Shaz, dir. *Alaska is a Drag*. 2012; .

*File Under Miscellaneous*, Directed by Jeff Barnaby, 2010, 7:00.

Link to Youtube video <https://www.youtube.com/watch?v=3SEyAs-FSHQ>

*The 6th World*, Directed by Nanobah Becker, 2013, 15:07.

Link to Youtube video [https://www.youtube.com/watch?v=7f4Jm0y\\_iLk](https://www.youtube.com/watch?v=7f4Jm0y_iLk)

*Pow.Wow.Wow*, Cris Derksen, Directed by Lisa Jackson, 2012, 3:37.

*Mohawk Trash Compactor Scene*, Directed by Zoe Hopkins, 2015, 3:12.

Link to Youtube video <https://www.youtube.com/watch?v=5Q19nW8wH60>

Link to Youtube video <https://www.youtube.com/watch?v=nV4ls-4uGuQ>

*McDavid*, Directed by Conor McNally, 2015, 9:20.

Skawennati's website: <http://www.timetravellertm.com> and watch episodes of TimeTravellerTM:

<http://www.timetravellertm.com/episodes/>

### **Recommended readings:**

Cohn, Norman., Leah. Angutimarik, Lucy. Tulugarjuk, Jens Jørn. Spottag, Pakak. Innuksuk, and Zacharias. Kunuk. *The journals of Knud Rasmussen*. Montréal: Alliance Atlantis, 2006.

Baldy, Cutcha Risling, "Why I Teach The Walking Dead in my Native Studies Classes," in *The Nerds of Color*, April 24th, 2014, <http://thenerdsofcolor.org/2014/04/24/why-i-teach-the-walking-dead-in-my-native-studies-classes/>

Derry, Ken (2018) "Myth and Monstrosity: Teaching Indigenous Films," *Journal of Religion & Film*: Vol. 22 : Iss. 3 , Article 7.

Available at: <https://digitalcommons.unomaha.edu/jrf/vol22/iss3/7>

Lempert, William, "Decolonizing Encounters of the Third Kind: Alternative Futuring in Native Science Fiction Film," in *Visual Anthropology Review*, 30:2, 2014, 164-176. (Summon)

See news articles: Blood Quantum

<https://www.theguardian.com/film/2020/apr/29/blood-quantum-review-grimy-zombie-horror-offers-intriguing-twist>

<https://www.indiewire.com/2020/04/blood-quantum-review-indigenous-canadian-zombie-movie-1202227657/>

See this web site for info about the Indigenous Masculinities project

[http://www.sawvideo.com/sites/sawvideo/files/uploads/unmentionables\\_program\\_web.pdf](http://www.sawvideo.com/sites/sawvideo/files/uploads/unmentionables_program_web.pdf)

## **Class 9: NOV 17: HOLOCAUST FILMS**

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### **BEFORE CLASS MEETS:**

#### **View required films:**

1. Resnais, Alain, dir. *Night and Fog*. 1956; France: Argos Films. Film. (32 mins)
2. Tarantino, Quentin, dir. *Inglorious Basterds*. 2009; United States: The Weinstein Company. Film. (153 mins)
3. Pawlikowski, Paweł, dir. *Ida*. 2014; Poland: Solopan. (81 mins)

#### **Read / prepare required readings:**

1. Joshua Hirsch. "Introduction to Film, Trauma and the Holocaust." In *Afterimage*, Temple University Press, 2010. 1-27.
2. Suleiman, Susan Rubin. "The Stakes in Holocaust Representation: On Tarantino's *Inglourious*

- Basterds.” *Romanic review* 105, no. 1-2 (2014): 69–79
3. Vredenburg, Steven. “Finding God in Pawlikowski’s *Ida*.” *Religions* (Basel, Switzerland ) 7, no. 6 (June 8, 2016): (17 pages)
  4. Hansen, Miriam. "Schindler's List Is Not Shoah: Second Commandment, Popular Modernism, and Public Memory." *Visual Culture and the Holocaust*. Ed. Barbie Zelizer. New Brunswick, New Jersey: Rutgers University Press, 2001. 127-151.

### Recommended Films:

Hippler, Fritz, dir. *The Eternal Jew*. 1940; Germany: Terra Film. Film. (65 mins) (Nazi propaganda film)  
 Spielberg, Steven, dir. *Schindler’s List*. 1983; United States: Universal Pictures. Film. (195 minutes)  
 Lanzmann, Claude, dir. *Shoah*. 1985; France: New Yorker Films. Film. (613 minutes) (on reserve)  
 Cohen, Eli, dir. *The Quarrel*. 1991; Canada. Film. (90 minutes)  
 Benigni, Roberto, dir. *Life is Beautiful*. 1997; Italy: Cecchi Gori Group. Film. (122 mins)  
 Herman, Mark, dir. *The Boy in the Striped Pyjamas*. 2008; United Kingdom: BBC Films. (90 minutes)

### Recommended Readings:

Langford, Barry. “You Cannot Look at This’: Thresholds of Unrepresentability in Holocaust Film.” *The Journal of Holocaust Education* 8 (1999): 23-40.  
 Joshua Hirsch. “Night and Fog and the Origins of Posttraumatic Cinema.” In *Afterimage*, Temple University Press, 2010. 28-62  
 Haskins, Casey. "Art, Morality, and the Holocaust: The Aesthetic Riddle of Begnini's *Life Is Beautiful*." *The Journal of Aesthetics and Art Criticism*. Vol. 59, No. 4. (Autumn 2001): 373-384.  
 Zelizer, Barbie. "Collective Memories, Images, and the Atrocity of War." *Remembering to Forget: Holocaust Memory Through the Camera's Eye*. Chicago: University of Chicago Press, 1998.  
 Lewis, Paul. "Three Jews and a Blindfold: The Politics of Gallows Humor." *Semites and Stereotypes: Characteristics of Jewish Humor*. Eds. Avner Ziv and Anat Zajdman. Westport, CT: Greenwood Press, 1993, 47-58.  
 Metz, Walter C. 2008. "Show me the Shoah!": Generic experience and spectatorship in popular representations of the Holocaust. *Shofar* 27 (1): 16-35.  
 Fuchs, Esther. 1999. Images of women in Holocaust films. *Shofar* 17 (2): 49-56.  
 Gourevitch, Philip. “A Dissent on ‘Schindler’s List.’” *Commentary* 97 (1994): 49-52.  
 Wright, Melanie. “Don't Touch my Holocaust’: Responding to *Life is Beautiful*.” *The Journal of Holocaust Education* 9. (2000): 19-32.  
 Bartrop, Paul R. "Portrayals of Christians in Holocaust movies: priests in Dachau and Volker Schlöndorff's the Ninth Day." *Shofar* 28.4 (2010): 28+. *Academic OneFile*. Web. 20 Dec. 2015.  
 Bayer, Gerd. 2010. After postmemory: Holocaust cinema and the third generation. *Shofar* 28 (4): 116-32.

## **Class 10: NOV 24 BLACK HATS, WIGGED WOMEN & YESHIVA BOYS: ORTHODOX JEWS IN ISRAELI FILM**

### **BEFORE CLASS MEETS:**

#### **View required films:**

1. Yaish, Meni, dir. *God’s Neighbours*. 2012; Israel. Film. (105 mins)
2. Dar, Gidi, dir. *Ushpizin*. 2004; Israel. Film. (135 minutes) Full movie on Youtube: <https://www.youtube.com/watch?v=1Z2EKpVWGL4>
3. Elbaum, Chaim, dir. *And Thou Shalt Love*. 2007; Israel. Film. (29 minutes) (Orthodox, gay, military in Israel)

#### **Read / prepare required readings:**

1. Peleg, Yaron. "Secularity and its Discontents: Religiosity in Contemporary Israeli Culture." *Jewish Film & New Media* 3, no. 1 (Spring, 2015): 3-24,
2. Merav Alush-Levron. "Creating a Significant Community: Religious Engagements in the Film Ha-Mashgihim (God's Neighbors)." *Israel studies review* 31, no. 1 (July 1, 2016): 86-106.
3. 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.

### Recommended Films:

Tabakman, Haim, dir. *Eyes Wide Open*. 2009; Israel: Peccadillo Pictures. Film. (93 mins)  
 Cedar, Joseph, dir. *Time of Favor*. 2000; Israel: Blue Dolphin Film Distribution Ltd. Film. (102 minutes)  
 Gitai, Amos, dir. *Kadosh*. 1999; Israel: Ocean Film. Film. (116 minutes)  
 Avishai, Sivan, dir. *The Wanderer*. 2010; Israel. Film. (86 minutes)  
 Burshtein, Rama, dir. *Fill the Void*. 2012; Israel: Sony Pictures Classics (US). Film. (105 minutes)  
 Harari, Matti, et al, dir. *Apples from the Desert*. 2014; Israel. Film.  
 Rechy, Elias, dir. *Gift of Fire*. 2014. Film. (150 minutes)  
 Hamoud, Maysaloun, dir. *In Between*. 2016; Israel: Alma Cinema. (105 mins)

### Recommended Readings:

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.  
 Peleg, Yaron. "Jewish and Human: Images of Orthodox Jews" in *Directed by God: Jewishness in Contemporary Israeli Film and Television*. Austin: University of Texas Press. 2016. 23-51  
 Shenker, Yael. "Capturing the Gaze in Film: Feminist Critiques of Jewish and Islamic Orthodoxy in Israel and Iran." *Critical research on religion* 6, no. 2 (2018): 113-131.  
 Knauss, Stefanie. "Exploring Orthodox Jewish masculinities with Eyes Wide Open." *Journal of Religion and Film* 17.2 (2013).  
 Atik, Aliza. "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.  
 Chyutin, Dan. "'Lifting the Veil': Judaic-Themed Israeli Cinema and Spiritual Aesthetics." *Jewish Film & New Media* 3, no. 1 (Spring, 2015): 25-47,  
 DuBowski, Sandi Simcha and Lucy Walker. "Trembling Playground: Two Young Directors Discuss Film," Faith, and the Challenges of Documenting Religion. *Cross Currents*, Spring, 2004. 84,

## **Class 11: DEC 1: Demonizing Religion: Horror Films**

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### BEFORE CLASS MEETS:

#### View required films:

1. Friedkin, William, dir. *The Exorcist*. 1973; United States: Warner Bros. Film. (121 minutes)
2. Aster, Ari, dir. *Midsommar*. 2019; United States: A24. Film. (148 minutes)

#### Read / prepare required readings:

1. Regina Hansen, "Unnatural Narratives: Religion in Horror Stories," *The Religious Studies Project*. Feb 16, 2019. <https://www.religiousstudiesproject.com/2019/02/16/unnatural-narratives-religion-in-horror-stories/>
2. McDannell, Colleen. "Catholic Horror" in "in *Catholics in the Movies*. *Catholics in the Movies*. US: Oxford University Press, 2008. 197-226

**Recommended films:**

Wegener, Paul, et al, dir. *The Golem*. 1920; Germany: Universum Film. Film.  
Silent German Horror expressionist film. <https://www.youtube.com/watch?v=CuJpfFSrwK0>  
Waszyński, Michal, dir. *Dybbuk*. 1937; United States. Film. (Yiddish film, made in USA, recreates old world)  
Polanski, Roman, dir. *Rosemary's Baby*. 1967; United States: Paramount Pictures. Film.  
Thompson, Donald W., dir. *A Thief in the Night*. 1973; United States. Film.  
De Palma, Brian, dir. *Carrie*. 1976; United States: United Artists. Film  
Donner, Richard, dir. *The Omen*. 1976; United Kingdom: 20<sup>th</sup> Century Fox. Film.  
Cohen, Larry, dir. *God Told Me To*. 1976; United States: New World Pictures. Film.  
Jung, David, dir. *The Possession of Michael King*. 2014; United States: Anchor Bay Films. Film.  
Bornedal, Ole, dir. *The Possession*. 2012; United States: Lionsgate. Film  
Aronofsky, Darren, dir. *Mother!* 2017; United States: Paramount Pictures. Film.  
Evans, Gareth, dir. *Apostle*. 2018; United States: Netflix. Film.

**Recommended readings:**

Fry, Carrol L. (Carrol Lee). *Cinema of the Occult : New Age, Satanism, Wicca, and Spiritualism in Film* Bethlehem: Lehigh University Press, 2008.  
Reinhartz, Adele. "Dogma." Essay. In *Bible and Cinema: Fifty Key Films*, 89–93. London: Routledge, 2013.  
Rosenberg, Joel. The soul of catastrophe: On the 1937 film of Sasky's The dybbuk. *Jewish Social Studies* 17 (2): 2011. 1-27.  
NYT Review of Dybbuk (1937)  
<http://www.nytimes.com/movie/review?res=9E02EED91E3EE03ABC4051DFB7668383629EDE>  
Walsh, Richard. "The Passion as Horror Film: St. Mel of the Cross." *Journal of Religion and Popular Culture* 20, (Fall, 2008): 1-16,

**Class 12: DEC 8: LAUGHING AT RELIGION: RELIGION & COMEDY**

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**BEFORE CLASS MEETS:****View required films:**

1. Shukla, Umesh, dir. *OMG: Oh My God!*. 2012; India: Viacom 18 Motion Pictures. Film. (130 minutes)  
Not currently available anywhere through Carleton.
2. Smith, Kevin, dir. *Dogma*. 1999; United States: Lions Gate Films. Film. (128 minutes)  
<https://www.youtube.com/watch?v=I5UjfvF917k>

**Read / prepare required readings:**

1. Nayar, Sheila J. "Bollywood Religious Comedy: An Inaugural Humor-Neutics." *Journal of the American Academy of Religion* 83, no. 3 (2015): 808–25. <https://doi.org/10.1093/jaarel/lfv032>.
2. McDannell, Colleen. "Catholicism Wow: Dogma (1999)" in *Catholics in the Movies. Catholics in the Movies*. US: Oxford University Press, 2008. 297-316

**Recommended Films:**

Gilliam, Terry, et al, dir. *Monty Python and the Holy Grail*. 1975; United Kingdom: EMI Films. Film. (92 minutes)  
Jones, Terry, dir. *Monty Python's Life of Brian*. 1979; United Kingdom: Cinema International Corporation. Film. (94 minutes)  
Ardolino, Emile, dir. *Sister Act*. 1992; United States: Buena Vista Pictures Distribution, Inc. Film. (100 minutes)  
Shadyac, Tom, dir. *Bruce Almighty*. 2003; United States: Universal Pictures. Film. (101 minutes)

Dannelly, Brian, dir. *Saved!* 2004; United States: MGM Distribution Co. Film. (92 minutes)  
Charles, Larry, dir. *Religulous*. 2008; United States: Lions Gate. Film. (101 minutes).  
Rogen, Seth, et al, dir. *This is The End*. 2013; United States: Sony Pictures Releasing. Film. (107 minutes).  
Hirani, Rajkumar, dir. *PK*. 2014; India: UTV Motion Pictures. Film. (153 mins)

### **Recommended Readings:**

Crossley, James G. "Life of Brian or Life of Jesus? Uses of Critical Biblical Scholarship and Non-Orthodox Views of Jesus in Monty Python's Life of Brian." *Relegere* 1, no. 1 (2011): 93–114.  
Benko, Steven A. (2012) "Ironic Faith in Monty Python's Life of Brian," *Journal of Religion & Film*: Vol. 16 : Iss. 1 , Article 6.  
Murrell, Elizabeth. "History Revenged: Monty Python Translates Chretien de Troyes Perceval, or the Story of the Grail (Again)." *Journal of Film and Video* 50, no. 1 (1998): 50-62. [www.jstor.org/stable/20688168](http://www.jstor.org/stable/20688168). (useful for thinking about how to use film to teach).  
Garbowski, Christopher. "Community and Comedy in Frank Capra's It's a Wonderful Life." *Logos: A Journal of Catholic Thought and Culture* 10, no. 3 (2007): 34–47.

## **HOW TO SUCCEED IN THIS ONLINE COURSE & COURSE POLICIES**

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### **Communicate with your professor:**

If you ask a question that is not of a private nature, and that would benefit everyone, then you are encouraged to post your questions in the **Ask Your Professor discussion forum** on the course webpage, so that everyone can benefit from the answer. I am committed to responding to student e-mails within 2 working days (not including weekends). If you do not receive a response within that time frame, then there is the strong possibility of a technical error, so please re-send the e-mail.

**Connect with the discussion!** The synchronous part of the course is wholly about coming together to discuss religion and film. We will use the chat function to keep a speaker's list of who speaks next. Try to keep side conversations to a minimum but chat is also useful to share a link or a quick answer if you don't want to interrupt the flow of the discussion. We will ask for a volunteer moderator to keep an eye on chat to help everyone have space to speak and to not lose track of questions and comments.

**Connect with the right tech:** You should be listening attentively, reading group chat messages, viewing anything shared to your screen, and ready to participate in all activities including class discussions. You must therefore be able to listen to, view, and speak (or type) during class meetings.

**Stay focused:** In the same way it would not be appropriate for you to be on social media or answering emails or watching YouTube videos in class, it is not appropriate to do while participating in an online class.

**Things I need to know:** (Contact me by email or speak with me by phone or online)

- 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.

**How much time will this course take?**

Undergraduate online and in-person courses are designed with 3 hours of “class time” or contact hours. For all classes, you should also budget 2-3 hours for every contact hour for study / completing assignments. Note that this course normally involves watching films during class meetings. With our online format, you will be expected to watch these films outside of class hours in order to reserve our online time together for discussion. This means that our class meeting time will usually be less than the allotted 3 hours but you are expected to do more viewing / reading / thinking / writing outside of class. You will normally be responsible for 2-3 films per week which can be 4-6 hours of viewing. Reading load is reduced for weeks where we have more film viewing.

**Weekly Rhythm:**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
<b>Seminar Leader post materials for class by midnight</b>  <b>Post Film Clip and annotations by midnight</b>	Review & respond to student contributions on CULearn: discussion posts, Watch This!, seminar leader materials  <b>Submit written assignments /bonus marks due weekly at midnight</b>	<b>Participate online class 11:30-2:30</b>  Consult with Dr Butler after class as needed	Reading day: Read readings for next week’s class  <b>Seminar Leader for next class check in with Dr Butler re: plans</b>	Viewing day: Watch film(s) for next week	Writing and Research day

**Readings and Films: Required and Recommended**

**Required Films and Readings:**

You are required to view and read required films and readings in advance of class. As there is no exam testing your comprehension of the course material, your writing assignments, leading seminars, and contributions to class discussion are the basis of your evaluation in this course.

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 Film, 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 about how to think about a reading, ask.

**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.

**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. I value your effort in reading / viewing more than the minimum requirements and your grades will reflect this effort. Recommended readings and films are always optional, but suggested for assignments. If a film clip or trailer is provided it is required and you are not required to watch the full film. If available, the link to the full film is provided for your (optional) viewing pleasure. It will be in the recommended film section of the module. In addition to selected recommended readings that are included each week, the following texts are particularly recommended for those interested in Religion and Film. **5850 Graduate students should be making every effort to deepen and broaden their understanding of Religious Studies. Graduate students who are successful do not only read the minimum required, they do extra outside research and explore recommended readings.**

**Assignment Policies:**

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**Submit all assignments on CULearn through the submission link for the assignment.**

**Absent from class on the day you were scheduled to lead the seminar:** If you have missed your leading the seminar it is not possible to reschedule the class and you leading the seminar. You must replace that presentation with the material you would have presented. Due the next day you come to class. (**4850** should complete 4-5 pages, **5850 should complete 6-8 pages**).

**Absent from online weekly class meeting: Make-up work:** If you cannot connect / be present online for a class meeting. You can recover lost participation marks by completing all activities/questions that we completed together in class. You should consult the Seminar Plan posted by the student leading discussion that day (placed on CULearn by midnight on Sunday night) and do your best to make up for that in-class work. Normally this make-up work is due by next class meeting. If the activity from the class discussion isn't possible to do as it was done in class, you will do your best to describe the question/activity and share your answer/contribution. Consult with the student who led the class and/or Dr Butler if you have questions.

**Absent from online weekly class meeting on day scheduled to present film clip:** Confirm with professor that you will present it next class at the beginning of class. Alert the seminar leader for that week that you will be doing so.

**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. If you know that you will not be able to hand in work on time, please contact me to make arrangements, explain why the work is late and your plan to submit the work as soon as possible. Unexcused late work will be penalized at the rate of 5% per day. Students who hand work in on time consistently will receive participation bonuses. Late work will be graded as my schedule permits.

**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 assignments you do for this course. The last date to hand in a rewrite is Oct 20 (class 6). Hand in revised work 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. This option is made available on the honour system that you will always hand in your best work the first time.

**Breadth requirement:** It is your responsibility to ensure that you are covering the required readings and films from the course in your assignments. Normally you should not discuss the same film or reading in any depth in more than one assignment. Reading Responses should respond to all required materials for that week. Thematic Papers should engage most if not all required materials from two or more weekly meetings. Experiential Options that use more materials from multiple weeks will receive a higher grade. Final grades for assignments may be adjusted if breadth requirements are not met.

**Critical reflection vs. subjective, personal reflection: this course asks you to critically reflect on the material.**

- More than a feeling: Personal reflection is about feeling. It reflects on your emotional response, your pleasure or displeasure, your interest or disinterest, your personal experience and it stops there.
- Thinking to understand better: Critical reflection is about thinking about the material and asking questions that will lead us to understand things in a more nuanced way.
- Evidence-based analysis: All critical reflection is evidence-based. It reflects on whether things are argued logically and fairly, whether evidence has been effectively marshaled, and whether there is missing data.
- Strategic use of the personal: Depending on the assignment, critically reflecting may connect to your personal experience but only does so if that experience is relevant and enriches our understanding of the topic.

### **Sources and Citations:**

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**Outside research:** Outside research and the use of recommended sources is encouraged, and may raise your grade, but cannot replace demonstrating comprehension of required course materials. **5850 students should regularly reference outside research (and/or recommended readings or films).**

**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 be returned.

**Citations & Style:** As a matter of ethics and good professional practice I care about citations. The Religion program at Carleton requires that you use the Chicago Manual of Style (Humanities: Footnotes and Bibliography). Note that there is a Chicago Manual of Style for Social Sciences that uses parenthetical citation. Do not use that method. You should be using footnotes and a bibliography. Assignments that do not use the Chicago Manual of Style will be returned to you to revise.

**Quick Citation Links:** Chicago Manual of Style (Notes and Bibliography)

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

<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)

<https://www.zotero.org/> Zotero (excellent free online citation management tool)

**Bibliography:** Always include a Bibliography at the end of the assignment. Include only those sources you have cited. Use the Chicago Manual of Style.

**How to Cite Film in Chicago Manual of Style:**

**Footnote or Endnote (N):**

1. Firstname Lastname , *Title of Work*, directed by Firstname Lastname (Original release year; City: Studio/Distributor, video release year), medium.

**Bibliographical Entry (B):**

Lastname, Firstname, dir. *Title of Work*. Original Release Year; City: Studio/Distributor, video release year. Medium.

**EXAMPLE:**

**N:**

1. *Joe Versus the Volcano*, directed by John Patrick Shanley (1990; Burbank, CA: Warner Home Video, 2002), DVD.

**B:**

Shanley, John Patrick, dir. *Joe Versus the Volcano*. 1990; Burbank, CA: Warner Home Video, 2002. DVD.

**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.**

**Fair use of course materials:**

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**Content Sharing:** Student or professor materials created for a course (including presentations, posted notes, labs, case studies, assignments, and exams) remain the intellectual property of the author(s). The content is intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

**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).

## DETAILED COURSE ASSIGNMENTS:

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24%

**Weekly In-Class Participation: Your participation grade is based primarily on your “live” contribution to our weekly class discussion when we meet online.** The required weekly online class meeting is essential to your comprehension, participation, and success in this course. It is strongly recommended that you “attend” the class from a private, quiet space that will allow you to focus. Please speak to Dr. Butler as soon as possible if you have any issues that make this challenging for you at any time.

**What does “A” grade participation look like in an online course?**

**In class:**

- You are present for 11/12 classes (one absence without penalty, this free absence will be used up if you register late).
- You consistently read, view and prepare all required course materials for every class meeting.
- You connect with appropriate technology so that you can contribute.
- You are a “force for good” in the class: you thoughtfully contribute to the success of the seminar discussion each week by speaking during class (or typing in chat), keeping the class focused on course questions / materials / topics, are respectful of others, make space for others to speak, help us stay on time so that we can get to all of the material. You generally do your best to make the class a success.

*A+ participation grade: does all of this and further exceeds these expectations through class leadership, helping other students, critical and substantive contributions to live and online class discussions.*

*Anyone who attends all 12 class meetings will receive a bonus to participation. Note that any student who misses 4 class meetings without a documented reason is not eligible to pass the course.*

**CULearn weekly Forum:** You may increase your participation grade by contributing thoughtfully to the CULearn forum class discussion. This is especially important if you miss a class or tend to be quiet in-class. Some ways to participate include:

- Post a meme that is relevant to this week’s discussion.
- Post a short forum post that is relevant to the week’s topic /course materials / live class discussion
- Respond to posts on the forum
- Recommend relevant films, scholarly readings, podcasts, blogs or other relevant online resources

5%

**Watch This! Recommended Film:** Once per semester: Contribute and present a film clip from a film that you recommend that we are not viewing in class and that is relevant to the general topic of Religion and Film or to that day’s particular topic.

**Pre-Class (Sunday at Midnight weekend before class meeting):** Post the following:

1. citation for film
2. link(s) to any clip(s)
3. a short annotation about why you chose the film (1 paragraph)
4. a citation for a relevant recommended reading

5. a short annotation (1 paragraph) of why the reading is helpful to our study of Religion and Film.

**In class:** Explain why you picked the film, summarize plot of film (and/or share trailer), show film clip of favourite film with religious dimension, explain why you recommended a relevant reading.

**15% Seminar Leader 60 mins: Once per semester:** Lead Seminar to facilitate discussion and enrich our understanding of the topic.

**Pre-class: by Sunday night** on CULearn

- a. Post your Seminar Plan for 60 minutes (outline each activity we will do in class in order, noting which readings/films we are discussing at each stage with a rough schedule of time allotted for each activity). **5850 students must frame their seminar through the frame of Religion and Public Life.**
- b. Post all relevant resources: your presentation slides (or video of presentation if pre-recorded), links to all activities with any planned questions, clips, recommended films, any recommended scholarly readings by Monday at midnight the week of the presentation. This needs to be available for all students to prepare for the seminar and so that someone can complete the in-class work if they are absent from the class meeting.

**In-class: 5 points: 5 Minute Presentation with slides:** Open discussion with your concise presentation to prepare group to discuss required films and readings. This presentation should be brief, with slides, and you may do this “live” and share your screen, or you may record this as a video which we will play at the beginning of the seminar. This presentation should provide historical, religious, cultural and intellectual context for film and required readings and very quickly summarize the central argument / thrust of the readings and plots for the films. **5850 students should plan to speak up to 10 minutes, and must connect their discussion to the theme of the MA program Religion and Public Life.**

**In-class: 10 points: 55 minutes: Facilitate discussion of the required films and readings:** develop activities for full class and/or breakout rooms, develop questions for discussion, as appropriate show clips. You may also recommend additional relevant films, readings or other resources to enrich our discussion.

**56% Writing Assignments:** You may switch options at any time as long as the total expected work load is met. These options include a combination of shorter and/or longer critical readings assignments that focus on required course content and some outside research.

**4850: Writing Assignment Options**

Option A: 8 x Weekly Reading Responses 2-3 pages each, 8 x 7% each = 56%

Option B: 4 x Weekly Reading Responses (4 x 7% each = 28%) plus Experiential Project (10-12 pages, 28%) = 56%

Option C: 2 x Thematic papers, 4-6 pages each (2x14% each=28%) plus Experiential Project (10-12 pages, 28%)= 56%

**5850: Writing Assignment Options**

Option A: 8 x Weekly Reading Responses 3-4 pages each, 8 x 7% each = 56%

Option B: 4 x Weekly Reading Responses (4 x 7% each = 28%) plus Experiential Project (14-16 pages, 28%) = 56%

Option C: 2x Thematic papers, 6-8 pages each (2x14% each=28%) plus Experiential Project (14-16 pages, 28%) =56%

### **Weekly Reading Responses**

**4850: 2-3 pages**

**5850: 3-4 pages**

**Due the Monday at Midnight on CULearn before the class meeting where we discuss the film/readings.**

Choose one theme or question that allows you to focus your discussion. A strong reading response will move beyond summary (B grade) to contribute original analysis and critical thinking about the required films and readings for this week. This is not a subjective reflection, but a critical one. You will regularly have 2-3 films and several readings to address in each response. You will need to be strategic about demonstrating your comprehension of these readings. You should be thinking about how the various films and readings contribute to our understanding of the week's topic and what questions they raise about religion and film. Identifying common elements and contrasting and comparing will be helpful to you as you craft your concise response. You may find it helpful to go back to central course questions to ground your discussion:

- (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, colonialism, gender etc.

You may write more than the recommended length with no penalty but try to be reasonable. Do include footnotes and a bibliography using Chicago Manual of Style (Notes and Bibliography). **5850 students must frame their discussion in terms of Religion and Public Life.**

### **Thematic Essays**

**4850: 4-6 pages**

**5850: 6-8 pages**

**Due Monday at Midnight on CULearn after the class meeting where we discuss the film/readings from your last topic.**

Thematic papers are designed to allow you to explore a theme that interests you and connects at least two weeks of readings and films. Your goal is to address several relevant required readings and films, normally from two classes. You may pull material from any point in the course (and from more than two classes). **Because you will pull from at least two different classes, the due date is based on the last week you pull material from.** This requires planning on your part to determine how you will complete the course requirements overall and on time. Be sure to check your breadth requirement as you plan so that your assignments are covering the breadth of course material and not repeating the same work for different assignments. While outside research is encouraged (see recommended readings as well), your first task is to demonstrate comprehension of required course materials.

Suggested themes:

- Sacred Texts & /or Theology
- Spirituality vs. Religion
- Gender & /or Sexuality
- History & Memory
- Otherness & / or Stereotypes
- Critiquing Religion
- Hollywood vs. World Cinema
- Horror & /or Violence
- Problem of Representation

You may write more than the recommended length with no penalty but try to be reasonable. Do include footnotes and a bibliography using Chicago Manual of Style (Notes and Bibliography). **5850 students must frame their discussion in terms of Religion and Public Life.**

### **Experiential Project**

**4850: 10-12 pages**

**5850: 14-16 pages**

#### **Due Dec 14 at Midnight on CULearn.**

Experiential assignments invite you to “apply academic content and theory to real-world experiences within the classroom, community or the workplace.” The following experiential optional project is based on professional tasks where Religion graduates use their disciplinary knowledge and skills in the workplace or volunteer sector.

Grading Rubric: Your experiential project should include the following:  
100 points = 28% of final grade

25	Context
25	Litt & Film Review
50	Scholarly reflection

### **Community-based Educational Program Grant Proposal**

This assignment asks you to design an educational program about any aspect of religion and centrally use film as a key resource. Film is a powerful medium for educating about religion generally, about a specific tradition, or about a particular issue within a religious tradition or community. The goal of this experiential assignment is for you to reflect professionally as a scholar trained in the academic study of religion on the use of film in this kind of program. The text you are preparing is a high-level brief that could be used for fundraising, to apply for a grant, or to persuade an organization to hire you to deliver this program. Tone should be professional and aimed at an audience who will critically evaluate your proposal.

Elements: Each section should include relevant quotations and citations.

Context: In narrative form, describe your audience, their knowledge level, the type of organization, why they are interested in this topic, challenges you may face and want to address, all program details (questions for discussion, recommended readings, activities etc), and learning outcomes. This section should demonstrate your skills as a researcher, writer, presenter/instructor,



and your scholarly knowledge of the particular religious traditions/communities you are addressing.

**Litt / Film Review:** Here you need to explain in detail both the actual films and texts you will share with participants and the background materials that inform your project design. What films and texts will you use in your program? How and why will you use them? What issues, historical contexts, contemporary debates do these sources address? What evidence do you have that film can and should be used to teach about this topic? You are producing an annotated filmography and bibliography that supports and further explains your narrative in the Context section. This section should demonstrate your skills as researcher, your breadth of knowledge of religion in historical and communal contexts, your awareness about disciplinary questions about religion and film, and your thinking about this project.

**Scholarly Reflection:** This is 50% of your grade and the most important section of this assignment. Reflect on the strengths and limits of the use of film in such programs from a religious studies perspective: What academic questions that are important in Religious Studies are at stake? (i.e. insider outsider, methodological atheism, historical context, diversity etc.)

**Speak to Dr. Butler about other possible experiential learning projects.**

- Anti-Racism / Anti-Hate Website or Blog
- Scholarly Religion and Film Blog for the Journal of Religion and Film
- Scholarly Religion and Film podcast

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**Bonus Marks:**

**Due: Try to hand in by the Monday after the class meets. Normally no bonus marks would be accepted after the last day of class.**

Bonus marks are a way for you to improve your grade in this course and/or recover from poor performance on an assignment or class participation. Students who tend to be “quiet” in class should take on bonus marks assignments to contribute to the class and improve their participation grade. You may earn up to a maximum of 5 bonus marks in this class. You may complete as many as you wish until you hit the cap of 5%. Please be sure to track bonus marks so that they are credited at the end of the term. Bonus assignments are graded as my schedule permits. There are four options:

**A. Recommended a relevant resource:** Post an annotated film clip, meme, film review, faith based response to film, or scholarly source. 1% per post. Due by midnight the night before class. Either generally relevant to course or specific to this week’s content. May be completed in advance. Post on weekly forum and email Dr Butler to grade.

**B. Forum post:** Extend the conversation. Respond to last week’s in-class seminar discussion. 1% per post. Due by midnight the night before next class. Post on weekly forum and email Dr Butler to grade.

**C. Critical Film Review:** Apply concepts, questions and theory from this class to discuss a relevant film not required for this class. Must cite and demonstrate comprehension of relevant course material. Must not repeat work otherwise submitted for credit in the class. 4-5 pages.  
**Post in Bonus Marks in Assignments. 5%**

**D. Experiment with the Digital Tool Kit:** Try out one of the variety of digital tools introduced in this course to critically reflect on a film, genre, theme or a question from this course. Bonus will depend on effort needed to learn how to use the tool, comprehension, and critical thinking. **Post in Bonus Marks in Assignments.** Up to 5%



## University Regulations for All College of the Humanities Courses

### Academic Dates and Deadlines

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This schedule contains the dates prescribed by the University Senate for academic activities. Dates relating to fee payment, cancellation of course selections, late charges, and other fees or charges will be published in the [Important Dates and Deadlines section](#) of the Registration Website.

### Online Learning Resources

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While online courses offer flexibility and convenience, they also present unique challenges that traditional face-to-face courses do not. [On this page](#), you will find resources collected by Carleton Online to help you succeed in your online courses; Learning Strategies and Best Practices, Study Skills, Technology and Online Interaction and Engagement.

### Copies of Written Work Submitted

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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

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The University Senate defines **plagiarism** as “*presenting, whether intentionally 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 that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts 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

[Academic Integrity Policy](#)

[Academic Integrity Process](#)

## Academic Accommodation Policy

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### Academic Accommodation

Carleton University is committed to providing access to the educational experience in order to promote academic accessibility for all individuals.

**Parental Leave:** The Student Parental Leave Policy is intended to recognize the need for leave at the time of a pregnancy, birth or adoption and to permit a pause in studies in order to provide full-time care in the first year of parenting a child or for health-related parental responsibilities.

**Religious obligation:** Carleton University accommodates students who, by reason of religious obligation, must miss an examination, test, assignment deadline, laboratory or other compulsory academic event.

### **Academic Accommodations for Students with Disabilities:**

Academic accommodation of students with disabilities is available through the [Paul Menton Centre](#) by evaluations that are carried out on an individual basis, in accordance with human rights legislation and University policy, and with the support of relevant, professional/medical documentation.

### **Survivors of Sexual Violence**

Individuals who disclose that they have experienced sexual violence will be provided support services and will be treated with dignity and respect at all times by the University and its representatives. A person affected by sexual violence is not required to report an incident or make a complaint about sexual violence under the formal complaint process of the Sexual Violence Policy in order to obtain support and services, or in order to receive appropriate accommodation for their needs.

[Supports and services available at the University to obtain information about sexual violence and/or support.](#)

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. [More information.](#)

## Grading System at Carleton University

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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. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean."

The [system of grades](#) used, with corresponding grade points and the percentage conversion, is listed below. Grade points indicated are for courses with 1.0 credit value.

## Course Sharing Websites and Copyright

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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).

[More information](#)

## Student Rights and Responsibilities at Carleton

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Carleton University strives to provide a safe environment conducive to personal and intellectual growth, free of injustice and characterized by understanding respect, peace, trust, and fairness.

The [Student Rights and Responsibilities Policy](#) governs the non-academic behaviour of students. Carleton University is committed to building a campus that promotes personal growth through the establishment and promotion of transparent and fair academic and non-academic responsibilities.

[7 Student Rights and Responsibilities](#)

## Deferred Term Work

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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.

1. 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. In all cases, formative evaluations providing feedback to the student should be replaced with formative evaluations. In the event the altered due date must extend beyond the last day of classes in the term, the instructor will assign a grade of zero for the work not submitted and submit the student's earned grade accordingly; the instructor may submit a change of grade at a later date. Term work cannot be deferred by the Registrar.

2. In cases where a student is not able to complete term work due to illness or injury for a significant period of time/or long term, the instructor and/or student may elect to consult with the Registrar's Office (undergraduate courses) or Graduate Registrar (graduate courses) to determine appropriate action.

[More information of deferred Term Work](#)

## Deferred Final Exams

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Students who are unable to write a final examination because of a serious illness/emergency or other circumstances beyond their control may apply for accommodation. Normally, the accommodation for a missed final examination will be granting the student the opportunity to write a deferred examination. In specific cases when it is not possible to offer a deferred examination, and with the approval of the Dean, an alternate accommodation may be made.

The application for a deferral must:

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 [here](#).

[More information on Final Exam Deferrals](#)

## Financial vs. Academic Withdrawal

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Withdrawn. No academic credit, no impact on the CGPA. WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term (noted in the Academic Year section of the Calendar each term). Students may withdraw on or before the last day of classes.

Important dates can be found [here](#). Make sure that you are aware of the separate deadlines for

Financial and Academic withdrawal!

Making registration decisions in Carleton Central involves making a financial and academic commitment for the courses you choose, regardless of attendance. If you do not attend – you must withdraw in Carleton Central within the published deadlines to cancel your registration. You can do this via the [MyCarleton Portal](#). A fee adjustment is dependent on registration being canceled within the published [fee deadlines](#) and dependent on your course load.

## Department Contact Information

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*Bachelor of the Humanities* 300 Paterson Hall [CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)

*Greek and Roman Studies* 300 Paterson Hall [GreekAndRomanStudies@cunet.carleton.ca](mailto:GreekAndRomanStudies@cunet.carleton.ca)

*Religion* 2A39 Paterson Hall  
[Religion@cunet.carleton.ca](mailto:Religion@cunet.carleton.ca)

*Digital Humanities (Graduate)* 2A39 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

*Digital Humanities (Undergraduate Minor)* 300 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

*MEMS (Undergraduate Minor)* 300 Paterson Hall  
[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)