

1.) DATE: 10/29/18	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) PROPOSED COURSE: Prefix: STO Number: 288 Title: Telling Sacred Stories From Around the World Credits: 3	
<p>CROSS LISTED WITH:</p> <p>Prefix:            Number:            ; Prefix:            Number:            ;</p> <p>Prefix:            Number:            ; Prefix:            Number:            ;</p> <p>Prefix:            Number:            ; Prefix:            Number:            .</p>	
4.) COMMUNITY COLLEGE INITIATOR: LIZ WARREN PHONE: 602-243-8026 EMAIL: liz.warren@southmountaincc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
<p>MANDATORY REVIEW:</p> <p><input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).</p> <p>POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.</p>	
<p>AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.</p>	
<p>5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b></p> <p>Core Areas: <b>Select core area...</b>                      Awareness Areas: <b>Global Awareness (G)</b></p>	
<p>6.) REQUIRED DOCUMENTATION</p> <p><input checked="" type="checkbox"/> Cover Form</p> <p><input checked="" type="checkbox"/> Course Syllabus</p> <p><input checked="" type="checkbox"/> Course Description</p> <p><input checked="" type="checkbox"/> Criteria Checklist for the area</p> <p><input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books</p>	
<p>7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:</p> <p><input checked="" type="checkbox"/> DECENGprefix    <input type="checkbox"/> Elective</p> <p>Current General Studies designation(s):</p> <p>Requested Effective date: <b>2019 Spring</b>      Course Equivalency Guide</p> <p>Is this a multi-section course?      Yes</p> <p>Is it governed by a common syllabus? Yes</p>	
<p>Chair/Director: LIZ WARREN, STORYTELLING IC CHAIR</p> <p align="right">Chair/Director Signature:</p>	

Effective Date: **2019 Spring**

## 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.

Reviewed 4/2014

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

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Official Course Description/Competencies/Outline, Syllabus, Sample Assignments, Additional Assigned Readings, Table of Contents from Text
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	
<input type="checkbox"/>	<input 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.	Assigned Readings
<input 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
STO	288	Telling Sacred Stories From Around the World	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><b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p><b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p><b>SAMPLE:</b> 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 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</p>
<p>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	<p>STO288, Telling Sacred Stories from Around the World engages students in developing a working definition of the sacred as understood in story and narrative contexts around the world. Students research and sacred stories from around the world, and from a range of perspectives and genres, always with the foundation of how the sacred is understood through story, and in particular, oral storytelling.</p> <p>The course has been designed to insure that students recognize "the nature of other 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." This is done in three ways: Through the "lens" that students choose, through the format of their reading responses, and in the specific questions asked in their storytelling reflections.</p> <p>Storytelling is one of the most</p>	<p>Course Overview, Syllabus page 1 Official Course Competencies, Syllabus page 2 Course Objectives, Syllabus page 2 Responses to Assigned Readings Syllabus page 2 Storytelling Reflections, Syllabus page 3 Blog Post and "Lens" Resource, Syllabus page 3 Final Paper, Syllabus page 3 See attached Table of Contents for the text which provides stories from a range of traditions. See attached list of Assigned Readings. Students are assigned readings from the following cultural and geographic areas: --Native American --European --African --Aztec/Mayan --Asian --Divine Feminine</p> <p>See the Syllabus page 2 for the Lens assignment, and page 3 for the description of the Reading Reflection, and the description of the Storytelling Response, and the requirements of the final paper.</p>

	<p>effective ways to introduce students to the "values, elements, and social processes" of other cultures, while also helping them to see the "generic human goals" that exist across cultural systems including our own. Sacred stories introduce students to ideas of the sacred within and outside of religious contexts. As they study the stories in those contexts, and prepare to tell them, they can't help but ponder the ways in which the stories describe values and beliefs that are both shared and different.</p> <p>One of the chief functions of stories as a narrative device around the world is to engage listeners, and often to entertain them, while sharing important cultural values. This means that even when students encounter ideas and values that may be unfamiliar to them, they can still "hear" them, and be engaged by them, through the power of the story itself. This opens them to consider the relevance and potential application of the ideas in their own lives and culture.</p> <p>The course also emphasizes the ethical dimension of storytelling. Students must consider what stories they have the right to tell, and that they can tell responsibly and authentically.</p>	
<p>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. material</p>	<p>Students examine the role and significance of sacred stories around the world, as well as the contexts in which sacred stories occur. They choose a "lens" through which they examine the readings and select the stories to tell. The lens may be from an academic, religious, societal, or personal perspective to provide students a consistent orientation to the material, to enhance and supplement the</p>	<p>Course Overview, Syllabus, page 1          Official Course Competencies, page 2          Course Objectives, Syllabus, page 2          Responses to Assigned Readings, Syllabus page 2          Storytelling Reflections, Syllabus page 3          Blog Post and "Lens" Resource, Syllabus page 3          Final Paper, Syllabus page 3</p> <p>See attached Table of Contents for the text which provides stories from a range of traditions.</p>

	foundational orientation of the class to sacred story.	See attached list of Assigned Readings. Students are assigned readings from the following cultural and geographic areas: --Native American --European --African --Aztec/Mayan --Asian --Divine Feminine



## Telling Sacred Stories from Around the World

Course: **STO288**

Lecture **3** Credit(s) **3** Period(s) **3** Load

Course Type: **Academic**

Load Formula: **S**

First Term: **2002 Spring**

Final Term: **Current**

**Description:** Introduction to sacred stories as a genre. Researching, developing, and crafting traditional and personal sacred stories. Finding appropriate applications and venues for telling

**Requisites:** None

### MCCCD Official Course Competencies

1. Define sacred in the context of storytelling. (I)
2. Explain the role and function of sacred stories. (II)
3. Explain the importance of cultural context to sacred stories. (II)
4. Describe the types of sacred stories. (III)
5. Demonstrate an ability to find and develop sacred stories from traditional contexts and personal experience. (IV, V)
6. Tell personal and traditional sacred stories (IV, V)
7. Demonstrate an understanding of the role of ethics in crafting and telling sacred stories. (VI)
8. Demonstrate an understanding of appropriate venues for sacred stories. (VII)

### MCCCD Official Course Outline

- I. Introduction: What is Sacred?
- II. Sacred Stories in the World's Spiritual Traditions
  - A. Role and function
  - B. Tellers and their preparation
  - C. Sacred Stories and cultural context
- III. Types of Sacred Stories
  - A. Proverbs
  - B. Parables
  - C. Mystical tales
  - D. Legends
  - E. Myths
  - F. Personal
- IV. Finding and Developing Traditional Sacred Stories
  - A. Sources of Sacred Stories
  - B. Researching Sacred Stories
  - C. Preparing a Sacred Story for telling
- V. Personal Sacred Stories
  - A. Defining the Sacred in Personal Experience
  - B. Recognizing the Sacred in personal experience
  - C. Crafting a Sacred personal story
- VI. Ethics of Telling Sacred Stories



- A. Native American
- B. Secular vs. sacred
- C. Know your audience

VII. Applications and Venues for telling Sacred stories

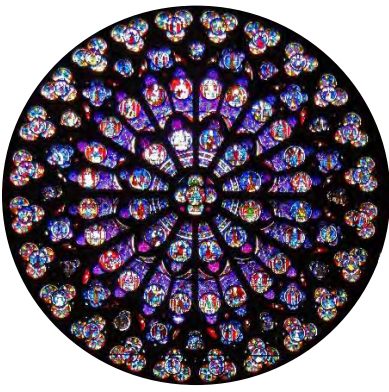
- A. Family Gatherings
  - B. Work Situations
  - C. Community Events
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MCCCD Governing Board Approval Date: **5/22/2001**

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All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.



*South Mountain Community College - Fall 2018*

*Telling Sacred Stories from Around the World- STO288/Section 41011*

**INSTRUCTOR:** Liz Warren  
**OFFICE:** PAC 730  
**OFFICE HOURS:** Tuesday and Thursday 5:00 – 6:00 p.m., and by appointment  
**OFFICE PHONE:** 602-243-8026  
**E-MAIL:** [liz.warren@southmountaincc.edu](mailto:liz.warren@southmountaincc.edu) (best way to contact me)  
**TEXT:** *Readings will be provided*  
**CLASS TIME and PLACE:** Tuesdays. 6:00 – 8:30 p.m. in PAC 740, Aug. 21 – Dec. 11, 2018

**Welcome to Telling Sacred Stories from Around the World!**

I am looking forward to exploring the world of sacred stories with you. In this class you will be encouraged to develop your own definition of “sacred”, as you research and tell stories, hone your skills, and develop community in and out of the classroom

**Official Information:**

- **You are responsible** for the information contained in this syllabus. Please let me know if you require clarification of anything contained in this document. Please note that this document may change as the semester progresses. I will notify you in writing of any changes in course requirements, policies, or schedules.
- **You are responsible** for the college policies included in the college catalog and the student handbook. The catalog can be accessed at <http://enroll.southmountaincc.edu/otherresources/collegecatalog/>. The student handbook is available at <http://students.southmountaincc.edu/NR/rdonlyres/2871199E-1C86-4DCE-8929-7DC5E8B6AC87/0/StudentHandbook0607.pdf>.
- **For students requiring special accommodations:** SMCC’s office of Disability Resources and Services (DRS) provides qualified, self-identifying students with disabilities equal access to a quality postsecondary educational experience by administering reasonable accommodations as needed. If you would like their support, please contact them in SES 130, or call at 602.243.8027, or email them at [drs@smcmail.maricopa.edu](mailto:drs@smcmail.maricopa.edu). It is the student's responsibility to speak to the instructor concerning any requested accommodations.



## Official Course Competencies:

1. Define sacred in the context of storytelling.
2. Explain the role and function of sacred stories.
3. Explain the importance of cultural context to sacred stories.
4. Describe the types of sacred stories.
5. Demonstrate an ability to find and develop sacred stories from traditional contexts and personal experience.
6. Tell personal and traditional sacred stories.
7. Demonstrate an understanding of the role of ethics in crafting and telling sacred stories.
8. Demonstrate an understanding of appropriate venues for sacred stories.

## Course Objectives: Participants in this class will:

- Develop a working definition of the sacred as understood in story and narrative contexts around the world.
- Explore sacred stories from around the world, and from a range of perspectives and genres
- Deepen storytelling skills and build repertoires
- Build community in the classroom and beyond through the telling of sacred stories

## Course Basics:

*Attendance:* Attendance and participation are your most basic responsibilities. Please see the official Maricopa attendance policy here: <https://district.maricopa.edu/regulations/admin-regs/section-2/2-3#2>

*With regard to the timeliness of assignments:* Please note that I do not accept late assignments.

*Cell Phones:* Please be respectful of the integrity of the class in your cell phone use. I ask that while you are in class that you devote your attention to being present and ready to participate.

*Attitude:* An open, inquiring mind and a caring, compassionate heart are both essential to the study of Storytelling in general and Sacred Stories in particular.

## Course Requirements:

1. *Attendance:* Attend all classes and participate fully. (160 points)
2. *Goal Statement:* Write a set of goals for yourself that contain both your broad, long term goals for yourself as a storyteller and a teller of sacred stories as well as some specific short-term ones for this semester. (25 points)
3. *Your "Lens" on What You Are Learning:* At the second class, please provide a one-page paper in which you state the lens through which you will view and review your experience in this class. Your lens should be personally significant to you, and is meant to help you contextualize what you are learning about sacred stories beyond the field of storytelling and into your life, career, and worldview. It could be academic, religious, artistic, psycho-social, or political in nature. It is meant to provide you with a consistent orientation to both your readings and the stories you choose to tell to insure that what you are learning applies to your life as a whole. (50 points)

4. *Responses to Readings:* Each week please provide a written response to your reading assignments in the format below. I will be providing you with readings. You can bring me hard-copy or email them to me. (20 points each x 14 = 280)
  - Title and author of what you read
  - A brief summary (3-5 sentences) of what you read.
  - A paragraph to describe the cultural context of the reading and the role and function of sacred stories in that context.
  - A connection to the “lens” you selected for the semester.
  - A brief reflection on how the reading deepened or expanded your understanding of any aspect of the sacred in storytelling.
  
5. *In-Class Telling:* Each person will tell three prepared stories during the semester. At least two of the stories should be connected to the cultural or religious tradition you chose for your essay. Given the size of the class and the number of stories each person will tell, please prepare stories of 7-10 minutes. After each story, please write a short paper describing your process for preparing the story and your reflection on the experience, including the following:
  - a. How you chose the story.
  - b. How it relates to your definition of sacred.
  - c. How you managed any ethical considerations there may be in telling this story.
  - d. How it relates to the “lens” you have chosen.
  - e. What you learned in the process of finding, crafting and telling the story, and anything, you would do differently the next time you tell it.
  - f. Turn it in the following class period. (50 points x three = 150)
  
6. *Blog Post and “Lens” resource:* Each person will write a post for the Tell Me Something Good Blog. This should be a 3-5 paragraph mini-essay on some aspect of your experience with sacred stories and linked to the lens you have chosen. Please provide a scholarly resource linked to your lens the week your blog is assigned, although you don’t have to reference it in the blog. I’ll provide you with more information about how to prepare a blog post. (50 points)
  
7. *Final paper.* Your final paper will give you an opportunity to synthesize and express what you have learned this semester. Please include
  - a. Your assessment of your progress on your initial goals for the semester.
  - b. Your final definition of the sacred, specifically in storytelling contexts.
  - c. A summary of what you learned about the sacred in storytelling in other cultures through the lens you applied to your readings and the stories you chose to tell, and how you will apply that learning going forward.
  - d. What you have learned about yourself as a modern storyteller by participating in the class. (100 points).
  
8. *Extra Credit:* Each student may earn up to **100 points** of Extra Credit as follows:
  - Attend any storytelling event during the semester and write a 1/2-page review of your experience. I will provide you with the events calendar (50 points)
  - Write an additional post for the Tell Me Something Good blog. (50 points)
  - Conduct ½ an hour of storytelling in the community and writing a 1-page report on that experience (100 points)
  - All extra credit must be submitted by Tuesday, December 4, 2018.

9. *Grading:* Everything you turn in has a point value. At the end of the semester, I will compute grades on a straight percentage basis: 90% - 100% equals an A, etc.

*Images on the first page:* The South Rose Window of Notre dame de Paris, Native American Medicine Wheel, Dome of the Selimiye Mosque in Turkey, Aztec Calendar Stone, Yamantaka Buddhist Mandala, Celtic Wheel of the Year

### SMCC Annual Non-Discrimination Statement:

The Maricopa County Community College District (MCCCD) is an EEO/AA institution and an equal opportunity employer of protected veterans and individuals with disabilities. All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, age, or national origin. A lack of English language skills will not be a barrier to admission and participation in the career and technical education programs of the District. The Maricopa County Community College District does not discriminate on the basis of race, color, national origin, sex, disability or age in its programs or activities. For Title IX/504 concerns, call the following number to reach the appointed coordinator: [\(480\) 731-8499](tel:4807318499). For additional information, as well as a listing of all coordinators within the Maricopa College system, visit <http://www.maricopa.edu/non-discrimination>.

El distrito de Los Colegios Comunitarios de Maricopa (cuyas siglas en inglés son MCCCD) es una institución EEO/AA y un empleador con igualdad de oportunidades para veteranos protegidos y personas con discapacidades. Todos los solicitantes calificados recibirán consideración para empleo sin considerar raza, color, religión, sexo, orientación sexual, identidad de género, u origen nacional. La falta de destrezas del idioma inglés no es un impedimento para admisión y participación en programas de educación Técnica del distrito. El distrito de Los Colegios Comunitarios de Maricopa no discriminan con base a raza, color, origen nacional, sexo, discapacidad o edad en sus programas o actividades. Si tiene preguntas sobre título IX/504, llama al siguiente número para comunicarse con el coordinador designado: **(480) 731-8499**. Para obtener información adicional, así como una lista de todos los coordinadores dentro del sistema de Colegios Comunitarios de Maricopa, visite: <http://www.maricopa.edu/non-discrimination>.



*Please note: This schedule may change to best meet the needs of all concerned.*

<i>Date:</i>	<i>Activities</i>	<i>Blog Post, and "Lens" Resource Due From:</i>
<i>August 21</i>	<b>In Class:</b> <ul style="list-style-type: none"> <li>• Welcome and Introductions</li> <li>• Syllabus and Expectations</li> <li>• What are sacred stories? Defining "Sacred"</li> <li>• What "Lens" will you employ?</li> </ul>	
<i>August 28</i>	<b>In Class:</b> Preparing for Telling a Sacred Traditional Story: <i>Foundations of Sacred Stories in Myth, Legend, and Folklore</i> <ul style="list-style-type: none"> <li>• Telling Wisdom Tales and Parables                             <ul style="list-style-type: none"> <li>○ Everyday wisdom reveals the sacred</li> <li>○ The role of ritual in the sacred; sacred places and objects</li> <li>○ Stories of the foundational place of nature to the sacred</li> </ul> </li> </ul> <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	
<i>September 4</i>	<b>In Class:</b> <b>Telling Sacred Traditional Stories:</b> Teller 1-4 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 11
<i>September 11</i>	<b>In Class:</b> <b>Telling Sacred Traditional Stories:</b> Teller 5-9 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 13
<i>September 18</i>	<b>In Class:</b> <b>Telling Sacred Traditional Stories:</b> Teller 10 – 13 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 1
<i>September 25</i>	<b>In Class:</b> <b>Telling Sacred Traditional Stories:</b> Teller 14-17 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 2
<i>October 2</i>	<b>In Class:</b> Preparing to Tell Sacred Fact-Based Stories: <i>Sacred People, Beings, Events, Places</i> <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 3
<i>October 9</i>	<b>In Class:</b> <b>Telling Sacred Fact-Based Stories:</b> Teller 1-4 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 14

<i>October 16</i>	<b>In Class:</b> <b>Telling Sacred Fact-Based Stories:</b> Teller 5-9 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 10
<i>October 23</i>	<b>In Class:</b> <b>Telling Sacred Fact-Based Stories:</b> Teller 10-13 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 12
<i>October 30</i>	<b>Scary Stories Concert!</b> <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 4
<i>November 6</i>	<b>In Class:</b> <b>Telling Sacred Fact-Based Stories:</b> Teller 14-17 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 5 & 17
<i>November 13</i>	<b>In Class:</b> Preparing to Tell Sacred Personal Stories: <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection. <i>When the Sacred Emerges in our Own Lives</i>	Teller 6
<i>November 20</i>	<b>In Class:</b> <b>Telling Sacred Personal Stories:</b> Teller 1-4 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 15
<i>November 27</i>	<b>In Class:</b> <b>Telling Sacred Personal Stories:</b> Teller 5-9 <b>Reading Assignment:</b> Choose an article from the Resource List for this date and prepare a 1-page reflection.	Teller 9 & 16
<i>December 4</i>	<b>In Class:</b> <b>Telling Sacred Personal Stories:</b> Teller 10-13	Teller 7
<i>December 13</i>	<b>In Class:</b> Final Class – Potluck Celebration <b>Telling Sacred Personal Stories:</b> Teller 14-17	Teller 8

*Goal Statement:*

*Telling Sacred Stories from Around the World – Fall 2018*

**Name:**

Why are you taking this class?

What skills do you want to strengthen and/or enhance?

What place do sacred stories have in your repertoire and in your identity as a storyteller? What place do you want them to have?

Do you have, or do you want to develop any cultural, religious, or personal rituals connected to your practice as a storyteller?



**Given the above:**

List three short term goals that you will achieve during the semester:

1.

2.

3.

List three long term goals that will be served by the short term goals:

1.

2.

3.

# Readings for STO288 – Telling Sacred Stories from Around the World

## August 28: The “Sacred” in narrative

- Sacred Laughter of the Sufis by Imam Jamal Rahman (PDF provided)
  - “This book is about spiritual insights conveyed through teaching stories and sacred verses or poetry. The profoundest truth is sometimes best expressed through a simple story or an illuminating verse. The ancients say that a precious gold coin is often recovered with the help of a penny candle.”
  - *The sacred need not be serious. As with most storytelling, an element of play and engagement facilitates understanding.*
- William Bascomb, “The Forms of Folklore: Prose Narratives.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/538099.pdf>
  - “This article is directed toward a definition of myth, legend, and folktale. These three very basic terms in folklore are loosely used and have sometimes been as hotly disputed as the nature of folklore itself. Definitions and classifications are neither particularly interesting nor necessarily fruitful, but if any field of study needs clarification of its basic terminology it is clearly folklore, which has so long been plagued by inconsistent and contradictory definitions. This article will contribute nothing, however, if it does not lead to some agreement among folklorists on these terms, whatever definitions may ultimately be accepted.”
  - *Foundational definitions of myth, legend, and folktale.*

## September 4: The “Sacred” in narrative

- Stephen Crites, “The Narrative Quality of Experience.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/1461066.pdf>
  - “Sacred stories, too, are subject to change, but not by conscious reflection. People do not sit down on a cool afternoon and think themselves up a sacred story. They awaken to a sacred story, and their most significant mundane stories are told in the effort, never fully successful, to articulate it. For the sacred story does not transpire within the conscious world. It forms the very consciousness that projects a total world horizon, and therefore informs the intentions by which actions are projected into that world. The style of these actions dance to its music.”
  - *Crites explores reflection, memory, and images and the fundamental role narrative plays in how we construct our experiences to relate them to ourselves and others.*
- Matthew T. Evans, “The Sacred: Differentiating, Clarifying and Extending Concepts.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/3512498.pdf>
  - “Disparate uses of the term “sacred” are illustrated, and three categories of meaning are suggested: religious, transcendent, and set apart. The latter concept is differentiated from the other two, and its conceptual and linguistic relationships to them explored. The set-apart sacred is then clarified, and extended to include things set apart 1) by both individuals and social groups, and 2) because of both natural and supernatural association. A new typology of the sacred is introduced by intersecting these dimensions, a nomenclature is suggested, and the conceptual utility of the resulting constructs demonstrated by applying them to texts from the New York Times and other discourse.”
  - *Evans really lays it all out in this article!*
- Jack Zipes, “Fairytale as Myth/Myth as Fairytale.” (PDF provided)
  - “The fairy tale, which has become the mythified classical fairy tale, is indeed petrified in its restored constellation: it is a stolen and frozen cultural good, or *Kulturgut* as the Germans might say. What belonged to archaic societies, what belonged to pagan tribes and communities was passed down by

word of mouth as a good only to be hardened into script, Christian and patriarchal. It has undergone and undergoes a motivated process of revision, reordering, and refinement. All the tools of modern industrial society (the printing press, the radio, the camera, the film, the record, the videocassette) have made their mark on the fairy tale to make it classical ultimately in the name of the bourgeoisie which refuses to be named, denies involvement; for the fairy tale must appear harmless, natural, eternal, ahistorical, therapeutic. We are to live and breathe the classical fairy tales as fresh, free air.”

- *Zipes lays out the process by which the stories have become mythified and sacred parts of maintaining the cultural status-quo.*

### September 11: Sacred Place and Experience

- A. Whitney Sanford, “Pinned on Karma Rock: Whitewater Kayaking as Religious Experience.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/40005967.pdf>
  - “As a “lived religion,” Whitewater kayaking is a ritual practice of an embodied encounter with the sacred, and the sacred encounter is mediated through the body’s performance in the water. This sacred encounter - with its risk and danger- illustrates Rudolph Otto’s equation of the sacred with terrifying and unfathomable mystery and provides a counterpoint to norms of North American religiosity and related scholarship.”
  - *Sacred experience is not limited to religious contexts.*
- Belden Lane, “Giving Voice to Place: Three Models for Understanding American Sacred Space”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/10.1525/rac.2001.11.1.53.pdf>
  - “The problem with the limits we ascribe to discourse is that, without giving voice to the natural world (honoring it as participant with us in the creation of meaning), the most compelling human narratives of places deeply significant to us are often rendered meaningless. When John Muir speaks of being part of the very flow of rock and river in Yosemite, we dismiss his prose as the exercise of an overwrought imagination. When Gary Snyder writes of merging with the Cascade Range of the Pacific Northwest, “the blue mountains walking out to put another coin in the parking meter” as he moves through his day, we attribute his passion to a Buddhist eccentricity or a poet’s playfulness with language.<sup>7</sup> Yet, the stories most people tell of their own experiences of place as “sacred” are often profoundly sensitive to the participation of the whole environment. Contemporary nature writers like Terry Tempest Williams and Richard Nelson are not unique in this respect.”
  - *Lane explores how to give “voice” to place and to the sacred experiences we have in nature.*

### September 18: Native American

- Chad Thompson, “Structure, Metaphor, and Iconicity in Koyukon Shamanistic Stories.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/1185642.pdf>
  - “Most Koyukon sacred stories involve shamanistic power in some way. This article concentrates on those myths that involve the acquisition of shamanistic power. The basic plot for stories involving the acquisition of medicine power is: (1) The prospect sleeps much more than the ordinary person; (2) During this sleep, he dreams of various obstacles he will need to overcome in real life to gain the necessary medicine power; (3) He finally awakens one day and leaves on a journey to reenact that which he dreamt while sleeping; (4) He overcomes various obstacles, each more challenging than the last; and (5) He either returns home a medicine man, or somehow dies.”
  - *Summary and structural analysis of four Koyokan stories of acquiring medicine.*
- Donna J. Eder, “Bringing Navajo Storytelling Practices into Schools: the importance of maintaining cultural integrity.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/25166626.pdf>

- “Benally (1994) points to a key difference between Navajo and Western forms of knowing by explaining that Navajos see knowledge, learning, and life as sacred interwoven parts of a whole, whereas Westerners separate secular and sacred knowledge. This focus on seeing knowledge, learning, and life as interconnected is evident in this belief in holism. Also, the intimate connection between sacred and secular knowledge explains why stories are viewed so differently by Navajos as compared with Anglos.”
- *Powerful advocacy for storytelling, and of what happens when we assume our cultural norms apply to a different culture.*

## September 25: Native American

- Lisa Aldred, “Plastic Shamans and Astro turf Sun Dances: New Age Commercialization of Native American Spirituality.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/1185908.pdf>
  - Entrepreneurs have found ways to blend American Indian spiritual themes with other New Age objects, such as "Native American Tarot Cards." They have even tapped into new markets, such as "care crystals" for domestic pets. Medi- cine shields have been turned into earrings and the sacred figure of Kokopelli now serves as a wall clock. The advertisement asserts that "Southwest Native America's playful 'Spirit Guide to the Fourth World' adds a touch of almost- eerie immortality to home or office!" 16 Perhaps the eeriness stems from the unsettling irony of imperialist nostalgia. In "Interrupted Journeys: The Cultural Politics of Indian Reburial," Pemina Yellowbird and Kathryn Milun refer to these types of objects and attitudes toward them as "imperialist nostalgia," which they define as a romanticization that assumes a pose of innocent yearning thus concealing its complicity with often brutal domination.17
  - *While not specifically about storytelling, the examples make the point of the violence of cultural appropriation.*
- Barbara Tedlock, “Zuni Sacred Theater.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/1184258.pdf>
  - “Zuni theatrical events-which are simultaneously participatory, performative and communicative-are defined by the spatiotemporal co-presence of performers and audience members, including deified ancestors. They are staged in sacred places including both outdoor plazas (teh wittowe) and indoor ceremonial chambers or kivas (kih- witsinne). At Zuni kivas include both the permanent meeting rooms of religious organizations and the individual homes that are used for sacred theatrical performances. The dancing, drumming, singing and chanting of mythical texts, visual and aural masking, costuming, body-painting, prayerstick making, erecting of altars, sand and corn- meal painting, corn pollen sprinkling, puppetry, miming, clowning, curing, feasting, smoking and foot racing that make up the annual round of sacred theater are performed in accordance with the cyclical movements of sun, moon and stars.
  - *While not specifically about “stories,” the theatrical events are of course informed by narratives. Tedlock gives a sense of the depth and richness of the cultural context that support these stories and events.*

## October 2: European

- Robert J. Wallis and Jenny Blain, “Sites, Sacredness, and Stories: Interactions of Archaeology and Contemporary Paganism.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/30035121.pdf>
  - “Others commented that "it's the place you really should be on solstice," and that it was a place where the stones held "ancient knowledge," hence giving a connection with ancestors, a sense of continuity. This sense of identity through continuity ran through many accounts. And at dawn, one Druid at the same event explained:
    - “[T]his is a holiday, it's a Holy Day, it's special, and people I think feel it's special. And I think the site likes us to be here, as well. Stonehenge wasn't built as a museum. It was built as a place for

people to come, for worship, to use it ... I always think this is like New Year's Eve or Christmas or your birthday, all rolled into one. And it is about a lot of people partying. There's nothing wrong with that, that's a spiritual thing too, or can be."

- *Archaeology, paganism, folklore, stories, sacred sites, conflicting and changing social and academic ideas and practices – this article has it all!*
- Deirdre Keenan, "Stories of Migration: The Anishinaabeg and Irish Immigrants in the Great Lakes Region."
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/25472951.pdf>
  - "According to the sacred stories, in the time of the seventh fire, the light skinned people would be given a choice to walk a new path, with the Anishinaabeg, a way that could heal the earth and its divided people. This time, if they chose the right path, rather than the path of destruction, an eighth and final fire would be lit, an eternal fire of peace. Perhaps this time, walking side by side with all our ancestors, we can all take up the journey into that sacred fire."
  - *Beautiful, compelling, heartbreaking, and ultimately hopeful, Keenan explores Irish and Native American migration stories from cultural and personal lenses.*
- Emily B. Lyle, "Dumezil's Three Functions and Indo-European Cosmic Structure"
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/1062201.pdf>
  - "A pattern can be discerned in the vertical division of space, which can also be discerned in the division of the year cycle, and so it is possible to offer the pattern as a general principle of cosmic structure. Only a rather complex statement can do it justice, and my tentative definition is as follows: the pattern consists of a triad of three components of the same type completed by a component of a different type which is the whole, this whole being represented by a fraction introduced into the sequence of the triad as well as being present as a totality. In the year cycle, there are three seasons related to the three gods of the functions—spring, summer, and winter. The goddess is related to the year as a whole which is represented by a short period of time that comes, I suggest, at the point between summer and winter where autumn later emerged.<sup>42</sup> On the vertical plane, there are three cosmic regions related to the gods of the functions—heaven, atmosphere, and netherworld. The goddess is related to the whole (the world tree which connects the cosmic regions) and to a thin slice representing the whole which is the earth's surface."
  - *Very dense, but fascinating, article which analyzes cosmic structures by looking at the directions, the body, colors, and social class, based in Indo-European and Irish myths.*

## October 9: European

- Kathryn Rountree, "TARA, THE M3, AND THE CELTIC TIGER: Contesting Cultural Heritage, Identity, and a Sacred Landscape in Ireland."
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/24394200.pdf>
  - "The "broader social struggles over deeply held collective myths" were not in relation to disagreements about the mythology and history of the hill, but in regard to the value attached to collective—and now apparently vulnerable—myths about heritage, nationhood and identity associated with that mythology and history. However much the government claimed to care about heritage, its support of the M3 seemed to represent a blatant, symbolic—and arguably cynical, deliberate—breach in the state's relationship with its cultural heritage, and with Tara in particular. This was especially notable given Tara's historical and legendary role in conferring or endorsing political authority and power, and its longstanding use by governments as a symbol of national identity."
  - *What happens when economic needs and political expediency come in to conflict with myth and cultural identity.*

- Francoise Meltzer, “Reviving the Fairy Tree: Tales of European Sanctity.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/10.1086/598812.pdf>
  - During her Trial of Condemnation (1431), Joan of Arc’s judges (who were, of course, determined to burn her) obsessively concentrated on only a few aspects of her life, aspects that they were convinced would demonstrate her allegiance to heresy. One of these was her cross-dressing (ultimately, that was to be the most damning of the final charges); another, the voices she famously heard. The judges did not doubt the existence of those voices. Their concern was whether they were divine or demonic in origin. Indeed, the demonic in general interested the judges far more than it did Joan. Her Trial of Condemnation took place under the Inquisition, and the concern about Satan was as strong as that about heresy and infidels (although to some extent these would be viewed as more of the same). But there was also a third obsession for these judges: the infamous Fairy Tree around which young people from Domre´my, Joan’s village, gathered.
  - *Fascinating look at Joan of Arc’s connection to her Celtic roots, and how that contributed to her condemnation.*
  
- Patrick Ryan, Celticity and Storyteller Identity: The Use and Misuse of Ethnicity to Develop a Storyteller's Sense of Self.”
  - <https://www-jstor-org.ez2.maricopa.edu/stable/pdf/30035377.pdf?refreqid=excelsior%3Ae3afd4a64d974c1858b8b1ac3fc7f624>
  - “Jack Zipes warns that we must not idealise the past as regards the practice of storytelling, since significant, qualitative differences exist in the manner in which This content downloaded from 140.198.11.111 on Sun, 19 Aug 2018 19:28:42 UTC All use subject to https://about.jstor.org/terms 326 Patrick Ryan stories were told and used in small tribes, villages, reading circles and court societies, compared with today (Zipes 2004, 15). Contemporary storytelling, when contextualised, becomes applied storytelling, an art form with aesthetic, social and pedagogic relevance. At its best, it is always entertaining. And, as has always happened with the best entertainment, including traditional storytelling, storytelling enlightens, educates and/or provides socio-cultural cohesion. Zipes sees, correctly, what storytelling is or can be in modern society: I am not speaking of storytelling in a traditional sense; I am speaking of storytelling as animation and self-discovery, storytelling that uses models, ethical principles, canons of literature, and social standards to play with the prescribed models, principles, canons, and standards to see if they are worthy ... and useful in the community (Zipes 1995, 4).”
  - *The dangers of cultural appropriation explored in the context of the modern storytelling movement.*

## October 16: African

- Marta Moreno Vega, “The Ancestral Sacred Creative Impulse of Africa and the African Diaspora: Ase, the Nexus of the Black Global Aesthetic.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/4177077.pdf>
  - “Artists like Lam, Dunham, Hurston, and Primus were fully immersed and versed in the cultural traditions of the African Diaspora communities, which had been the foundations of their work. They developed a strong spiritual-intellectual aesthetic infrastructure for their artistic creations, thereby reaffirming their personal experiences through their research. These artists understood that art is a vehicle for the gods and goddesses to manifest on earth. It is through the sacred rhythms, songs, dances, and instruments that the divinities that reside in the spiritual realm are called down to possess initiates. It is this divine energy, ase, that allows believers to achieve seemingly impossible feats of creative excellence.”
  - *While not specifically about story, Moreno Vega movingly documents the importance of African aesthetic to modern black artists.*

- David Maxwell, "Sacred History, Social History": Traditions and Texts in the Making of a Southern African Transnational Religious Movement" (Modern History of African Christianity, particularly of ZAOGA, the Zimbabwean Assemblies of God, Africa)
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/2696679.pdf>
  - "By considering sacred texts, the paper contributes to a recovery of the role of Africans as agents as they make history and themselves. In the texts we see African Christians reflecting on the past, debating its meaning, denying it to their adversaries, and, most importantly, promoting their own tailored versions of it to gain authority in the present. More specifically, paper provides insight into the dynamics of one of the most vital and rapidly expanding forms of African, even global, religion: Pentecostalism. ZAOGA is one of Africa's leading Pentecostal movements. It claims a million and a half members in Zimbabwe, and has branches in at least a dozen other African countries. In 1986, ZAOGA began to evangelize the former metropolitan power by planting the first of a number of assemblies in Britain."
  - *Religions narratives, historical narratives, and personal narratives related to African Pentecostalism.*
- Michael J. Sheridan, "The Environmental and Social History of African Sacred Groves: A Tanzanian Case Study."
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/27667423.pdf>
  - "The idea that North Pare's sacred groves were unchanged relics of a pristine forest appealed to both the development planners and the groves' caretakers, who still insist that their ancestors "carved" these groves from the larger forest as the founding acts of settlement. Such statements about "carving" cannot be taken at face value, however. The identification of the groves as primeval forest may suit the goals of the different social actors attempting to restore a static harmony of culture and ecology, which they call (according to their preferred point of view) either "tradition" or "sustainability." But these groves owe their existence to tenurial legitimacy and political authority, and their creation narratives are tales about social relationships rather than ecological descriptions.
  - *When political and economic needs/ideas are in conflict with sacred cultural understandings.*

### October 23: African

- S. A. Shokpeka, "Myth in the Context of African Traditional Histories: Can It Be Called "Applied History"?"
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/20065758.pdf>
  - "For the reconstruction of history from oral sources, four broad types are usually distinguishable. These are myth, legend, songs, and what Phillips Stevens calls "popular history." All of them fall under the generic heading of "folklore," a term which is so broad in its application that it could include nearly all expressive aspects of culture. The only type that we will concern ourselves with in this study is myth. A comprehensive examination of the issue in question in the study requires a definition of the word myth; an examination of the characteristics of "applied history;" and the application of these characteristics to myth with a view to finding out any point of agreement between them, before a final answer will be given to the question whether "myth in the context of African traditional histories," can be called applied history."
  - *A formal examination of the connections between myth (sacred story) and history.*
- Ruth Finnegan, "The Poetic and the Everyday: Their Pursuit in an African Village and an English Town."
  - <https://www.jstor.org.ez2.maricopa.edu/stable/pdf/1260624.pdf?refreqid=excelsior%3A50cde6ad0740f4fe585997278cfab580>
  - "Even the stories about origins, though sometimes performed dramatically or emotionally, were, I discovered after some time, seldom told or received as deep or sacred myths, or taken any more literally than other types of stories. The themes of these stories, and the skills of telling them, were learned informally. Children would start telling stories among themselves as part of their peer- group activities,



gradually developing their skills, and up to a point everyone could be expected to be able to engage in storytelling. Some were better than others of course, and admired as such, but there was no idea of this being a mystic mysterious skill or of storytellers being different from other people. Their audiences were people like themselves, sitting around in groups in the village, or clustered in the evening on the open verandas under the extended roof of their huts. These were informal and enjoyable story-telling sessions, recreation rather than part of some deep ritual, with the audiences making their own essential contribution to the proceedings through their reactions and exclamations or joining into the choruses of the songs that the narrator sometimes scattered through the story. Storytelling was essentially part of leisure and of sociability.”

- *The “poetic” in this article touches on some of the same ideas of “sacred” in other readings.*

### October 30: Aztec and Mayan

- Wayne Elzey, “A Hill on a Land Surrounded by Water: An Aztec Story of Origin and Destiny.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/1063021.pdf>
  - “Supposedly, the story was told first to the emperor Moctezuma and his half-brother and chief advisor, Tlacaehlel. The latter is thought to have been the chief architect of the nationalistic ideology by portraying the Aztecs as a divinely chosen “people of the sun,” destined from the beginning to rule the earth. It is likely that the two men had sent out the sorcerers to gain final, incontrovertible proof of the legitimacy and permanence of Aztec power. Ironically, they learned the opposite. When the sorcerers told their story, Moctezuma and his advisor discovered that Aztec rule was illegitimate, that the defeat of the nation was overdue, and that the Aztecs had betrayed their sacred, ancestral heritage.”
  - *Myth, sacred space, history – this has it all!*
- Barbara Tedlock, “The Role of Dreams and Visionary Narratives in Mayan Cultural Survival” (Fantastic blending of the personal, cultural, sacred and mythic)
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/640279.pdf>
  - A tape recording of the narrative of his vision, and the singing of the songs he learned from the old man inside the mountain, was made by a catechist in the village of Crique Sarco, just over the Guatemalan border in Belize. When he began relating his vision he asked the audience not to make any criticisms, not to think that he might be performing a superstition. He said that the story was true and if they wanted to believe, that's okay; but if they didn't want to believe, that's okay too. Because it is something that nobody has seen except himself. He also said that he had been given just seven years to spread the word, and from now on he would be regularly joining Mountain-Valley for his meals. So far, he has carried the teaching to 26 communities and he has an invitation to speak at a 27th village. At the end of seven years, or perhaps sooner, he will leave; where he will go he does not know, but another person will be taken inside a mountain and given the mission.
  - *Fascinating, heartbreaking, inspiring – how the Maya Daykeepers survived, and the tradition of dreaming continues to guide the people.*

### November 6: Asian

- Nikky-Guninder Kaur Singh, “Sacred Fabric and Sacred Stitches: The Underwear of the Khalsa.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/10.1086/426737.pdf>
  - “On that Baisakhi day, then, the Tenth Guru unleashed the force from Guru Nanak’s mythic narrative and brilliantly choreographed it into a fixed and enduring rite for the present and future of his community. Mircea Eliade reminds us, “By virtue of the continual repetition of a paradigmatic act, something shows itself to be fixed and enduring in the universal flux. . . . ritual abolishes profane, chronological Time and recovers the sacred Time of myth.”
  - *Myth and sacred identity literally stitched into the garments closest to the body.*



- Donald K. Swearer, "Principles and Poetry, Places and Stories: The Resources of Buddhist Ecology."
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/20027725.pdf>
  - "While the place that Doi Suthep holds in the cultural imagination of northern Thailand is unique to that particular place, the story of the mountain from its legendary origin to today suggests a more general truth, namely, that narratives of place can make a crucial contribution to environmental ethics. Indeed, when it comes to inspiring concrete action, such stories may be decisive, for they have the power to touch the deepest sensibilities of our personal and social identity. Ongoing narratives that connect myth and history, past and present, humans and nature give an environmental ethic a multivalent inclusiveness it otherwise lacks. The Doi Suthep episode, furthermore, can also be read from the perspective of the Buddhist principle of interdependence, the truth at the very core of the Buddhist worldview."
  - *The role of stories about sacred places in promoting ecology.*

### November 13: Asian

- Kirin Nayan, "On Nose Cutters, Gurus, and Storytellers."
  - <https://www-jstor-org.ez2.maricopa.edu/stable/pdf/10.7591/j.ctt207g6hf.5.pdf?refreqid=excelsior%3Ada0168e21c915019c5b8991da16ae763>
  - "Storytelling is a creative activity; even with a folk narrative that already exists in multiple variants, the gifted teller improvises as he or she goes along (Azadovskii 1974, Degh 1969, Ortutay 1972). Listening to Swamiji retell the same stories on different occasions, I was impressed by the skill with which he altered his tellings according to the situation and audience. As he explained when questioned, "If you tell any story any time, it's not really good. You must consider the time, and shape the story so it's right. All stories are told for some purpose." In his hands, then, folklore became an interactional strategy: "an implement for argument, a tool for persuasion" (Abrahams 1968: 146). Through stories, he "shot" morals at people (cf. Basso 1983) and eased tensions by displacing the problem at hand to a structurally parallel level (Kirshenblatt-Gimblett 1975). For example, rather than criticizing outright Advani's Guru, or the workshops selling instant mystical experience, or the gullibility of Westerners, Swamiji couched his commentary in a narrative form. Telling the Nose Cutter legend, Swamiji adroitly attributed his views to the tradition, the past, a book. He also left the moral of the story and his motive for telling it ambiguous; if people chose to ignore the criticism couched in the story, they could."
  - *The teller himself is a holy man, and in a position to tell stories about corrupt gurus.*
- Ka-ming Wu, "TRADITION REVIVAL WITH SOCIALIST CHARACTERISTICS: PROPAGANDA STORYTELLING TURNED SPIRITUAL SERVICE IN RURAL YAN'AN." (China)
  - <https://www-jstor-org.ez2.maricopa.edu/stable/pdf/41262809.pdf?refreqid=excelsior%3A15bc8530907270c321fab8d2c9987460>
  - "My point is not that Northern Shaanxi storytelling has been revived because of worsening economic conditions. Rather, I wish to emphasize that storytelling practice reflects contemporary rural developmental contradictions. It becomes one of the rare social occasions for rural villagers to get together and express their immediate concerns. Master Xu's presence is an occasion for a communal gathering where villagers can talk about the marriage and career prospects of their distant children. Whenever Master Xu sings at a temple festival, villagers know that there is a chance to stage rituals meant to heal and protect the ill and vulnerable. For sick rural residents such as Wang's mother, the coming of a storyteller means both spiritual healing and psychological comfort. Meanwhile, entrusted with the ability to engage with supernatural forces, storytellers like Master Xu are in great demand, particularly in remote and poorer communities where commercial musical drama troupes are not willing to go."

- *Storytelling as clandestine ritual in a changing political environment.*

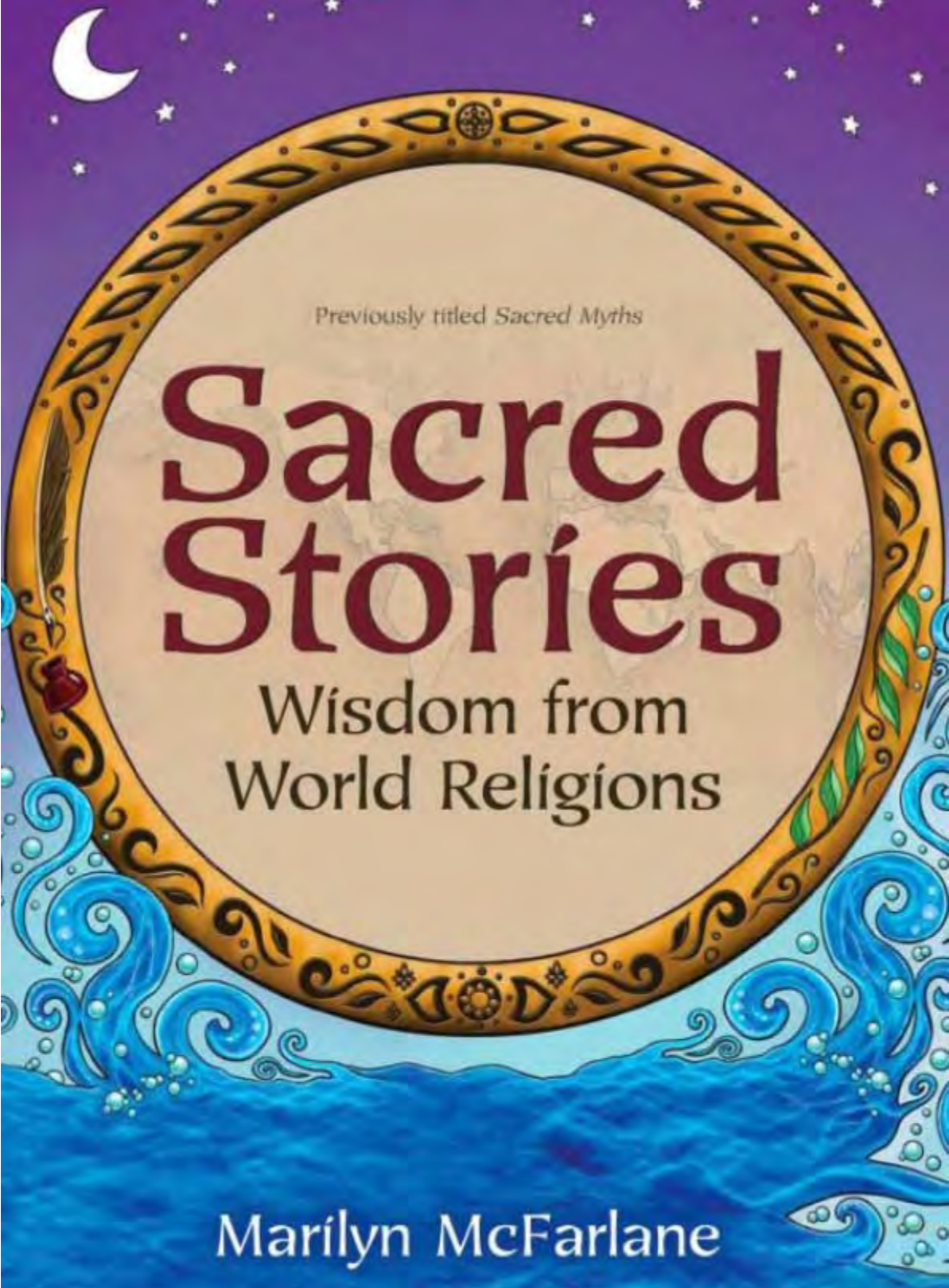
## November 20: Divine Feminine

- Reinhold Merkelbach, "The Girl in the Rosebush: A Turkish Tale and Its Roots in Ancient Ritual."
  - <https://www-jstor-org.ez2.maricopa.edu/stable/pdf/311016.pdf?refreqid=excelsior%3Aaf64afbd906747d03404f89cf638d84>
  - "In the tale which was written down in the twentieth century we perceive the outlines of a festival of the ancient gods. The similarities are far too numerous to doubt it. We are not confronted with a series of chance coincidences. All the details fall into one pattern and have the same significance: they are all characteristic of the festival of a chained goddess."
  - *Fascinating review of the archetype of the chained goddess, and wonderful story of a girl who lived in a rosebush.*
- Anjum Katyal and Naveen Kishore, "Performing the Goddess: Sacred Ritual into Professional Performance."
  - <https://www-jstor-org.ez2.maricopa.edu/stable/pdf/1146884.pdf?refreqid=excelsior%3A4d739a3a33e30aacef7419a28cf8cf25>
  - "The goddess Sitala was not traditionally included in the 10 manifestations of Shakti. But the troupe would have none of it. Theatrically, it is one of the strongest sequences and audiences love it. It enhances the power of the story, locating Sitala in an older and very powerful religious tradition through image association. The enhanced religious fervor leads to more monetary offerings, which benefits the troupe. As Chapal disarmingly admits, he, too, saw the theatrical advantages of keeping the scene and so swallowed his scriptural doubt."
  - *This is sacred story in a theatrical context, but shows the power of the story of the goddess to move people.*
- Irene Lara, "Goddess of the Americas in the Decolonial Imaginary: Beyond the Virtuous Virgen/Pagan Puta Dichotomy."
  - <https://www-jstor-org.ez2.maricopa.edu/stable/pdf/20459183.pdf?refreqid=excelsior%3A5f50e10cb8bb7d714ac1cf2e4f3811a9>
  - "Tonantzin, revered as "Our Mother" by the Nahua, was associated with Guadalupe since her apparition on the site of present-day Mexico City in 1531. "Nahua" does not refer to any one indigenous ethnic group, but I use it to refer "to the Nahuatl-speaking peoples of Postclassic [C.E. 900-1521] highland central Mexico," including the Mexica (Aztecs) who were the dominating power at the time of the colonial encounter and contemporary peoples who trace their genealogies to these groups.<sup>3</sup> Tonantzin forms part of the story of "transculturation," that is, of cultural loss, cultural persistence, and the creation of hybrid cultural forms mediated through power relations in sixteenth-century Mesoamerica.<sup>4</sup> However, although the construction of Malinche as Guadalupe's "monstrous double" has been widely discussed, there have been fewer attempts to analyze the significance of Tonantzin as Guadalupe's bruja-ized (witched) Other in colonial discourse."
  - *Reclaiming the Goddess of the Americas in all her power and significance outside of a patriarchal framework.*
- Stuart Blackburn, "Oral Performance in a Tamil Tradition."
  - <https://www-jstor-org.ez2.maricopa.edu/stable/pdf/540125.pdf?refreqid=excelsior%3Aa108a3d5fd02a3ce249347c255c93a5e>
  - "Performances of Type A goddess stories, for example, bring the goddess quickly to earth after birth. This alteration (in an inversion of the Sasta performance) contracts the segments describing events in Kailasa and expands those describing her confrontation with men on earth, thus downplaying

- Type A aspects and highlighting those of Type B. Another modification that produces the same effect involves the pan-Indian episode of the slaying of the buffalo- demon. While this episode is present in all textual versions of these stories, in performance it is expanded into the central conflict. Performances also emphasize a realistic narrative tone by drawing out the sexual overtones of this conflict between a goddess and a powerfully masculine (if not human) figure of the buffalo-demon.”
- *Straightforward anthropological analysis of sacred story performance in a specific context.*

### November 27: Personal Sacred Stories

- Tom Mould, “Narratives of Personal Revelation Among Latter-day Saints.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/25735256.pdf>
  - “Divergences between the narrative tradition and revelatory experience highlight the primary function of personal revelation narratives: to confirm the presence of the Holy Ghost. Such stories are regularly referred to as “faith-building stories,” partly for this confirmation of the Holy Ghost, and partly considering their dominant performance contexts and functions: in religious instruction and edification. The performance context encourages and reaffirms a specific function and ideology for the genre of personal revelation narratives. Stories of personal revelation are expected to confirm God's love for all people, His hand in all things, and His power and inclination to answer the prayers of the obedient, faithful and righteous. These generic expectations are powerful, encouraging a spirit-driven, internally supported interpretation of personal revelation.”
  - *Storytelling to interpret spiritual experiences, and to deepen faith and personal growth.*
  
- Antoinette E. DeNapoli, “By the Sweetness of the Tongue”: Duty, Destiny, and Devotion in the Oral Life Narratives of Female Sādhus in Rajasthan.”
  - <http://www.jstor.org.ez2.maricopa.edu/stable/pdf/25614522.pdf>
  - “Lawless uses the phrase “spiritual life stories” specifically to mean the “consciously created fictions,” or story constructions, whose purpose is to affirm the spiritual identity of the woman preacher narrating the story. These stories are, thus, not history, though they do contain the unique life experiences of the women preachers, in the sense that the storytellers themselves perceive, but rather stories that have become “standardized” with each retelling in order to promote the particular identity of the storyteller.
  - *Fascinating in general, and good connection for our own telling of personal sacred stories.*



Previously titled *Sacred Myths*

# Sacred Stories

Wisdom from  
World Religions

Marilyn McFarlane

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