

**RELS/HUM/CA 134: Religion, Film, & Media — Sec. 01 (Fall 2015) – REVISED 10/5/15**

<b>Instructor:</b>	Lee Gilmore
<b>Email:</b>	lee.gilmore@sjsu.edu
<b>Office Hours:</b>	By appointment via Skype (username: qibitum)
<b>Webinar Meetings:</b>	Bi-weekly online meetings via WebEx. See Course Schedule for specific dates & times, and see <i>Assignments: Webinars &amp; Discussion Forums</i> for more details.
<b>Virtual Classroom:</b>	<a href="https://sjsu.instructure.com/courses/1161348">https://sjsu.instructure.com/courses/1161348</a>
<b>Prerequisites:</b>	Upper division standing or instructor consent.
<b>Course Format:</b>	ONLINE ONLY. See <i>Online Learning Requirements</i> for more details.
<b>Faculty Web Page:</b>	<a href="http://www.sjsu.edu/people/lee.gilmore">http://www.sjsu.edu/people/lee.gilmore</a>

**SJSU Catalogue Description**

Depictions of religion, religions, religious behavior, and religious propaganda in film and media. Exploring these from several perspectives, (e.g. emic and etic, cross-national, aesthetic) and examining the murky problem of "the truth" in the depiction of religious and spiritual experience.

**Extended Course Description**

This class will explore the intersection of religion, film and media, examining the way that religious ideologies, practices, institutions, and critiques are portrayed in film and media. We will examine underlying religious content and symbolism in film and media, as well as the construction of religious and cultural authenticity—in tension with inauthenticity—through critical analysis of narratives, genres, symbols, etc in film and media. Finally, we will also consider the ways that media content can become 'religion-like,' and what this says about the nature of religion and popular culture.

**Student Learning Objectives (SLOs)**

Upon successful completion of this course students will be able to:

- Describe—using written, oral, and visual media—the depiction of religion, religions, religious behavior, and religious propaganda in film and media;
- Apply a variety of points of view (e.g. emic and etic, cross-national, aesthetic) to examine the often ambiguous and elusive search for 'authenticity' or 'the truth' in the depiction of religious and spiritual experience;
- Identify and compare multiple meanings, messages, and interpretations in film and media, in both form and content, and as both explicit and implicit;
- Critically analyze particular genres, religious traditions, and/or concerns (such as: religion and gender, religion and culture/ethnicity/race, religion and nature, religious conflict, etc.) as defined and depicted in film and media;
- Evaluate the relationship between religion, film, and media both historically and in the current/shifting social and political climate.

***Readings & Other Required Media***

**Required Textbooks**

AVAILABLE FROM SPARTAN BOOKSTORE:

Tim Corrigan. *Short Guide to Writing About Film (9th edition)*. Pearson, 2013. ISBN: 9780321965240

**FYI, DO NOT BUY:**

Bruce David Forbes & Jeffrey H. Mahan, editors. *Religion and Popular Culture in America*. (Revised Edition) University of California Press, 2015. ISBN: 9780520246898

- *(The pervious instructor ordered this textbook via the Spartan Bookstore, but we WON'T be using it in this class after all. If you are curious, it is available as an e-book via the SJSU library.)*
- SEE: [http://discover.sjlibrary.org/iii/encore\\_sjsu/record/C\\_\\_Rb4910214?lang=eng](http://discover.sjlibrary.org/iii/encore_sjsu/record/C__Rb4910214?lang=eng)

## ***Readings & Other Required Media (cont.)***

### **Required Films**

Whenever possible, I have opted to select films that are freely available to stream online. However, in a handful of cases you will need to have a Netflix subscription or pay an online rental fee. (If you can find a DVD to rent, buy or check out for free via the SJSU library (or another library) that is of course also fine. Also, one of these films is also available via Amazon Prime, if you happen to already have a subscription to that.)

If you don't already have a Netflix account, I believe you can sign up for a 30-day free trial, and because I have grouped the two films requiring Netflix in the same two-week period, that should be sufficient for the budget conscious among you. (You will have to remember to cancel the subscription before the 30-days are up or they will charge you.)

Depending on your set up, there may also be films you would prefer to see on a larger screen or in higher quality than a free version via youtube (or other streaming media) will allow, but that is entirely up to you. Plan to budget around \$5-20 this term for a Netflix subscription &/or for DVD/online rentals. See *Course Schedule* below & *Modules* on Canvas for details.

### **ALL Other Required Readings & Films**

AVAILABLE VIA THE CANVAS SITE: See *Course Schedule* below for details.

### **Online Learning Requirements**

In order to participate in & pass this class, you will need to ensure that you will have access to an internet-enabled computer or tablet a minimum of 9 hours per week. (See *University Policies: Federal Regulations Regarding the Definition of the Credit Hour* below.) **You are expected log in to our course a (bare) minimum of three times a week & logging in every day is highly recommended.** You will use this time to:

- Watch required films
- Attend (or watch) required webinars
- Complete required online readings & videos
- Participate in required discussion forums
- Write required essays

### **System Requirements**

It is strongly recommended that your computer or mobile device be running the most recent available operating system & other software.

- See Canvas Technical Requirements:
  - <http://www.sjsu.edu/at/ec/docs/Canvas%20Technical%20Requirements.pdf>
- See WebEx System Requirements:
  - <https://support.webex.com/MyAccountWeb/systemRequirement.do?root=Tools&parent=System>

### **How to Use Canvas & Get Tech Support**

The Canvas developers & the SJSU e-Campus have put together a wonderful collection of resources intended to help you successfully navigate the Canvas LMS:

- I strongly recommend that you read the **Canvas Student Quick Start Guide:** <http://guides.instructure.com/m/8470>
- You can also access an extensive & **searchable Canvas Student Guide:** <http://guides.instructure.com/m/4212>
- Additional resources & help docs can be found via the **SJSU e-Campus:** <http://www.sjsu.edu/at/ec/>
- If those links don't fully address your needs, you can submit an **iSupport ticket:** <https://isupport.sjsu.edu/ecampus>. You will receive a response back promptly from SJSU support personnel.
- In Canvas, you can also click on the word "Help" in the yellow box in the upper right corner of the screen. Then select, "Report a Problem." Enter the necessary information and click "Submit."

## Assignment & Other Basic Policies

### General Assignment & Other Basic Policies

- UPLOAD ALL WORK THROUGH CANVAS. I DO NOT ACCEPT ASSIGNMENTS VIA EMAIL.
- READ: *Criteria and Guidelines for Written Assignments* (on Canvas)
- READ: *Professor's Pet Peeves* (on Canvas)
- READ: *About Mandatory Online Meetings* (on Canvas)
- READ: *Discussion Forum Etiquette Guidelines* (on Canvas)

### Plagiarism Policy

**Plagiarism means COPYING WORDS FROM ANY SOURCE WITHOUT PLACING THOSE WORDS IN QUOTE MARKS & PROVIDING A CORRECT CITATION.** This includes submitting work in which ANY unacknowledged material appears, and handing in material written by a person other than the student.

**ANY attempt to pass off someone else's words as your own is a serious academic offense and WILL RESULT IN A FAILING GRADE FOR THAT ASSIGNMENT. It may also result in a failing grade for the course or even expulsion from SJSU.** *The major essays/papers for this course will ALL be checked for plagiarism via turnitin.com (as well as by the professor's own experienced and unerring eagle eyes).* All incidents of plagiarism will be reported. If you get stuck working on any of your written assignments for this class, please ask me for help before resorting to plagiarism. **Also see Plagiarism Policy & Resources page on Canvas.**

### Late Policy

You are expected to complete ALL assignments by the posted deadlines. Late discussion posts will generally be accepted, BUT points will be deducted for each day (including weekends) that it is late (-2 points per day for Discussion Posts). **Put all deadlines & due dates in your own calendar.**

**WARNING: do not abuse this policy.** One late assignment in the case of an emergency may be understandable, **but if you make a regular habit of submitting late papers it will dramatically reduce your final grade.** *The amount of detailed & specific feedback will also be reduced, as I will likely have moved on to other tasks & no longer have time devoted to that project.* **Once an assignment is only worth half the originally available points (i.e. a failing grade) it will no longer be accepted. I also reserve the right to refuse to accept exceptionally late assignments, at my own discretion.**

### Be a Participant, Not a Spectator

This course is an opportunity for you to learn about *depictions of religion, culture, and spiritual themes in film & media.* **Active and engaged participation in our class is required & your grade will be a direct reflection of how much effort you put into this course.** While emergencies and illnesses may at times be unavoidable, I guarantee that you will not do well in this class if you miss (or are consistently late with) multiple assignments & discussion sessions or if you are distracted or multitasking during course meetings, videos & other tasks.

**THE ONLINE/REMOTE ONLY NATURE OF THIS COURSE means that it is incumbent upon you to be proactive about participating.** This means that you will need to stay on top of course content, keep track of deadlines & regularly check both the Canvas site & email.

**Finally, you should also approach this subject matter with an open and curious mind.** My job is not to dispute your own religious, cultural, or other commitments, but rather to train you to **think critically about religion, film & media**—including your own (& others') religions, cultures & worldviews. In turn, *I agree to give you my complete attention during our time together, and to provide every resource I have available to help you do well in this course.*

**BOTTOM LINE: IT IS UP TO YOU TO MAKE THE MOST OF YOUR EDUCATION, AND HENCE YOUR TIME IN THIS COURSE.**

## Grading Policy

### **Final Grade Scale** (100% = 1000 points)

A+	1000-970	B+	899-870	C+	799-770	D+	699-670	F	less than 600
A	969-930	B	869-830	C	769-730	D	669-630		
A-	929-900	B-	829-800	C-	729-700	D-	629-600		

## Assignments

### **CHANGED AS OF 10/5/15: Total Assignment Points Possible**

- 700 = Weekly Discussion Posts (5 @ up to 40 points each, 10 @ up to 50-100 points each)
- 100 = First Essay: Revised Review Essay
- 200 = Final Essay: Review Film of your choice
- 10 = Extra Credit Facebook/Twitter Participation

### **Webinars (Online Meetings)**

During Fall 2015, we will meet occasionally for **8 WEBINARS (online meetings held via WebEx). With a few specific exceptions, these will usually be held every other Monday from noon-2pm.**

- (See *Course Schedule* below for specific dates/times).

Because these "webinars" basically serve as lecture/discussion time, similar to a regular classroom, it is strongly recommended that you arrange your schedule so that you can attend & participate in real time. (Obviously, you will have more opportunity to interact with me & ask questions if you can attend in person.) TO ATTEND IN PERSON log-in via the email invites you will receive.

**However, if you absolutely CANNOT attend a webinar in person, all WebEx meetings will be recorded and available to watch after the session. You may also attend only part of the meeting in person if that's all your schedule allows, and then watch the recording of the portions you missed after the fact. But the more you participate and interact, the more you will get out of the experience, and the more credit you will ultimately earn.** (The required weekly Discussion Forum Posts will also incorporate questions about these webinar conversations in order to hold everyone accountable for watching, paying attention, & thinking about them.)

- (See *Assignments: Webinars* in Canvas for more details.)

### **CHANGED AS OF 10/5/15: Weekly Film Review Discussion Posts**

Every week, you will contribute to Discussion Forums where we will **discuss key ideas from the readings and films**. For the first few weeks, these will be worth up to **40** points each and **STARTING WEEK 7 they will be worth up to 50-100 points each**. These will entail writing short reviews that critically reflects on specific questions, and that also comment on at least one other student's post. **IMPORTANT:** To see the specific *Rubric* for each weekly Discussion Post, be sure to click on the "gear icon" on the upper right of each Discussion Page in Canvas.

- (See *Assignments: Discussions* in Canvas for more details.)

### **CHANGED AS OF 10/5/15: Essays**

In order to demonstrate your ability to *think critically about the ideas in the readings & films*, you will write **TWO formal essays (reduced from three)**—including a final research essay—that will require you to apply techniques & strategies from our *Short Guide to Writing About Film* textbook.

- **The First Essay will revise a discussion post review and should be 3-5 pages long (1000-1500 words)**
  - DUE no later than MON NOV 23 @ 10am with EXTRA CREDIT POSSIBLE FOR EARLY SUBMISSION:
  - **+10 points if by MON NOV 16 @ 10am**
- **The Final Essay will apply the film analysis tools learned in this course to a film of your choice and should be 5-7 pages long (1500-2000 words)**
  - DUE BY WED DEC 16: NO LATE SUBMISSIONS ACCEPTED
  - (See *Assignments: Essays* in Canvas for more details.)

### **EXTRA CREDIT (1): Facebook or Twitter Participation**

Up to **10 extra credit points** toward your final grade may be earned by following & participating in my professional facebook &/or twitter pages, as well as by other exemplary participation.

- **SEE:** <https://www.facebook.com/pages/ProfGilmore/115968481846995>
- **OR:** <https://twitter.com/qibitum>
- (See *Assignments: Extra Credit* in Canvas for more details.)

### **ADDED AS OF 10/5/15: EXTRA CREDIT (2): Brainstorm Discussion Forum**

You can earn up to **10 extra credit points** for contributing to a **NEW Brainstorm Discussion Forum**. If you were doing to teach a class like this, what films would you teach? And, what films do you think would be good to write your final essay on? Along with film titles, be sure to include 2-5 sentences about why you think this film is relevant.

**THIS DISCUSSION FORUM WILL CLOSE ON FRI DEC 4 @ 10am**

- (See *Assignments: Extra Credit* in Canvas for more details.)

## FALL 2015 Course Schedule: RELS/HUM/CA 134: Religion, Film, & Media (Sec. 01)

*This schedule is subject to change with fair notice. Any changes will be announced and posted to the course site.  
All times are Pacific Time.*

WEEK/ MODULE	DATES	SCHEDULE: TOPICS, READINGS, ASSIGNMENTS, DEADLINES
<b>INTRODUCTION TO THE STUDY OF RELIGION &amp; FILM</b>		
1	THU AUG 20 - FRI AUG 21	<p><b>[1] READ: <i>This Syllabus &amp; All Content on Course Front Page</i></b>  <b>[2] READ: <i>10 Things Every College Student Needs to Know About Religion</i></b>  <b>[3] WATCH: <i>This Animated Map Shows How Religion Spread Across the World</i></b>  <b>[4] READ: Ramey, "The Harm of World Religions"</b></p> <p>READ (EXTRA): <i>Some Definitions of &amp; Statements About Religion</i> (Canvas Page)</p> <p><b>THUR AUG 20: WEBINAR (1) @ 4:00 - 6:00 pm ← <u>note date/time</u></b></p>
2	MON AUG 24 - FRI AUG 28	<p><b>[1] READ: <i>About Baraka</i></b>  <b>[2] WATCH: <i>Baraka (Ron Fricke, 1992)</i></b>  <b>[3] READ: Prothero, "Introduction," <i>FROM God is Not One</i></b></p> <p>READ (EXTRA): <i>Harvard Religious Literacy Project</i>  LISTEN (EXTRA): <i>Prothero, World Religions 101</i> (Interfaith Voices, Aug 2014)  WATCH (EXTRA): <i>Samsara</i> (via Netflix)</p> <p><b>WED AUG 26: DISCUSSION POST (1) DUE by 10:00 am</b></p>
3	MON AUG 31 - FRI SEP 4	<p><b>[1] WATCH: <i>Wings of Desire (Wim Wenders, 1987)</i></b>  <b>[2] READ: Fry, "Angels in the Metroplex," EXCERPT FROM <i>Cinema of the Occult</i></b>  <b>[3] READ: hooks, bell, "Representing Whiteness: Seeing Wings of Desire" EXCERPT FROM <i>Yearning: Race, Gender, &amp; Cultural Politics</i></b></p> <p><b>MON AUG 31: WEBINAR (2) @ 12:00 - 2:00 pm</b>  <b>WED SEP 2: DISCUSSION POST (2) DUE by 10:00 am</b></p>
4	TUE SEP 8- FRI SEP 11  MON SEP 7: LABOR DAY	<p><b>[1] READ: Crossley, "Life of Brian or Life of Jesus? Uses of Critical Biblical Scholarship &amp; Non-orthodox Views of Jesus in Monty Python's Life of Brian"</b>  <b>[2] WATCH: <i>Monty Python's Life of Brian (Terry Jones, 1979)</i></b>  <b>READ: Corrigan, Ch.1: Writing About the Movies</b></p> <p>WATCH (EXTRA): <i>BBC Debate: Cleese &amp; Palin vs. Bishop Stockwood &amp; Muggeridge</i>  WATCH (EXTRA): <i>PBS Frontline, From Jesus to Christ</i></p> <p><b>WED SEP 9: DISCUSSION POST (3) DUE by 10:00 am</b></p>
5	MON SEP 14 - FRI SEP 18	<p><b>[1] WATCH: <i>Agora (Alejandro Amenábar, 2009)</i> (via Netflix)</b>  <b>[2] READ: Haddad, "Hypatia of Alexandria"</b>  <b>READ: Corrigan, Ch.2: Beginning to Think, Preparing to Watch &amp; Starting to Write</b></p> <p>READ (EXTRA): <i>"Historical Accuracy in the Film Agora"</i>  WATCH (EXTRA): <i>Carl Sagan's Cosmos on the Library of Alexandria</i></p> <p><b>MON SEP 14: WEBINAR (3) @ 12:00 - 2:00 pm</b>  <b>WED SEP 16: DISCUSSION POST (4) DUE by 10:00 am</b></p>

6	MON SEP 21 - FRI SEP 25	<p>[1] <b>READ ME:</b> <i>About Even the Rain</i>  [2] <b>WATCH:</b> <i>Even the Rain (Icár Bolaín, 2010) (via Netflix)</i>  [3] <b>READ:</b> <i>Cilento, "Even the Rain: A Confluence of Cinematic &amp; Historical Temporalities" (FROM Arizona Journal of Hispanic Cultural Studies)</i>  [4] <b>READ:</b> <i>Gill, "Maps &amp; Territories," EXCERPT FROM Native American Religions: An Introduction</i></p> <p><b>READ (EXTRA):</b> <i>"8 Myths &amp; Atrocities About Christopher Columbus" (Indian Country)</i>  <b>READ (EXTRA):</b> <i>"What Became of the Taino?" (Smithsonian Magazine)</i>  <b>READ (EXTRA):</b> <i>About the Cochabamba Water Revolt (PBS)</i></p> <p><b>WED SEP 23: DISCUSSION POST (5) by 10:00 am</b></p>
7	MON SEP 28 - FRI OCT 2	<p>[1] <b>LISTEN:</b> <i>Ancient Religious Pilgrimage Now Draws the Secular (NPR 2013)</i>  [2] <b>READ:</b> <i>A Brief Introduction To Victor Turner's Ritual Theory</i>  [3] <b>WATCH:</b> <i>The Way (Emilio Estevez, 2010) (via Netflix OR Amazon Prime)</i>  [4] <b>READ:</b> <i>The Camino de Santiago or The Way of St. James (Film Website)</i></p> <p><b>READ (EXTRA):</b> <i>Turner &amp; Turner, Introduction: Pilgrimage as Liminoid Phenomenon</i>  <b>READ (EXTRA):</b> <i>The History of El Camino de Santiago</i>  <b>LISTEN (EXTRA):</b> <i>Sheen &amp; Estevez Do Movies the Father-Son 'Way' (NPR 2011)</i></p> <p><b>MON SEP 28: WEBINAR (4) @ 12:00 - 2:00 pm</b>  <b>WED SEP 30: DISCUSSION POST (6) DUE by 10:00 am</b></p>
<b>NOTE: NEW CHANGES TO SYLLABUS AS OF 10/5/15 START HERE</b>		
8	MON OCT 5 - FRI OCT 9	<p><b>REVIEW &amp; CATCH UP WEEK:</b> use this time to read "extras" &amp; start planning your <u>Revised Review Essay</u></p> <p><b>THUR OCT 8: WEBINAR (5) @ 12:00 - 2:30 pm (on The Way + Religious Studies so far)</b></p>
9	MON OCT 12 - FRI OCT 16  MON OCT 12: INDIGENOUS PEOPLES DAY  THU OCT 15-19: PARLIAMENT OF RELIGIONS	<p>[1] <b>READ:</b> <i>"Social Activism &amp; Engagement: MLK &amp; Malcolm X" EXCERPT FROM Introduction to the Study of Religion (Myhre ed., 2009)</i>  [2] <b>WATCH:</b> <i>Malcolm X (Spike Lee, 1992)</i>  [3] <b>READ:</b> <i>X/Haley, "Mecca," EXCERPT FROM The Autobiography of Malcolm X</i></p> <p><b>READ (EXTRA):</b> <i>hooks, "Spike Lee Doing Malcolm X: Denying Black Pain"</i>  <b>READ (EXTRA):</b> <i>"Malcolm X: Spike Lee's Biopic is Still Absolutely Necessary"</i>  <b>WATCH (EXTRA):</b> <i>"Malcolm X Speech After Hajj"</i></p> <p><b>**MON** OCT 12: DISCUSSION POST (7) DUE by 10:00 am (on Webinar 5) (50pts)</b></p>
10	MON OCT 19 - FRI OCT 23	<p>[1] <b>WATCH:</b> <i>Selma (Ava DuVernay, 2014)</i>  [2] <b>READ:</b> <i>"Dr. King Goes to Hollywood: The Flawed History of 'Selma'"</i>  [3] <b>READ:</b> <i>"Is Selma historically accurate?" (Guardian)</i>  [4] <b>READ:</b> <i>King, "Selma" EXCERPT FROM The Autobiography of Dr. MLK Jr.</i></p> <p><b>READ (EXTRA):</b> <i>"How Accurate Is Selma?" (Slate)</i>  <b>READ (EXTRA):</b> <i>King Institute at Stanford: Chronology; Selma to Montgomery March; Voting Rights Act</i>  <b>READ (EXTRA):</b> <i>"Most of You Have No Idea What Martin Luther King Really Did"</i>  <b>WATCH (EXTRA):</b> <i>Martin Luther King's Selma Speeches</i></p> <p><b>WED OCT 21: DISCUSSION POST (8) DUE by 10:00am (on X+Selma) (100pts)</b></p>

11	MON OCT 26 - FRI OCT 30	<p><b>REVIEW &amp; CATCH UP WEEK:</b> <u>use this time to read "extras" &amp; start planning your Revised Review Essay</u></p> <p><b>THUR OCT 29: WEBINAR (6) @ 12:00 - 2:30 pm (on X+Selma)</b></p>
12	MON NOV 2 - FRI NOV 6	<p><b>[1] READ:</b> <i>The Myth of Orpheus &amp; Eurydice</i>  <b>[2] READ:</b> <i>Teish, "Beneath Mary's Skirts" EXCERPT FROM Jambalaya</i>  <b>[3] WATCH:</b> <i>Black Orpheus (Marcel Camus, 1959)</i>  <b>READ:</b> <i>Corrigan, Ch.3: Film Terms &amp; Topics for Film Analysis &amp; Writing</i></p> <p><b>READ (EXTRA):</b> <i>Pluralism Project on Afro-Caribbean Religions</i>  <b>READ (EXTRA):</b> <i>"Negritude" FROM Stanford Encyclopedia of Philosophy</i>  <b>WATCH (EXTRA):</b> <i>Legacy of the Spirits</i> (documentary on Haitian Vodou)</p> <p><b>WED NOV 4: DISCUSSION POST (9) DUE by 10:00 am (on Webinar 6) (50pts)</b></p>
13	MON NOV 9 - FRI NOV 13  WED NOV 11: VETERANS DAY	<p><b>[1] READ:</b> <i>Weisenfeld, "My Story Begins Before I Was Born": Myth, History &amp; Power in Julie Dash's Daughters of the Dust</i>  <b>[2] WATCH:</b> <i>Daughters of the Dust (Julie Dash, 1991)</i>  <b>READ:</b> <i>Corrigan, Ch.4: Six Approaches to Writing About Film</i></p> <p><b>READ (EXTRA):</b> <i>Dash, Daughters of the Dust Shooting Script</i>  <b>WATCH (EXTRA):</b> <i>Oya: Rise of the Orishas</i> (Short Film)  <b>WATCH (EXTRA):</b> <i>Ibeyi, River</i> (Music Video)</p> <p><b>WED NOV 11: DISCUSSION POST (10) DUE by 10:00 am (on Orpheus+Dust) (100pts)</b></p>
14	MON NOV 16 - FRI NOV 20	<p><b>REVIEW &amp; CATCH UP WEEK:</b> <u>use this time to read "extras" &amp; work on your Revised Review Essay</u></p> <p><b>THUR NOV 19: WEBINAR (7) @ 12:00 - 2:30 pm (on Orpheus+Dust)</b></p>
15	MON NOV 23 - WED NOV 25  THUR NOV 26: THANKSGIVING	<p><b>[1] READ:</b> <i>Boyd &amp; Nishimura, "Shinto Perspectives in Miyazaki's Anime Film "Spirited Away" FROM The Journal of Religion and Film</i>  <b>[2] WATCH:</b> <i>Spirited Away (Hayao Miyazaki, 2002)</i>  <b>READ:</b> <i>Corrigan, Ch.7: Manuscript Form</i></p> <p><b>READ (EXTRA):</b> <i>Thomas, "Religion in Japanese Films: Focus on Anime"</i>  <b>WATCH (EXTRA):</b> <i>Princess Mononoke (Hayao Miyazaki, 1997)</i></p> <p><b>MON NOV 23: FIRST ESSAY DUE by 10:00 am (+ EXTRA CREDIT IF EARLY)</b>  <b>WED NOV 25: DISCUSSION POST (11) DUE by 10:00am (on Webinar7) (50pts)</b></p>
16	MON NOV 30 - FRI DEC 4	<p><b>WATCH:</b> <i>Star Wars, The Matrix, Avatar, Game of Thrones, Harry Potter, OR ...?</i>  <b>READ:</b> Research background for your final review</p> <p><b>**MON** NOV 30: DISCUSSION POST (12) DUE by 10am (on Spirited Away) (50pts)</b>  <b>THUR DEC 3: WEBINAR (8) @ 12:00 - 2:30 pm (on Spirited Away + End of Class)</b>  <b>FRI DEC 4: EXTRA CREDIT: Brainstorm Discussion Forum CLOSSES @ 10am</b></p>

17	MON DEC 7 - WED DEC 16	<p><b>**MON** DEC 7: DISCUSSION POST (13) DUE by 10am (on Webinar 8) (50pts)</b>  <b><u>WED DEC 16: FINAL ESSAY DUE by 10:00 am</u></b></p> <ul style="list-style-type: none"> <li>• instruction ends: Tue 12/8</li> <li>• final exams: Thu 12/10 - Thurs 12/17</li> </ul>
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## **University Policies**

### **About SJSU Studies**

Students are strongly encouraged to take courses to satisfy GE Areas R, S, and V from departments other than their major department. Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), and completion of Core General Education are prerequisite to all SJSU Studies courses. Completion of, or co-registration in, 100W is strongly recommended. A minimum aggregate GPA of 2.0 in GE Areas R, S, & V shall be required of all students." See University Policy S14-5 at <http://www.sjsu.edu/senate/docs/S14-5.pdf>.

### **General Expectations, Rights and Responsibilities of the Student**

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See [University Policy S90-5](http://www.sjsu.edu/senate/docs/S90-5.pdf) at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the [SJSU catalog](http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html), at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

### **Federal Regulations Regarding the Definition of the Credit Hour**

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>

### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars](http://www.sjsu.edu/provost/services/academic_calendars/) webpage at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

### **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

### **Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- "Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material."
  - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- "Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent."



### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

### **Accommodation to Students' Religious Holidays**

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See University Policy S14-7 at <http://www.sjsu.edu/senate/docs/S14-7.pdf>

### **Student Technology Resources**

Computer labs for student use are available in the Academic Success Center at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

### **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at <http://www.sjsu.edu/counseling>.

### **SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit Peer Connections website at <http://peerconnections.sjsu.edu> for more information.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics.

To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)

