

Arizona State University Criteria Checklist for

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.

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

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. In-depth area studies 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.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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
HUM	201	Humanities: Universal Themes	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 checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p>SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p>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.</p>
<p>1. Studies are composed of subject matter that address or lead to understanding of contemporary world outside the U.S. :</p> <p>The course is a comparative and thematic examination of global cultural perspectives on the environment as found in mythology and world religions.</p>	<p>Beginning with origin myths and creation stories found in ancient cultures and contemporary world religions, HUM201 analyzes various cultural worldviews of the relationship between humanity, artistic expression, and the environment. and describes the ancient and contemporary worldviews of Christianity, Hinduism, Buddhism, Judaism, and Islam. By first exploring the origin stories as the matrix for attitudes regarding nature and the human, the course then explores how themes in these origin stories continue to shape artistic expression and influence religious environmental activism in the contemporary global context.</p>	<p>By studying ancient myths and major texts from various world religions, HUM201 addresses subject matter that leads to a larger understanding of the contemporary world outside the U.S. While all four units described in the sections below (2c, 2d) lead to this larger understanding of the non-U.S. world, Units 2 and 4, in particular are most relevant: Unit 2: The Axial Age, which examines key religious and/or philosophical texts and Unit 4: World Religions and the Environment. Reading such texts as The Tao Te Ching, The Upanishads, Genesis, and The Bhagavad Gita provides a foundation for understanding differences and similarities among the world religions with respect to nature and the contemporary environmental crisis both here and abroad.</p>
<p>2c) 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.</p>	<p>HUM201: The syllabus approach is comparative and thematic: using primary texts (myths, novels, poems, photographs, architecture, sculpture, paintings, scriptures), we examine the origin myths and religions in terms of their ideas about the material world of nature and the body and the spiritual realm. We look at how ancient myths create</p>	<p>UNIT 1: The Paleolithic Sacred to Neolithic Religion: From Goddess to Priest-King</p> <p>MEETS 1A-D MCCCDC Course Outline</p> <p>Unit 1 in the syllabus examines the relationship between humanity and the environment and cultural perspectives on the environment</p>

	<p>a cultural worldview and how they structure quests for meaning. We examine humanity's relationship to the environment in the ancient texts and draw connections to the contemporary environmental crisis in different global regions and examine these issues in two twentieth- and twenty-first- century novels. These studies comprise more than half of the semester (UNITS 1-3)</p> <p>UNIT 4 of the course builds on the foundations of the analysis of early myths, nature, and ideas of the sacred and focuses on the worldviews of Christianity, Hinduism, Buddhism, Taoism, Judaism, Islam, and secular spirituality through a comparative, thematic framework, examining how the worldviews from the sacred texts conceive of the natural world and how these religious worldviews address the global environment crisis.</p> <p>how the worldviews from the sacred texts conceive of the natural world and how these religious worldviews address the global environment crisis.</p>	<p>beginning with prehistory hunter-gatherer cave art, sense of the sacred, and goddess culture; the unit then examines origin myths in the emerging agricultural settlements ranging from Mesopotamia and Egypt and the change in the relationship to nature and organized religion of priest-kings. Using concepts of the creation of sacred place from Mircea Eliade, we analyze ancient architecture (ziggurat, pyramid, temples). and their differing geographies and how these may have contributed to differing religious worldviews in the ancient world. We relate ancient mythology to the contemporary world via DVD excerpts from Joeseph Campbell's The Power of Myth and Karen Armstrong's NPR interview about her book A Short History of Myth, looking at the ways in which myths help us make meaning and pattern out of the experiences of our lives and our attitude toward nature as resource vs. gift. We examine the implications of this opposition in a global context with reference to contemporary Iraq, India, etc.</p>
	<p>Non U.S. texts</p> <p>Hesse Shiva Galeano Berger Hanzlova Martel The Epic of Gilgamesh The Upanishads The Tao Te Ching The Dhammapada Isis/Osiris Inanna The Bhagavad Gita Gericault Blake Turner Capra Eliade</p>	<p>Lewis Hyde's The Gift also offers a framework for thinking about the relationships among a gift economy, the environment, and the sacred: a theme carried through Christian parables, The Epic of Gilgamesh, and the primary religious/philosophical texts (a theme across every single text/, whether artwork, literature, architecture, poem, ritual). Finally, we also draw on short myths from Central and South America (Popul Vuh, etc.) from Uruguayan writer Eduardo Galeano's book Memory of Fire: Genesis and compare these to other myths in terms of perspectives on environment and humanity in Central and South America.</p> <p>Unit 2: The Axial Age: Outer World</p>

	<p>Herzog Rilke Rumi Salgado Armstrong Bateson</p> <p>U.S. texts</p> <p>Silko Emerson Hyde Campbell Johnnson Thoreau</p>	<p>and Inner Journeys</p> <p>MEETS MCCCDC COURSE OUTLINE IIA-D</p> <p>Unit 2 has students read primary texts from the Upanishads and contrast the texts of The Bhagavad Gita, The Tao Te Ching, The Upanishads, and The Dhammapada to Gilgamesh. We look at the influence of these ancient texts on American and German writers such as Thoreau, Charles Johnson, Emerson, Leslie Silko., Hesse We examine the myth of Shiva and sculpures of Shiva in light of physics and contemporary work in environmental sciences and social ecology (Gregory Bateson, Fritjof Capra). We also read Hesse's Siddhartha to see the impact the ancient texts of Hinduism and Buddhism had on Hesse in Europe and the U.S. We examine the contemporary environmental movement in Germany in relation to this heiritage.</p> <p>Unit 3: Contemporary Myth: Storytelling as Survival</p> <p>MEETS MCCCDC COURSE OUTLINE: IIA-D</p> <p>Unit 3 has students read Canadian author, Yann Martel's Life of Pi and view artworks that address the power of nature, humanity's relationship to the natural world, and religion, including, for example, J.W. Turner, Gericault's The Raft of the Medusa, and selected short poems from William Blake. Life of Pi, draws on the major religions (Hinduism, Christianity, Islam) we have studied, plus the question of our relationship to the physical world of facts vs. the world of myth and storytelling. Themes in the novel (fear of death, need for ritual, myth-making, etc.) are related back to earlier texts we have studied. We draw on selected poems from Sufi poet Rumi, such as, for example, "The Guest House" for connections for the overcoming of</p>
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<p>2d) 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.</p>	<p>This course within MCCCCD is part of the Sustainability and Ecological Literacy Certificate because of its focus on humanities and the environment in a global context.</p> <p>The non-U.S. centered global issue is humanity's impact on the environment. We examine this in particular in the worldviews of the major religions and in secular spirituality as well by looking at specific examples of religious environmental writing and activism worldwide: India and Israel, for example.</p>	<p>despair as seen in Life of Pi. We look at linkages between the novel's ideas regarding religious plurality and the environment by examining Yale University's Forum on Religion and Ecology: http://fore.research.yale.edu/religion/. Students use the links on various religions on this website to begin research on ecology, environmentalism, and religion in a non-U.S. country of their choosing..</p> <p>Unit 4: World Religions and the Contemporary Environment</p> <p>MEETS MCCCCD COURSE OUTLINE IIIAB</p> <p>Unit 4 focuses on religious worldviews and the contemporary environment and contemporary secular spirituality. Using books on reserve, students examine, write about, and present on contemporary worldviews on ecology manifested in the different world religions. Texts include Hinduism and Ecology, Islam and Ecology, Confucianism and Ecology, Taoism and Ecology, among others.</p> <p>Unit 4: World Religions and the Contemporary Environment</p> <p>MEETS MCCCCD COURSE OUTLINE IIIAB</p> <p>I have described the texts that students present and discuss above in UNIT 4.</p> <p>The selected sections of DVDs used in class also address the criteria for cultural significance of the environment outside the U.S.</p> <p>1) Dirt! A Story with Heart and Soil features the Indian activist Vandana Shiva discussing the importance of dirt in India for homes, food, plants, as well as Nobel Prize winner</p>
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		<p>environmental activist Wangari Maathai in Kenya discussing her project of replanting the forest, all the while telling a story of a mythic hummingbird saving the forest from fire. All these texts (DVD, poems, artwork, novels) have been chosen to examine the environmental issues outside the U.S. , Aisa, the Middle East, Europe, and Africa.</p>
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Dr. Yvonne Reineke

**ITEM 6: How course meets
specific criteria in the area(s) for which
course is being proposed.**

GLOBAL DESIGNATION CRITERIA: 1 and 2c and 2d

1) Studies **must** be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.

2c) 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.

2d) 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.

HUM201: The syllabus approach is comparative and thematic: using primary texts, including myths, novels, poems, photographs, architecture, sculpture, paintings, and scriptures, we examine origin myths and world religions in terms of their ideas about the material world of nature and the spiritual, non-material realm. We look at how ancient myths create a cultural worldview based on the natural world and how they structure quests for meaning both past and present. We examine humanity's relationship to the environment in the ancient texts and draw connections to the contemporary environment in a global context. More than half the texts used are of non-U.S. origin. The course then builds on the foundations of the analysis of early myths, nature, and ideas of the sacred and focuses on the worldviews of Christianity, Hinduism, Buddhism, Taoism, Judaism, Islam, and secular spirituality through a comparative, thematic framework, examining how these worldviews conceive of the natural world and how these religious worldviews address the global environment crisis in countries around the world.

Description: Origin and creation myths, the material and spiritual world as themes in the humanities.

1. Compare and contrast the origin myths of various world cultures and examine their relationship to the contemporary world. (I)
2. Trace and describe the historical beginnings of artistic expression in the four cradles of civilization: Mesopotamia, Egypt, India, China, and other world cultures and examine their relationship to the contemporary world. (I)
3. Analyze and compare art and media of various world cultures and religions in ancient and contemporary world. (II)
4. Analyze various cultural worldviews on the environment and relate these to their contemporary global contexts. (II)
5. Analyze various cultural worldviews of the relationship between humanity and the environment (and relate these to the contemporary global context). (II)
6. Explain the contemporary worldviews of the spiritual realm (internal and intangible) promoted by Christianity, Hinduism, Buddhism, Judaism, Islam, and other world religions, including spiritualism without religion. (III)
7. Investigate how these worldviews promoted by Christianity, Hinduism, Buddhism, Judaism, Islam, and other world religions, including contemporary spiritualism relate to the environment in various non-U.S. global regions. (III)

I: Origins and Creation Myths

- A. Beginnings of cultures and civilization.
 - 1) relationship between humans and nature
 - 2) relationship between humans and gods
 - 3) relationship between gods and nature
- B. Relationship of origin/creation stories to contemporary world.
- C. Beginnings of artistic expression.
- D. Relationship of such expression to contemporary world.

II: The Material World

- A. Ancient art and media of various world cultures and religions.
- B. Contemporary art and media of various world cultures and religions
- C. Cultural worldviews of the environment
 - 1) ancient world
 - 2) contemporary world
- D. Cultural worldview of the relationship between humanity and the environment.
 - 1) ancient world
 - 2) contemporary global contexts

III: The Spiritual World

- A. Contemporary worldviews of spiritual realm in the five major world religions and spiritualism without religion.
- B. Religious and spiritual worldviews' relationship to the environment in various non-U.S. global regions.

CHANDLER-GILBERT COMMUNITY COLLEGE (PECOS)
HUMANITIES 201 (SPRING 2015)
Humanities: Universal Themes
Myth, Religion, Spirituality, and the Environment in Global Context
CGCC SUSTAINABILITY AND ECOLOGICAL LITERACY PROGRAM
Section 29016
Day and time: MW 12:40-1:55 in IRN221

Dr. Yvonne Reineke

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Office: E221

Office hours: MW 11:00-12:30 (EST221)

T 12:15-1:15 (EST221)

R 12:30-1:30 (WRITING CENTER)

Description: Study of worldviews in a variety of historical and contemporary world cultures, including analysis of origin and creation myths, artistic expression, spirituality, and the natural environment.

Requisites: Prerequisites: None.

Course Attributes:

General Education Designation: Global Awareness - [G] General Education Designation: Humanities and Fine Arts - [HU]

MCCCD Offi

1. Compare and contrast the origin myths of various world cultures and examine their relationship to the contemporary world.
2. Trace and describe the historical beginnings of artistic expression in various world cultures and examine their relationship to the contemporary world.
3. Interpret a variety of artistic expressions, such as architecture, sculpture, painting, dance, drama, and other media, in various world cultures.
4. Analyze various cultural worldviews on the environment, and relate these to their contemporary global contexts. (II)
5. Analyze various cultural worldviews of the relationship between humanity and the environment, and relate these to their contemporary global contexts.
6. Explain the contemporary worldviews of the spiritual realm (internal and intangible) promoted by various world religions.
7. Relate the worldviews promoted by various world religions and spiritual traditions, to the environment in various contemporary world cultures.

HUM201 COURSE DESCRIPTION

HUM201 is a restricted elective Humanities course within the Sustainability and Ecological Literacy Certificate Program at several MCCCD colleges. The course is a comparative and thematic examination of global cultural perspectives on the environment as found in mythology and world religions. Beginning with Paleolithic cave art and ideas of the sacred, we examine the ways people make meaning through stories, art, and ritual out of the human experiences of space, nature, and death. The course also focuses on how sacred texts from the traditions of Hinduism, Islam, Christianity, Buddhism, Confucianism, and Taoism influence contemporary religious worldviews on the environment and the global environmental crises that face us.

REQUIRED TEXTS

Siddhartha by Hermann Hesse

Life of Pi by Yann Martel

Lao Tzu Tao Te Ching. Robert Herricks.

The Dhammapada Eknath Easwaren.

The Upanishads Eknath Easwaren.
The Bhagavad Gita. Eknath Easwaren.
The Gift by Lewis Hyde
The Epic of Gilgamesh. John Gardner.

Other texts will be given as links, links to artworks/architecture, or will be on reserve (Emerson, Leslie Silko, Johnson, Genesis versions, dance of Shiva, William Blake, Romantic painters, Mircea Eliade, Myth of Innana, Demeter, Osiris/Isis)

Books/websites used for research essays and class presentations:

Judaism and Ecology

Hinduism and Ecology

Christianity and Ecology

Taoism and Ecology

Confucianism and Ecology

A Greener Faith. Roger Gottlieb.

How Much Is Enough? Buddhism and the Environment (Richard Payne)

Yale Forum on Religion and Ecology: <http://fore.research.yale.edu/>

American Academy of Arts and Sciences:

<https://www.amacad.org/content/publications/pubContent.aspx?d=1289>

<http://www.religionandnature.com/journal/index.htm>

Religions of the world and ecology: <http://www.hup.harvard.edu/collection.php?cpk=1057>

Books/articles/TED talks for garden research essay/homework logs will also be put on reserve or posted in Canvas.

REQUIRED MATERIALS

You will need a **YELLOW** three-ring soft plastic or paper cover folder for all your homework, exams, and class assignments which will culminate in your final portfolio due at the end of term. **KEEP ALL RETURNED ARTIST HOMEWORK, GRADED EXAMS, READING RESPONSES, QUIZZES, or ESSAYS IN THIS FOLDER, including DVD notes.**

INSTRUCTIONAL FORMATS and CLASSROOM ENVIRONMENT

You are responsible for reading and being aware of the information in this syllabus and for college policies on campus/classroom behavior. I will notify you of any changes in course requirements or policies.

Expect discussion and in-class workshop activities and possible attendance at campus and cultural events. We will be using mini-lectures, seminar discussions, active learning groups, possibly e-port or Blackboard. You must come prepared for full-class, small group, individual, and paired discussion and writing.

You must also be prepared to share and discuss your essays, homework, and ideas with all of us and to contribute thoughtfully to creating a challenging, yet supportive and respectful atmosphere.

SYLLABUS STATEMENT ON COURSE CURRICULUM AND MATERIAL

The course material, including the textbook, additional readings, activities, assignments, projects, etc., has been carefully planned to provide a direct match to course goals, competencies, and campus-wide and district outcomes of critical thinking, literacy, personal development, and communication. Topics, assignments, projects, films, etc. are the result of professional decision making by your instructor and/or a committee of instructors that are intended to provide a heightened awareness of relevant topics and an exchange of diverse ideas as is expected in a adult college-level course. Objection to sharing ideas, viewing artworks, reading alternative views or selected novels and writers, hearing those of others, or speakers, or to participating in course activities is detrimental to the intellectual work and spirit of open inquiry in a public college

environment. With particular respect to artworks, if you cannot view the human nude, you will need to find another course to meet your transfer requirements. **For reasons of consistency, focus, and coherence, NO alternative material or assignments exist as options in this course.**

ACADEMIC INTEGRITY and PLAGIARISM POLICY

Plagiarism is defined as presenting the work of another as one's own. More than four consecutive words from a source other than the writer constitute plagiarism when the source is not clearly identified in appropriate documentation format. The *CGCC STUDENT HANDBOOK* notes that "plagiarism includes, but is not limited to, the use of paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials." I take plagiarism seriously. The consequences are as follows:

1. If you turn in a significantly plagiarized work (essay or exam copied in large part or composed of chunks from another student, website, article, book, or any outside source) with similar wording, similar structure (essay, sentence, or paragraph level), rhythm, ideas, etc. with or without citation, I will use my judgment and either fail the writing, and/or I reserve the right to issue an F or withdraw you with a Y, indicating a failing withdrawal. Please note this failure and/or withdrawal applies even if you have or have not cited the actual source(s). You can copy an entire paper and cite it, but this is still plagiarism. Plagiarized papers at the end of term will automatically result in an F grade for the entire course, regardless of earlier essay grades/improvement. If you have another person write your essay and it comes to light, you will fail the course.
2. I will ask you to revise work with minor citation errors and minor, unintentional plagiarism (a meeting with me may be required). A second paper or exam with similar evidence of incorrect citation/plagiarism will be subject to the consequence of meeting and failure and/or withdrawal listed in #1 above. Know that my intention is for you to understand how to express your own thinking.

DUE DATE POLICIES

No late homework. You must have completed homework by the beginning of class. You must be on time for in-class exams. Sometimes parts of exams may possibly be take-home. Take-home portions are due no later than one day after the designated due date (by 5 p.m. under my office door, E221).

REQUIRED ASSIGNMENTS AND GRADE PERCENTAGE BREAKDOWN

1. **ESSAYS(20% and 15% each). 5-6 pp. and 3.5 pp.**
2. **Reflective analytic garden research journal on topic tied to mythology/religion/sacred/environment in global context (20%) (5-6 pp.).**
3. **Class presentation and scholarly chapter on religion and environment in global context summary and critique (5% Powerpoint or Prezi and 15% individual essay of 4 pp.).**
4. **Reading logs homework/in-class activities, including in-class writing responses/ DVD notes, garden participation (20%) DVDs, newspaper articles on religion/ecology internationally: *Dirt: A Story of Heart and Soil, Cave of Forgotten Dreams, Botany of Desire.***

ABSENCE and LATE and/or EARLY EXIT POLICY:

You are allowed four absences; however, **please note that you cannot miss three consecutive classes**; I will drop you after your fourth absence in either case. Please be on time and ready to participate by having done the reading and reviewed the artworks.

However, please do know that I am willing to work with you if you inform me of a major emergency/illness immediately and have already proven yourself to be a conscientious, serious college student.

If you must be late or must leave early for a good reason occasionally, you need to inform me BEFORE class. You may not leave early even if you have seen the DVD we are viewing in a different class; I expect you to take notes and think about it more deeply the second or third time and think about how the information relates to our class. If there is a substitute for class, you are required to be there; I have worked with the substitute ahead of time to choose a DVD or course activities that are relevant to the curriculum. If you pack up and leave class without informing the substitute or me ahead of time, I reserve the right to drop you. Please do exchange email addresses and phone numbers with some class members whom you trust to take good notes and to pick up any handouts. Texting and cell phone use in class disrupts everyone, so please refrain for the class period. If you are a parent or are on call for work and need to have your phone accessible, please let me know and please set to vibrate.

UNPROFESSIONAL BEHAVIOR

If you are attending, but are being disruptive by talking over me or other students, playing on a computer or messing around on your cell phone (texting/talking), I will ask you to leave and meet with me as soon as possible to discuss these concerns, and you will not be allowed back to class until you done so. A meeting with the Dean of Students may also be required. You will be counted as absent until that time. You are responsible for knowing the policies and consequences regarding disruptive and inappropriate student behavior outlined in the CGCC Student Handbook.

SYLLABUS DATES

The course outline dates may be subject to change; it is your responsibility to find out about changes by viewing your email or checking with your classmates, especially if you have been absent. The dates can change for various reasons: sometimes, we need to spend more time on a particular reading and assignment; sometimes, new, productive directions emerge from our discussions, and it's good to be able to follow through on those. Sometimes, the possibility of a special event, guest speaker, or field trip may arise.

OUTCOMES ASSESSMENT

The faculty and programs at CGCC are dedicated to effective teaching and successful learning with emphasis in the following areas: communication, critical thinking, literacy, and personal development.

Periodically, students will participate in formal and informal assessment activities that will help faculty improve programs and teaching strategies. These activities are designed to facilitate student growth in whatever combination of the above outcomes applies to a course.

DISABILITY RESOURCES AND SERVICES (DRS)

Students with disabilities are required to register for services in the Disability Resources and Services (DRS) office in the Student Center at the beginning of the semester. Do not wait to visit the DRS office if you want support with any CGCC classes. The DRS office will meet with you to determine accommodations based on appropriate documentation. Therefore, faculty members are not authorized to provide or approve any accommodations for students in this class without written instructions from the DRS office. This must be on file before any accommodation will be provided. You can contact the DRS office at (480) 857-5188.

LEARNING CENTER/WRITING CENTER *For Pecos Campus:* The CGCC Learning Center's mission is to support students' academic learning by providing free tutoring and resources to reinforce and supplement classroom instruction and to assist CGCC students to achieve academic success. Free tutoring services are available for many CGCC courses. The Learning Center is located on the second floor of the Library, rooms L227, L228, and L229. The Learning Center also provides instructional support resources in the form of videotapes, software, and print materials. For a schedule of tutoring hours, additional information or assistance contact the Learning Center at (480) 732-7231, or visit our website at <http://www.cgc.maricopa.edu/academics/learningcenter/Pages/Home.aspx>

Dr. Yvonne Reineke
HUM201
SPRING 2014

**HUM201 COURSE OUTLINE (Schedule Subject to Change Based on Instructor
and Class Needs)**

**UNIT 1: FROM THE PALEOLITHIC SACRED TO NEOLITHIC RELIGIONS:
FROM GODDESSES TO PRIEST-KINGS**

WEEK 1

Jan. 13—Introductions. Syllabus. Definitions of myth/sacred. Introductions to garden, each other, Canvas (course management system). Course themes.

Jan. 15—Cave art/cornucopia/fertility/underworld. Discuss concepts of sacred (axis mundi/hierophany/imago mundi) from Eliade and relate to place and environment. Definitions/kinds of myth. Plants and mythology. Selected chapter from Werner Herzog's *Cave of Forgotten Dreams* DVD.

WEEK 2

Jan. 20 (MARTIN LUTHER KING HOLIDAY)

Jan. 22—Cave art—hunter-gatherer to agricultural settlement—transitions and thresholds. Viewing of additional chapter from Werner Herzog's *Cave of Forgotten Dreams* DVD in class. View and discuss animal/goddess sculptures from *History of the World in 100 Objects*.

Read "From the Great Above to the Great Below –Inanna's Descent" selection for next Monday. Website link on Canvas. Goddess/animal imagery. Images of Ishtar. Selected text from Diane Wolkstein's translation and clips from her discussion of Inanna's journey.

Have read chapters 1, 2, and 4 from Lewis Hyde's *The Gift* and Jay Griffith's "Exile of the Arts: Thirsting for Metaphor in an Age of Literalism" handout for next Wed., Jan 29.

WEEK 3

Jan. 27—Discussion/analysis activities for "From the Great Above to the Great Below"(clips from translator Diane Wolkstein's discussion of significance). William Irwin Thompson handout on significance of Goddess in Paleolithic and shift in Neolithic.

Jan. 29—Lewis Hyde's *The Gift* discussion--themes—hunter-gatherer to agricultural settlement.

Preview of *Gilgamesh* (Characters: Gilgamesh, Enkidu, Siduri, Ishtar, Shamash, Utnapishtim, Urshanabi, Humbaba). Contemporary comic book treatments of Gilgamesh (David Damrosch) Essay #1 (20%) handed out.

WEEK 4

Feb. 3—Discussion of *Gilgamesh*. Walls of Uruk/Ishtar, Slaying of Humbaba in cedar forest, death of Enkidu, jGilgamesh’s journey to Utnapishtim and return. View David Damrosch’s *Invitation to World Literature, Epic of Gilgamesh*.

Have read *Gilgamesh* Tablets sections for next week. Pp. 57-58, 67-68, 73-74, 77-78, 81-82, 86-87, 94, 102,105, 108, 111-112, 115, 121, 123, 126, 128, 130, 133, 138, 140, 144, 148-149, 152-153, 156-157, 161-162, 164, 166, 169-170, 172-173, 177-178, 181, 183-184, 187-188, 190, 192, 194, 196, 198, 200, 202, 204-205, 207, 209-210,212-213, 216-217, 219, 221-222, 224, 226-227, 231-232, 235-236, 239-241, 245-246, 249-250.

Contemporary global connections to *Gilgamesh* in Iraq and elsewhere.

Feb. 5—Finish *Gilgamesh*. Garden projects. Explore timeline, cuneiform, architecture, and artwork.

For next week have read:

1. The Katha Upanishad—p. 63-92
2. The Chandogya Upanishad, pp. 121-152
3. The Shvetashvatara Upanishad, pp. 155-178.
4. The Mandukya Upanishad, pp. 203-20

UNIT 2: THE AXIAL AGE: OUTER WORLD AND INNER JOURNEYS AND SELF/OTHER CONSCIOUSNESS.

WEEK 5

Feb. 10—Seminar style discussion of *The Upanishads*.

Have read *The Bhagavad Gita* ,Chapters 1, 2, 3, 6, 7, 10, 11,, 12, 14 for next Wed. Please view David Damrosch’s *Invitation to World Literature, The Bhagavad Gita*.

Contemporary global context selection. Introduction to database research on religion and environmental challenges in contemporary global context.

Feb. 12—Finish *The Upanishads*.

WEEK 6

Feb. 17—PRESIDENT’S DAY HOLIDAY

Feb. 19—*Bhagavad Gita* discussion and viewing of artwork of Krishna and Shiva. Have read selections from *The Dhammapada*. Lecture on gunas/prakrita/purusha/yoga. Shiva Dancing sculpture at Haldron Collider Lab, Cern, Switzerland

WEEK 7

Feb. 24—*The Buddha* DVD (selected chapters for viewing/discussion). Discussion of the Twin Verses and other selections from *The Dhammapada*. Connections to previous texts activity. Have read selection from *Buddhism Without Beliefs* and Charles Johnson handout on Buddhism and literature. Tie to themes of natural world. Tibetan Kalachakra Sand Mandala creation/destruction video and symbolism. Images of Buddha across cultures.

Feb. 26—Finish Buddhism—view DVD selections. For next time, have read selections in Lao Tzu's *Tao Te Ching*. Taoist artworks: past and present.

ESSAY #1 DUE BY FRIDAY, MAR. 7 at 3:00 (20%).

WEEK 8

Mar. 3—Lao Tzu discussion. View Daoist art selections from Met's website. Have read both versions of Genesis for next time

Mar. 5—Michael Pollan's *Botany of Desire: Apples*. Versions of Genesis discussion. And viewing of images/artwork from *Environmental Values in Christian Art*—pagan to Christian connections. Have read Fritjof Capra selection from *The Web of Life* for Wed. Have read Hesse's *Siddhartha* for Monday after spring break

SPRING BREAK—MARCH 10-14

UNIT 3: CONTEMPORARY MYTH: STORYTELLING AS SURVIVAL

WEEK 9

March 17—*Siddhartha* discussion—environmentalism in Germany (secular environmentalism/spirituality).

March. 19—Fritjof Capra: connections back to *Bhagavad Gita* and Upanishads. Have read *Life of Pi* for next week. Fractals/Mandelbrot set TED talk. "Mother Trees Connect the Forest" youtube—Suzanne Simard. Tree symbolism: past/present artwork selections. Tree in Hinduism/reforestation efforts globally and in Kenya in particular.

WEEK 10

March 24—*Life of Pi* first half. *Radiolab* segment on animal blessings and human/animal interaction and whale rescue. Discussion of connections to *Life of Pi* zoos and religion.

Shipwreck paintings: Gericault, Turner, Homer

March 27—Finish *Life of Pi*. Have read Emerson “On Nature” and Leslie Silko “Landscape, History, and the Pueblo Imagination” for next week and Simon Ortiz’s poem “Story of How A Wall Stands.” Adobe/soil across cultures: contemporary adobe buildings across the globe as environmental solutions.

WEEK 11

Mar. 31—*Life of Pi* completion if need be. Emerson discussion/connections to Buddhism/Hinduism.

April 2—Leslie Silko/Simon Ortiz discussion. Adobe walls and sacred dirt (Chimayo, New Mexico). Have read Vandana Shiva’s “Bringing People Back into the Economy” and “Everything I Need to Know I Learned in the Forest” and Jitka Hanslova (Czech) contemporary forest photographs and John Berger’s brief essay on her work.

WEEK 12

April 7—Selections from chapters of *Dirt: A Story of Heart and Soil* and discussion of Vandana, Shiva, Hanslova, and Berger. Soil significance/restoration globally—case study of region/permaculture techniques.

April 9—Selections from chapters of *Dirt*. Discussion.

UNIT 4: WORLD RELIGIONS, SPIRITUALITY, AND ENVIRONMENTAL CRISIS

WEEK 13

April 14—Class presentations on religions and environment (discussion). Presentations: 5% and written summary/critique 15%)

GROUP ONE: *Confucianism and Ecology: The Interrelation of Heaven, Earth, and Humans* chapters

- 1) “Companionship with the World: Roots and Branches of Confucian Ecology” (Rodney Taylor)
 - 2) “Expanding the Neo-Confucian Tradition: Questions and Reconceptualizations for the Twenty-First Century” (Michael Kalton)
 - 3) “Some Thoughts on Confucianism and Ecofeminism” (Huey-Li Long)
 - 4) “The Continuity of Being: Chinese Visions of Nature” (Tu Weming)
- Chapter summary/critiques due.

GROUP TWO: *Daoism and Ecology: Ways Within a Cosmic Landscape*

- 1) "Ecological Questions for Daoist Thought: Contemporary Issues and Ancient Texts" (Joanne D. Birdwhistell)
- 2) "Salvation in the Garden: Daoism and Ecology" (Jeffrey F. Meyer)
- 3) "Flowering Apricot: Environmental Practice, Folk Religion, and Daoism"
- 4) "Respecting the Environment, or Visualizing Highest Clarity" (James Miller)

April 16—Class presentations on religions and environment (discussion)

GROUP THREE: *Judaism and Ecology: Created World and Revealed Word*

- 1) "The Ecology of Eden" (Evan Eisenberg)
- 2) "The Doctrine of Creation and the Idea of Nature" (David Novak)
- 3) "Jewish Environmentalism: Past Accomplishments and Future Challenges" (Mark Jacobs)
- 4) "A Kabbalah for the Environmental Age" (Arthur Green)

GROUP FOUR: *Islam and Ecology: A Bestowed Trust*

- 1) "Toward an Understanding of Environmental Ethics from a Qur'anic Perspective" (Ibrahim Ozdemir)
 - 2) "Ecological Justice and Human Rights for Women in Islam" (Nawal Ammar)
 - 3) "Nature in Islamic Urbanism: The Garden in Practice and in Metaphor" (Attilio Petruccioli)
 - 4) "Trees as Ancestors: Ecofeminism and the Poetry of Forugh Farrkhzad" (Farzaneh Milani)
- Chapter summary/critiques due.

WEEK 14

April 21—class presentations on religions and environment (discussion)

GROUP FIVE: *A Greener Faith: Religious Environmentalism and Our Planet's Future* (Roger Gottlieb)

- 1) "Religion and the Human Meaning of Environmental Crisis"
- 2) "Religion, Nature, Environment"
- 3) "Sustainable Religion"
- 4) "Five Faces of Religious Environmentalism"

GROUP SIX: *How Much is Enough: Buddhism and the Human Environment*" (Ed. Richard Payne)

- 1) "How Much is Enough: Buddhist Perspectives on Consumerism" (Stephanie Kaza)
 - 2) "Gary Snyder's Ecosocial Buddhism" (David Landis Barnhill)
 - 3) "The Noble Eightfold Path as a Prescription for Sustainable Living"
 - 4) "Pure Land Buddhism and the Environment" (Mitsuya Dake).
- Chapter summary/critiques due.

April 23—class presentations on religion and environment (discussion)

GROUP SEVEN: *Hinduism and Ecology: The Intersection of Earth, Sky, and Water*

- 1) "Dharmic Ecology" (O. P. Dwivedi)
 - 2) "Reading the *Bhagavad Gita* from an Ecological Perspective" (Lance Nelson)
 - 3) "City, Forest, and Cosmos: Ecological Perspectives from the Sanskrit Epics" (Philip Lutgendorf)
 - 4) "Too Deep for Deep Ecology: Gandhi and the Ecological Vision of Life" (Vinay Lal).
 - 5) "India's Middle Classes and the Environment" in *Development and Change* (Emma Mawdsley)
- Take-home essay questions handed out.
Chapter summaries/critiques due.

WEEK 15

April 28—Reflective analysis on global environmentalism, mythology, and the arts as activism (TBA)—submit electronically (15%).

April 30—Class garden gathering. Garden research essay due by Friday as well.

WEEK 16

Portfolios returned and final grades—May 5.

PORTFOLIO OF ALL GRADED WORK/HOMEWORK ALONG WITH FINAL GARDEN PROJECT DUE BY NOON, MAY 2 under my office door (EST221) or in box outside door.

GRADING POLICY

I will be giving you verbal and written feedback regarding your work in this class. The percentages for the work are outlined below. I will be giving you feedback that will translate into a letter grade (you may ask me your current letter grade at any point), though I will first ask you to assess yourself based on my comments, your understanding of the rubric, and specific assignment criteria. You will have the Humanities rubric as an overall guide to what is expected to assess quality work, as well as *specific minimum criteria* for your work to be considered passing with a C. I am emphasizing critical thinking in the form of making connections among readings, DVDs, concepts, and experiential practice and demonstrating these in your project and essays. Informed and reasoned interpretation/analysis based on evidence is central to my course.

REQUIRED ASSIGNMENTS AND GRADE PERCENTAGE BREAKDOWN

1. ESSAYS (20% and 15%)—5 pages AND 3.5 pages.
2. Reflective analytic research essay on garden topic tied to mythology/religion/sacred//non-U.S. environmental issue (25%) (5-6 pp. with at least six sources—scholarly secondary source requirement, along with sources of your choosing—MLA documentation).
3. Class presentation and scholarly chapter on religion and non-U.S. environment summary and critique (5% Powerpoint or Prezi and 15% individual essay of 3-4 pp. with MLA documentation). Handout for class as part of presentation.
4. Reading logs homework/in-class activities, including in-class writing responses/ DVD notes, garden journal, garden participation (20%) DVDs: *Dirt: A Story of Heart and Soil*, *Cave of Forgotten Dreams*, *Botany of Desire*.

Dr. Yvonne Reineke
HUM201
Spring 2014

ESSAY PROMPT OPTIONS

Choose ONE of the options below for a 5 -6 page double-spaced research essay. You should start with a clearly defined thesis that addresses the essay prompt. Please include page numbers for primary text quotations in parentheses after the quote like this: “.....” (318). You should use primary text quotes and structure your analysis with in-depth analysis using PIE(TIE) body paragraphs.

Your essay needs to be FIVE full pages minimum—this means to the END of pg. FOUR (page margins should be the usual MLA format of one-inch margins all around—12 point Times Roman font). You do not need a title, but please do put your name, my name, HUM201, and the date on the first page as per MLA style as above

ESSAY OPTIONS

1. Beginning with a discussion of Lewis Hyde’s discussion of the historian Carl Kerenyi’s distinction between *bios* life and *zoe* life and gift, apply/compare/contrast this idea that arose out of agriculture production (grapes/honey) to the idea of an eternal consciousness/resurrection, reincarnation in two of the following: The Upanishads, Bhagavad Gita. You must first have at least a paragraph of analysis/discussion of the idea of bios/zoe life and the significance of it. Do some research on contemporary Hinduism and environmentalism: how do the ideas inherent in The Upanishads or the Bhagavad Gita manifest themselves in the contemporary environmental context according to your research?
2. Consider the idea of the gift and ecology as outlined by Lewis Hyde (you must have at least a paragraph discussing this to set up the idea) and then apply/compare/contrast this idea to two of the following texts of your choosing: The Epic of Gilgamesh, an Upanishad of your choosing, or The Bhagavad Gita. Research a current environmental issue in a non-U.S. region and discuss how it fits with Hyde’s discussion.
3. Compare and contrast the idea of the economics of abundance (communal/gift economy) vs. scarcity (ego/capitalist economy) in Lewis Hyde’s discussion to one other text of your choosing. For this, you need to discuss his ideas in depth and then show the application, contrast, or similarity in another text in depth (Gita, Epic of Gilgamesh, “Descent of Inanna,” or “The Huluppu Tree,” or The Upanishads). What environmental approach in a non-U.S. region seems to focus on the premise of communal resources vs. scarcity? Identify one secondary source to discuss in detail.

You may draw the secondary source from several of the sources/web links we have looked at and explored in class that are also listed as links in your syllabus.

Dr. Yvonne Reineke
HUM201
Reflective Journal

For the journal, you may choose among the following below to observe, research, document, connect to course themes, and reflect upon for the next five weeks:

1. A culinary/medicinal herb in the ETC garden (calendula, peppermint, spearmint, cilantro, thyme, rosemary, aloe, clover, garlic, oregano).
2. Compost project: either at ETC or one you start at home.
3. A hike that you do at least five times observing particular areas/plants.
4. If you are involved in Adobe Project, you must participate regularly to do the journal.

Your journal should be between 7.5-10 pp. of text double-spaced. So you might consider writing one part a week (about 1.5 to 2 double-spaced pages for each entry)—i.e. pay attention to your plant once a week, same with compost, and same with hike. The trick will be to combine your observational notes for your journal with your research. **So the work lies in making this a POLISHED JOURNAL: not just a random collection of bullet points and thoughts. You will be graded on the journal as a whole in terms of clarity, thoughtfulness, attention to detail, description, research, reflective tone, voice, grammar, syntax, and inclusion of elements below.**

The journal will be due Friday, May 3.

You should also document/photograph your chosen plant/compost pile, hike area (stay with the one same spot that you are observing —this could be plants/area near water source or where particular plants seem to favor being, etc.). Observe what has happened between the time you visited before and now.

For the initial observation, get to know the plant/area—describe the space, etc. You can decide where to include research on the plant/compost, etc. But you should be doing research: that is, looking at sources I'm attaching for plant mythology, plant info (reputable sites), compost, etc.

Your reflections should be thoughtful and self-aware—you should consider what you knew, thought you knew, what surprised you, what did not, how observation is research, things you learned or read about in class that you can draw upon to build your reflections, etc.

FORMAT AND CRITERIA:

1. Begin each journal entry with a relevant quote from something we have read in class or something that someone may have said in class (you may paraphrase), but

- give credit to whomever said it. For example, you could use something from Lewis Hyde, *Life of Pi*, *Gilgamesh*, Capra, Johnson, Silko, etc.
2. Observe whichever thing you are doing from the above list. Try to make your observations clear: consider the best word choices to help your reader see/smell/hear/touch/experience with you.
 3. Draw on peer-reviewed scholarly research regarding it (perhaps the research can be broken up throughout the journal entries vs. all in one place. Tie the research you've done into what you're actually observing. You can include scientific/historical/medicinal/mythological/religious studies research, etc.
 4. At least two of your journal sections should include how your plant or focus relates to a non-U.S. country: for instance, if you are focusing on significance of trees for sequestering carbon, you should draw on research about reforestation efforts in Kenya. Or if you were to work on quinoa, for instance, research on how current quinoa consumption is negatively affecting the economy of the Andes. The non-U.S. context will be up to you, but you should examine it in your journal in some way. In terms of bees, you might look at European bans on certain kinds of pesticides and the impact on bees and the environment there.
 5. Your journal should be visually documented: you should photograph your plant/compost/hike area spot each time with an eye to changes that you plan to discuss. You can choose where you want to place the images: at end or in each section, but please note that if it's in each section, you are still responsible for having 1.5-2 pp. of text.
 6. You should also look for an interesting visual that you can use from the web (a lovely line drawing, photograph, painting, sculpture, etc. to use as the cover page for your journal).
 7. A Works Cited page should be included at the end in proper MLA format for research/class sources used. You must include at least ten sources.

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HUM201
Spring 20114
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RELIGIOUS/SPIRITUAL TRADITIONS AND THE ENVIRONMENT: GLOBAL RELIGIOUS ENVIRONMENTAL ACTIONS

PART I: CLASS PRESENTATIONS ON YOUR BOOK CHAPTERS/JOURNAL ARTICLES

You will be presenting your chapter/article on mythology/religion and contemporary international ecological activism from your group's book to the class. However, you should decide who in your group will present the introduction—you could divvy up pp. on it and have each person contribute points from their pages if you like. Be sure to tell the class who the writer(s) is or are and when the book was published and the title of the book and the title of your chapter(s) or article.

Your task is to summarize your chapter's/article's argument/exploration (how does the particular religious tradition bear on your environmental action in the country you've chosen? Draw on ideas and threads we've discussed in these religious tradition: for instance, if you are examining Buddhist monks protecting trees in Thailand, draw connections between The Dhammapada, the Noble Eightfold Path, etc. What main points does the writer explore with respect to the environmental issue and religion in that particular place? What key example(s) does she discuss? Is the writer responding to another person's interpretation or a previous argument/interpretation/viewpoint?

You should conclude your summary with some kind of connection to our class: perhaps to a previous reading/class discussion/current event/change in your thinking/new connection, etc. that leaves the class with room for further thought.

You can design a Powerpoint: if you do so, please keep it clear and brief with correct spelling, etc. You may use images; you should be presenting your material and engaging the class vs. staring at the Powerpoint and reading off of it.

We will work out a presentation schedule soon. It will start probably around April 21 or 26th.

PART II: INDIVIDUAL WRITTEN SUMMARY/REFLECTIONS (DUE: May 7 by 5:00 under my door or in box outside my door—you may put in your portfolio)

1. For this you will be writing a summary of the introduction (main argument/focus of the entire book or essay) and then a summary of your particular chapter(s) (some of you have two chapters because the writer has given a paper to which someone else has given a response—you need to also summarize the response). **YOUR SUMMARY SHOULD BE IN YOUR OWN WORDS AND SENTENCE RHYTHMS AS MUCH AS POSSIBLE.** Anything more than four words needs to be in quotations marks.
 - a) your opening sentence(s) should indicate the full *book title* (italicized) or “article title” in quotes and full *journal title italicized*, date of publication, your author and his or her credentials (i.e. expertise/background), the full “title of the chapter” (“title of chapter enclosed by quote marks”; it is not italic; if there is a book title in chapter title, *the book title is italic*).
 - b) The opening paragraph should clearly state the overall thesis/focus of : thesis of book/essay in terms of introductory section; thesis/focus of the chapter in chapter section.
 -) The summary should address the main sections/points of the writer’s interpretation/exploration/argument. You can describe brief examples—do not get caught up in paraphrasing endless details. The focus of a summary is to capture the main ideas clearly and briefly. **DO NOT INTERPRET/ARGUE/REFLECT IN THE SUMMARY INTRODUCTION or THE CHAPTER SUMMARY. STICK TO CAPTURING WHAT THE WRITER IS SAYING.**

You should give some attribution in each paragraph of your summary to remind readers that you are summarizing the author (not speaking on your own). You should also use some orientation words, so the reader knows where something is happening in the writer’s argument (in a later section, she writes; in concluding her discussion, etc.). A good summary will consider how the points relate to the overall argument/exploration/interpretation (i.e. will indicate how they fit into it).

Your summary should be 2-3 pages.

PART III: YOUR ANALYTIC REFLECTION ON THE WRITER’S CHAPTER

This is the section where you can reflect on what the writer is saying and the connections between religion and environmental action in that particular country. You may connect the writer’s ideas/argument/exploration to something else we have discussed, read, or studied this semester. You need to discuss the connection explicitly and specifically, using quotations, summaries, paraphrases, and fully explain the connections. You may connect it to something you have read or thought about in another class or in discussion elsewhere or to a film or whatever. You could type up a quote from another reading and discuss the connection to that in depth. You should be clear about where the connection happens (if from another class, say

so, and what the class was and what the discussion or material is, etc. –i.e. be clear and detailed) and what you find significant that you want your reader to understand about that connection. The analytic reflection should be about 2-3 pp.

TOTAL LENGTH: In all, this assignment should be between 4 to 6 full pages, double-spaced. An additional page to any of the above page lengths will be your Work(s) Cited page. I will type up the citations for the books and give you those to you.