Course information:

Copy and paste underline current course information from Class Search/Course Catalog.

Academic Unit   **Historical, Philosophical and Religious Studies**   Department   **Religious Studies**

Subject **REL**   Number **287**   Title **Topics in Film, Media and Religion**   Units: **3**

Is this a cross-listed course?   No
If yes, please identify course(s)

Is this a shared course?   No   If so, list all academic units offering this course
Course description:

Requested designation: Global Awareness–G
*Note- a **separate** proposal is required for each designation requested*

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014   For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- ☒ Signed General Studies Program Course Proposal Cover Form
- ☒ Criteria Checklist for the area
- ☒ Course Catalog description
- ☒ Course Syllabus
- ☒ Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name   Cindy Baade   Phone   5-7183

Mail code   4302   E-mail: cynthia.baade@asu.edu

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed):   Matthew J. Garcia   Date: 4/1/15

Chair/Director (Signature):

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12, 5/14

REL 287   Topics in Film, Media and Religion

This course explores specialized topics in the study of film, media, and religion. It analyzes how religious values, identities, and practices related to various cultural traditions are constructed, communicated and presented through films and media.

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

		ASU--[G] CRITERIA	
		GLOBAL AWARENESS [G]	
YES	**NO**		**Identify Documentation Submitted**
☒	☐	1. Studies **must** be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	See syllabus
		2. The course must match at least one of the following descriptions: (check all which may apply):	
☐	☐	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. **The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.**	
☐	☐	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
☒	☐	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	See syllabus
☐	☐	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
REL	287	Topics in Film, Media, and Religion	Global Awareness (G)

Explain in detail which student activities correspond to the specific designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	**SAMPLE:** The course examines the cultural significance of financial markets Japan, Korea, and the UK.	**SAMPLE:** Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1: Studies contain subject matter that addresses or leads to understaning of contemporary world outside of the U.S.	This course uses film and media to examine various topics pertaining to the study of religion in Europe, Asia, Africa, and the Middle East.	Section 1 includes a Nigerian film that examines Pentecostalism in Nigeria and explores the implications of accusing children of demon possession. Section 2 includes "Spring, Summer, Fall, Winter and Spring", which focuses upon Korean Buddhism. Section 3 includes "Timbuktu" and media clips that discuss terrorism and its comparative representation in Africa, Europe, and the United States. Section 5 includes two films and media selections that examine religious minorities in various contexts in the Middle East, India, and Western Europe. Section 7 includes readings and assignment materials that help students to contextualize religion and social media usage in a globalized world.
2c: The course is a comparative cultural study in which at least half of the material is devoted to non-U.S. areas.	Approximately 2/3 of the content for the course is comprised of international films, films that foster global awareness, or media toipcs that are international in scope.	Section 1: "End of the Wicked" - Nigeria. Section 2: "Spring, Summer, Fall, Winter, and Spring" - Korea. Section 3: "Timbuktu" -Mali; including various clips of "terrorism" from media in Europe Section 5: "Waltz with Bashir" - Lebanon and Israel; "Earth" - India and Pakistan; Charlie Hebdo comics - France Section 6: "Avatar" - colonialism Section 7: digital media and religious fundamentalism (focus is upon uses of these technologies by persons in Africa, Europe, the Middle East, and Asia)

"Film, Media, and Religion"
REL 287

Instructor: Jason Bruner
Office: COOR 3326
Phone: 480-965-0454
Email: Jason.Bruner.1@asu.edu

Course Description

This course explores specialized topics in the study of film, media, and religion. It analyzes how religious values, identities, and practices related to various cultural traditions are constructed, communicated and presented through films and media. It pays particular attention to the dissemination, discussion, and social significance of religious ideologies, ethical debates, and religious fundamentalism in film and media and analyzes the emergence of new forms of ritual and worship on the internet and social media.

> **Commented [JB1]:** Criteria 1

Please note that all films will be made available via electronic reserve at ASU.

Course Objectives
This course will:
1. Introduce students to specialized topics in the study of film, media, and religion
2) Familiarize students with transdisciplinary tools exploring the mediated construction and representation of religious values, identities, and practices.
3. Analyze the technological and social intersection of religion, film and media.
4. Facilitate critical awareness of the dissemination and discussion of religious ideologies, ethical debates, and religious fundamentalism in film and media.
5. Explore the emergence of new forms of ritual and worship on the internet and social media.

Course Learning Outcomes
Having completed this course, the student should:
1) Be able to use and interrelate methodological tools from Religious Studies and Film and Media Studies;
2. Have learned to critically analyze films and media productions dealing with the representation and performance of religious values, identities, and practices.
3. Have strengthened their skills in visual analysis, critical writing and verbal communication.
4. Be able to critique depictions of religions, religious traditions and subjects in film, media, and popular culture.

Assignments

Quizzes (10 points each; 150 points total): *Weekly* quizzes will be given on individual films and required readings.

Response Papers (100 points each; 200 points total): The student will write two papers of 250-300 words each in response to one of the films assigned for the class. *The paper is due on the class day for which the film is assigned.* One paper should be on a film assigned in sections 1-3 of the course syllabus; the second paper should be on a film assigned in sections 4-7 of the syllabus. The paper should demonstrate a close, careful viewing and analysis of the film, with particular attention to the thematic elements highlighted by the supplemental readings.

News Analysis (200 points): This assignment is due in week 8. Each student will take a news story and analyze its description, use, and/or presentation of "religion" or religious people and communities. A list of acceptable news essays will be provided in class, though others will be accepted with instructor permission. The analysis should be between 700 and 750 words. It should address basic questions about the assumptions the author makes about the role of religion, faith, and/or belief in the story or in the subjects in the story.

Group Project Presentation (150 points): Students will work in groups of 3-4 to analyze the social media presence of a notable religious figure or community. This could include a Twitter feed, Facebook page, or community in Second Life, for example. Students will give short presentations of no more than 10 minutes in week 14 that highlight the most significant features and content of this aspect of digital religion and its relationship to the course. Each group will also submit a 2-page write-up of their findings and conclusions.

Final Paper (300 points): For the final paper, students should review the list of films in the syllabus, choose one, view it carefully, and write an analysis of 1400-1500 words. Films viewed or assigned in class are not eligible for this paper. The paper should demonstrate the application of critical theories, methods, and ideas from the study of film and religion. It should apply one or more of these themes or theories to understand elements of religion or its depiction in the film, keeping in mind that these elements will be more obvious in some films than others.

List of films for final paper (others accepted at instructor's discretion)

12 Years a Slave	Count of Monte Cristo
Amistad	The Cup
The Apostle	Devi
The Burmese Harp	Divine Secrets of the Ya Ya sisterhood
Children of Heaven	The Exorcist
Children of Men	Holy Father, Holy Son
The Chosen	Inherit the Wind
Constantine	The Jazz Singer

Lagaan
Life is Beautiful
O Brother, Where Art Thou?
On the Waterfront
Malcolm X
The Matrix
P.K.

Spring, Summer, Winter, Fall, and Spring
Stigmata
Taste of Cherry
Their Eyes Were Watching God
Tree of Life
Truman Show

Grading Scale

A+ (970-1000)	A (930-969)	A- (900-929)
B+ (870-899)	B (830-869)	B- (800-829)
C (700-799)	D (600-699)	F (0-559)

Required Readings

All readings will be made available through Blackboard.

Al-Rawi, Ahmed. "The Representation of September 11ᵗʰ and American Islamophobia in Non-Western Cinema." *Media, War, and Conflict* 7:2 (2014), 152-164.

Asamoah-Gyadu, J. Kwabena. "'We Are on the Internet': Contemporary Pentecostalism in Africa and the New culture of Online Religion." In Rosalind I. J. Hackett and Benjamin F. Soares, eds., *New Media and Religious Transformations in Africa.* Bloomington: Indiana University Press, 2015.

Baker, Raymond William. "Screening Islam: Terrorism, American Jihad and the New Islamists." *Arab Studies Quarterly* 25:1/2 (2003), 33-56.

Blizek, William L., ed. *The Continuum Companion to Religion and Film.* London: Continuum Books, 2009.

Carta, Silvio. "Orientalism in the Documentary Representation of Culture." *Visual Anthropology* 24:5 (2011), 403-420.

Carter, J. Kameron. "Avatar: An Amazing and Troubling Film," http://jkameroncarter.com/?p=56.

Charkravarty, Sumita S. *National Identity in Indian Popular Cinema, 1947-1987.* Austin: University of Texas Press, 1993.

Chidester, David. *Authentic Fakes: Religion and American Popular Culture.* Berkeley: University of California Press, 2005.

de Castelli, Laurent. "Mali: From Sanctuary to Islamic State." *The RUSI Journal* 159:3 (2014), 62-68.

de Vries Hent and Samuel Weber. *Religion and Media*. Stanford: Stanford University Press, 2001.

Echchaibi, Nabil. "Alt-Muslim: Muslims and modernity's discontents." In Heidi A. Campbell, ed. *Digital Religion: Understanding Religious Practice in New Media Worlds*. London: Routledge, 2013.

Fernando, Mayanthi. "The Republic's 'Second Religion': Recongizing Islam in France." *Middle East Report* 235 (2005), 12-17.

Geraci, Robert M. "Video Games and the Transhuman Inclination." *Zygon* 47:4 (2012), 735-756.

Grimes, Ronald L. *Deeply into the Bone: Re-inventing Rites of Passage*. Berkeley: University of California Press, 2000.

Grimes, Ronald L., et al., eds., *Ritual, Media, and Conflict*. Oxford: Oxford University Press, 2011.

Groys, Boris. "Invisibility of the Digital: Religion, Ritual, Immortality." *Anthropology and Aesthetics* 55/56 (2009), 336-340.

Helleland, Christopher. "Ritual." In Heidi A. Campbell, ed. *Digital Religion: Understanding Religious Practice in New Media Worlds*. London: Routledge, 2013.

Hill, Annette. *Reality TV: Audiences and Popular Factual Television*. New York: Routledge, 2005.

Holderness, Graham. "'Animated icons': Narrative and Liturgy in The Passion of the Christ." *Literature and Theology* 19:4 (2005), 384-401.

Hughes-Freeland, Felicia. *Ritual, Performance, Media*. New York: Routledge, 1998.

Hyland, Robert. "Going Na'vi: Mastery in Avatar." *Cineaction* 82:82-83 (2010), 10-16.

"Lights, Camera, Africa." *The Economist*. Dec. 16, 2010.
http://www.economist.com/node/17723124

Lyden, John. *Film as Religion: Myths, Morals, Rituals*. New York: NYU Press, 2003.

McGrath, James. F., ed. *Religion and Science Fiction*. Lutterworth Press, 2012.

Mendlesohn, Farah. "Religion and Science Fiction," in Edward James, ed., *The Cambridge Companion to Science Fiction* (Cambridge: Cambridge University Press, 2003), 264-275.

Mesaros-Winckles, Christy. "TLC and the Fundamentalist Family: A Televised Quiverfull of Babies." *Journal of Religion and Popular Culture* 22:3 (2010).

Mitchell, Jolyon. "Decolonising Religion in African Film." *Journal of World Christianity* 15:2 (2009), 149-161.

Neumann, Iver B. "Unexpected Enchantment in Unexpected Places: Mormonism in Battlestar Galactica." *European Journal of Cultural Studies* 16:2 (2013), 226-243.

Plate, S. Brent. *Blasphemy: Art that Offends.* London: Black Dog, 2006.

Poole, Elizabeth. *Reporting Islam: Media Representations of British Muslims.* I.B. Taurus, 2009.

Prince, Stephen. "Beholding Blood Sacrifice in The Passion of the Christ: How Real is Movie Violence?" *Film Quarterly* 59:4 (2006), 11-22.

Ramji, Rubina. "From *Navy Seals* to *The Siege*: Getting to Know the Muslim Terrorist, Hollywood Style." *Journal of Religion and Film* 9:2 (2005).

Soares, Benjamin F. "Islam in Mali in the Neoliberal Era." *African Affairs* 105:418 (2006), 77-95.

Stewart, Garrett. "Screen Memory in Waltz with Bashir." *Film Quarterly* 63:3 (2010), 58-62.

Stier Oren Baruch and J. Shawn Landres, eds. *Religion, Violence, Memory, and Place.* Bloomington: Indiana University Press, 2006.

Wagner, Rachel. *Godwired: Religion, Ritual and Virtual Reality.* Routledge, 2011.

Waterson, Roxanna. "Trajectories of Memory: Documentary Film and the Transmission of Testimony." *History and Anthropology* 18:1 (2007), 51-73.

Wilbanks, Jessica. "On the Far Side of the Fire: Life, Death and Witchcraft in the Niger Delta." *Ninth Letter.* Fall/Winter 2013.

Yosef, Raz. "War Fantasies: Memory, Trauma and Ethics in Ari Folman's Waltz with Bashir." *Journal of Modern Jewish Studies* 9:3 (2010), 311-326.

Class Schedule

Section I: Religion and Gender

January 13:   Introduction: How to "see religion" in film
   Film: "The Color Purple"
   Required Reading: William L. Blizek, "Using Religion to Interpret Movies"
   (pp. 29-38) and "Using Movies to Critique Religion" (pp. 39-48) in *The
   Continuum Companion to Religion and Film*, ed. William L. Blizek (London:
   Continuum Books, 2009).
   Supplemental Reading: John Lyden, *Film as Religion: Myths, Morals, Rituals*
   (New York: NYU Press, 2003), introduction.
   Judith Weisenfeld, "For Rent, 'Cabin in the Sky': Race, Religion, and
   Representational Quagmires in American Film," *Semeia* 74 (1996): 147-165.

January 20:   **Film:** "End of the Wicked"
   Required Reading: "Lights, Camera, Africa," *The Economist* (Dec. 16, 2010)
   http://www.economist.com/node/17723124
   Jessica Wilbanks, "On the Far Side of the Fire: Life, Death and Witchcraft in
   the Niger Delta," *Ninth Letter* (Fall/Winter 2013).
   Supplemental Reading: Jolyon Mitchell, "Decolonising Religion in African
   Film," *Journal of World Christianity* 15:2 (2009), 149-161.

Section II: Ritual and Symbolism

January 27:   **Film:** "Spring, Summer, Fall, Winter, and Spring"
   Required Reading: Francisca Cho, "The Art of Presence: Buddhism and
   Korean Films," in S. Brent Plate, ed., *Representing Religion in World Cinema*
   (New York: Palgrave Macmillan, 2003).
   Supplemental Reading: Felicia Hughes-Freeland, *Ritual, Performance, Media*
   (New York: Routledge, 1998).
   Ronald L. Grimes, "Living with the Dead," in *Deeply into the Bone: Re-inventing
   Rites of Passage* (Berkeley: University of California Press, 2000), pp. 230-257.

February 3:   **Film:** "The Passion of the Christ"
   Required Reading: Graham Holderness, "'Animated icons': Narrative and
   Liturgy in The Passion of the Christ," *Literature and Theology* 19:4 (2005), 384-
   401.
   Supplemental Reading: Stephen Prince, "Beholding Blood Sacrifice in The
   Passion of the Christ: How Real is Movie Violence?" *Film Quarterly* 59:4
   (2006), 11-22.

Section III: Violence

February 10:   **Film:** "Timbuktu"
   Required Reading: Benjamin F. Soares, "Islam in Mali in the Neoliberal
   Era," *African Affairs* 105:418 (2006), 77-95.

Commented [JB2]: Criteria 1; 2c
Commented [JB3]: Criteria 1, 2c
Commented [JB4]: Criteria 1; 2c
Commented [JB5]: Criteria 1, 2c
Commented [JB6]: Criteria 1; 2c
Commented [JB7]: Criteria 1, 2c

Laurent de Castelli, "Mali: From Sanctuary to Islamic State," *The RUSI Journal* 159:3 (2014), 62-68.
Supplemental Reading: Ahmed Al-Rawi, "The Representation of September 11th and American Islamophobia in Non-Western Cinema," *Media, War, and Conflict* 7:2 (2014), 152-164.
Charles Hirschkind, "Hearing Modernity: Egypt, Islam, and the Pious Ear," in V. Erlmann, ed., *Hearing Cultures: Sound, Listening, and Modernity* (New York: Berg Publishers, 2004).

February 17: Terrorism and News Media

Media: Media networks' coverage of "terrorism", including Norway mass shooting, Oklahoma City bombing; Clips from TV show "24"
Required Reading: Rubina Ramji, "From *Navy Seals* to *The Siege*: Getting to

Know the Muslim Terrorist, Hollywood Style," *Journal of Religion and Film* 9:2 (2005). http://www.unomaha.edu/jrf/Vol9No2/RamjiIslam.htm
Raymond William Baker, "Screening Islam: Terrorism, American Jihad and the New Islamists," *Arab Studies Quarterly* 25:1/2 (2003), 33-56.
Supplemental Reading: Hent de Vries and Samuel Weber, *Religion and Media* (Stanford: Stanford University Press, 2001).

Section IV: Representing Religion: Documentary

February 24: **Film:** "Kumare"
Required Reading: David Chidester, *Authentic Fakes: Religion and American Popular Culture* (Berkeley: University of California Press, 2005), ch. 10.
Supplemental Reading: Silvio Carta, "Orientalism in the Documentary Representation of Culture," *Visual Anthropology* 24:5 (2011), 403-420.

Assignment Due: News Analysis (submit via Blackboard)

March 3: Religion and Television
Media: Excerpts from "19 Kids and Counting" / "Sister Wives"
"All American Muslim" / "The Little Mosque on the Prairie"
Required Reading: Christy Mesaros-Winckles, "TLC and the Fundamentalist Family: A Televised Quiverfull of Babies," *Journal of Religion and Popular Culture* 22:3 (2010).
Supplemental Reading: Annette Hill, *Reality TV: Audiences and Popular Factual Television* (New York: Routledge, 2005).

March 10: Spring Break (no class)

Section V: Religion and the "Other"

March 17 **Film:** "Waltz with Bashir"

Required Reading: Raz Yosef, "War Fantasies: Memory, Trauma and

Ethics in Ari Folman's Waltz with Bashir," *Journal of Modern Jewish Studies* 9:3 (2010), 311-326.
Garrett Stewart, "Screen Memory in Waltz with Bashir," *Film Quarterly* 63:3 . (2010), 58-62.

Supplemental Reading: Roxanna Waterson, "Trajectories of Memory: Documentary Film and the Transmission of Testimony," *History and Anthropology* 18:1 (2007), 51-73.

March 24: **Film: "Earth"**

Required Reading: Jeanette Herman, "Memory and Melodrama: The

Transnational Politics of Deepa Mehta's Earth," *Camera Obscura* 20:58 (2005), 106-147.
Supplemental Reading: Sumita S. Charkravarty, *National Identity in Indian Popular Cinema, 1947-1987.* Austin: University of Texas Press, 1993.
Oren Baruch Stier and J. Shawn Landres, eds., *Religion, Violence, Memory, and Place* (Bloomington: Indiana University Press, 2006).

March 31: Charlie Hebdo and Danish cartoons of Mohammed

Required Reading: S. Brent Plate, *Blasphemy: Art that Offends.* London: Black Dog, 2006, selections.
Supplemental Reading: Elizabeth Poole, *Reporting Islam: Media Representations of British Muslims* (I.B. Taurus, 2009).
Mayanthi Fernando, "The Republic's 'Second Religion': Recognizing Islam in France," *Middle East Report* 235 (2005), 12-17.

Section VI: Religion and Other Worlds
April 7: **Film:** Battlestar Galactica, selections
Required Reading: Farah Mendlesohn, "Religion and Science Fiction," in Edward James, ed., *The Cambridge Companion to Science Fiction* (Cambridge: Cambridge University Press, 2003), 264-275.
Iver B. Neumann, "Unexpected Enchantment in Unexpected Places: Mormonism in Battlestar Galactica," *European Journal of Cultural Studies* 16:2 (2013), 226-243.
Supplemental Reading: James F. McGrath, ed., *Religion and Science Fiction* (Lutterworth Press, 2012).

April 14: **Film: "Avatar"**

Required Reading: J. Kameron Carter, "Avatar: An Amazing and Troubling Film," http://jkameroncarter.com/?p=56
Supplemental Reading: Robert Hyland, "Going Na'vi: Mastery in Avatar," *Cineaction* 82:82-83 (2010), 10-16.

Section VII: Social Media and Digital Religion
April 21: Modernity, Religious Fundamentalism, and Social Media

Required Reading: Boris Groys, "Invisibility of the Digital: Religion, Ritual, Immortality," *Anthropology and Aesthetics* 55/56 (2009), 336-340.
Read one of the following articles:

Nabil Echchaibi, "Alt-Muslim: Muslims and modernity's discontents," in *Digital Religion: Understanding Religious Practice in New Media Worlds*, ed. Heidi A. Campbell (Routledge, 2013).

J. Kwabena Asamoah-Gyadu, "'We Are on the Internet': Contemporary
Pentecostalism in Africa and the New culture of Online Religion," in
Rosalind I. J. Hackett and Benjamin F. Soares, eds., *New Media and Religious
Transformations in Africa*. Bloomington: Indiana University Press, 2015.
Supplemental Reading: Ronald L. Grimes, et al., eds., *Ritual, Media, and
Conflict* (Oxford: Oxford University Press, 2011).

Assignment Due: Group Project Presentations (including the submission of
a 2-page summary)

April 28:　　Conclusion: Thinking about religion in a digital age
Film: "Her"
Required Reading: selection from Rachel Wagner, *Godwired: Religion, Ritual
and Virtual Reality* (Routledge, 2011).
Christopher Helleland, "Ritual," in *Digital Religion: Understanding Religious
Practice in New Media Worlds*, ed. Heidi A. Campbell (Routledge, 2013), 25-40.
Supplemental Reading: Robert M. Geraci, "Video Games and the
Transhuman Inclination," *Zygon* 47:4 (2012), 735-756.

Final Exam Date:　　**Final paper due**

Class Policies

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, laboratory
work, academic transactions and records. The possible sanctions include, but are not
limited to, appropriate grade penalties, course failure (indicated on the transcript as a
grade of E), course failure due to academic dishonesty (indicated on the transcript as
a grade of XE), loss of registration privileges, disqualification and dismissal. For
more information, see http://provost.asu.edu/academicintegrity.

Computers

Computers are amazing tools that allow us to send and view pictures of our cats
instantly to virtually anywhere in the world. If I find that you are using a computer
for this or any other non-class-related purpose (including, but not limited to, using
social media, shopping, watching videos, or email) – or if I find that they are being a
hindrance to the class and a distraction to those around you – I reserve the right to
limit or prohibit their use in class. This includes laptops, cell phones, iPods, and
tablets, among other devices. This class will be most interesting and rewarding for all
of us if you and those around you are engaged in discussions and class activities.

Blackboard Information

Blackboard is an integral component of this course. Many required and supplemental
readings and materials will be posted to Blackboard throughout the semester and it is the

student's responsibility to check both Blackboard and their university e-mail regularly for information and content pertaining to the course. If you are properly enrolled in the course, a link to this course's Blackboard page should appear in the "MyASU Courses" section of your MyASU page. If a link does not appear or if you do not have an ASURITE ID, please contact the ASU helpdesk at (480) 965-6500.

Attendance

Students are expected to attend all class sessions and attendance will be taken. Absences for non-medical reasons need to contact the professor beforehand, and such absences will be excused at the discretion of the professor. Please give prior notice for absences due to religious holidays and university-sponsored events, which are considered excused absences. Students are permitted 2 unexcused absences. Unexcused absences beyond these two will negatively impact your final grade, and excessive unexcused absences can result in your failing the course. Conversely, consistent engagement in classroom activities and discussions can potentially increase your final grade.

Make-ups

All assignments are due on or before the date and time stipulated above in the syllabus, even if the student is absent for a class meeting on which an assignment is due. Late assignments will be accepted at the discretion of the instructor. In the event that the timely submission of an assignment is not possible, prior notification is required, and it will be accepted at the discretion of the instructor. Unexcused late assignments will be subject to a penalty of a 10% reduction per 24-hour period after the due date and time stated for that assignment.

Withdrawals and Incompletes

http://www.asu.edu/aad/catalogs/general/ug-enrollment.html#grading-system

Classroom Decorum

Students are expected to come to class on time. Class sessions are designed to have consistent student participation. Therefore, student interaction with the material and one another is vital to the success of this course. Diversity is a fundamental and essential part of successful learning. Discussions and student interactions should be conducted in a respectful, civil manner, being mindful of differences of gender, sexuality, abilities, religion, political ideologies, and ethnicity, among others, as well as varying levels of familiarity and expertise in the subject matter among students.

Disability Accommodations

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. **Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

Final Disclaimer

The instructor reserves the right to amend or alter this syllabus.

Required Readings

All readings will be made available through Blackboard.

Al-Rawi, Ahmed. "The Representation of September 11th and American Islamophobia in Non-Western Cinema." *Media, War, and Conflict* 7:2 (2014), 152-164.

Asamoah-Gyadu, J. Kwabena. "'We Are on the Internet': Contemporary Pentecostalism in Africa and the New culture of Online Religion." In Rosalind I. J. Hackett and Benjamin F. Soares, eds., *New Media and Religious Transformations in Africa*. Bloomington: Indiana University Press, 2015.

Baker, Raymond William. "Screening Islam: Terrorism, American Jihad and the New Islamists." *Arab Studies Quarterly* 25:1/2 (2003), 33-56.

Blizek, William L., ed. *The Continuum Companion to Religion and Film*. London: Continuum Books, 2009.

Carta, Silvio. "Orientalism in the Documentary Representation of Culture." *Visual Anthropology* 24:5 (2011), 403-420.

Carter, J. Kameron. "Avatar: An Amazing and Troubling Film," http://jkameroncarter.com/?p=56.

Charkravarty, Sumita S. *National Identity in Indian Popular Cinema, 1947-1987*. Austin: University of Texas Press, 1993.

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de Castelli, Laurent. "Mali: From Sanctuary to Islamic State." *The RUSI Journal* 159:3 (2014), 62-68.

de Vries Hent and Samuel Weber. *Religion and Media*. Stanford: Stanford University Press, 2001.

Echchaibi, Nabil. "Alt-Muslim: Muslims and modernity's discontents." In Heidi A. Campbell, ed. *Digital Religion: Understanding Religious Practice in New Media Worlds*. London: Routledge, 2013.

Fernando, Mayanthi. "The Republic's 'Second Religion': Recongizing Islam in France." *Middle East Report* 235 (2005), 12-17.

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Grimes, Ronald L. *Deeply into the Bone: Re-inventing Rites of Passage*. Berkeley: University of California Press, 2000.

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Groys, Boris. "Invisibility of the Digital: Religion, Ritual, Immortality." *Anthropology and Aesthetics* 55/56 (2009), 336-340.

Helleland, Christopher. "Ritual." In Heidi A. Campbell, ed. *Digital Religion: Understanding Religious Practice in New Media Worlds*. London: Routledge, 2013.

Hill, Annette. *Reality TV: Audiences and Popular Factual Television*. New York: Routledge, 2005.

Holderness, Graham. "'Animated icons': Narrative and Liturgy in The Passion of the Christ." *Literature and Theology* 19:4 (2005), 384-401.

Hughes-Freeland, Felicia. *Ritual, Performance, Media*. New York: Routledge, 1998.

Hyland, Robert. "Going Na'vi: Mastery in Avatar." *Cineaction* 82:82-83 (2010), 10-16.

"Lights, Camera, Africa." *The Economist*. Dec. 16, 2010. http://www.economist.com/node/17723124

Lyden, John. *Film as Religion: Myths, Morals, Rituals*. New York: NYU Press, 2003.

McGrath, James. F., ed. *Religion and Science Fiction*. Lutterworth Press, 2012.

Mendlesohn, Farah. "Religion and Science Fiction," in Edward James, ed., *The Cambridge Companion to Science Fiction* (Cambridge: Cambridge University Press, 2003), 264-275.

Mesaros-Winckles, Christy. "TLC and the Fundamentalist Family: A Televised Quiverfull of Babies." *Journal of Religion and Popular Culture* 22:3 (2010).

Mitchell, Jolyon. "Decolonising Religion in African Film." *Journal of World Christianity* 15:2 (2009), 149-161.

Neumann, Iver B. "Unexpected Enchantment in Unexpected Places: Mormonism in Battlestar Galactica." *European Journal of Cultural Studies* 16:2 (2013), 226-243.

Plate, S. Brent. *Blasphemy: Art that Offends*. London: Black Dog, 2006.

Poole, Elizabeth. *Reporting Islam: Media Representations of British Muslims*. I.B. Taurus, 2009.

Prince, Stephen. "Beholding Blood Sacrifice in The Passion of the Christ: How Real is Movie Violence?" *Film Quarterly* 59:4 (2006), 11-22.

Ramji, Rubina. "From *Navy Seals* to *The Siege*: Getting to Know the Muslim Terrorist, Hollywood Style." *Journal of Religion and Film* 9:2 (2005).

Soares, Benjamin F. "Islam in Mali in the Neoliberal Era." *African Affairs* 105:418 (2006), 77-95.

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Stier Oren Baruch and J. Shawn Landres, eds. *Religion, Violence, Memory, and Place.* Bloomington: Indiana University Press, 2006.

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Waterson, Roxanna. "Trajectories of Memory: Documentary Film and the Transmission of Testimony." *History and Anthropology* 18:1 (2007), 51-73.

Wilbanks, Jessica. "On the Far Side of the Fire: Life, Death and Witchcraft in the Niger Delta." *Ninth Letter.* Fall/Winter 2013.

Yosef, Raz. "War Fantasies: Memory, Trauma and Ethics in Ari Folman's Waltz with Bashir." *Journal of Modern Jewish Studies* 9:3 (2010), 311-326.