

Integrated Studies 001: Body, Image, Spirit
University of Pennsylvania
Fall 2016

Teaching Team Information

Religious Studies

Professor Justin McDaniel, Cohen Hall 223, jmcdan@sas.upenn.edu, 215-898-5846
Office Hours: Mondays, 12:00-2:00 p.m. and by appointment

History of Art

Professor Gwendolyn DuBois Shaw, Jaffe Building 304, gshaw@sas.upenn.edu, 215-898-6203
Office Hours: Thursdays, 2:00-4:00 p.m. and by appointment

Seminars

Dr. Jean-Paul Cauvin, Cohen Hall 175, jcauvin@sas.upenn.edu
Office Hours: Tuesdays, 2:00-3:00 p.m. and by appointment

Dr. Michelle M. Pinto, College Hall 308A, pintomi@sas.upenn.edu
Office Hours: Tuesdays, 2:00-3:00 p.m. and by appointment

Dr. Julio R. Tuma, Cohen Hall 435, tuma@sas.upenn.edu
Office Hours: Tuesdays, 1:30-3:00 p.m. and by appointment

Summer Reading

Peter Harvey, *An Introduction to Buddhism: Teachings, History and Practices* (Cambridge, 2013), Chapters 1-4

Texts (available at Penn Book Center on 34th Street, just off Walnut Street)

Shūsaku Endō, *Silence: A Novel* (1966)

Peter Harvey, *An Introduction to Buddhism: Teachings, History and Practices* (Cambridge, 2013) (purchased over the summer)

Ernst Kris and Otto Kurz, *Legend, Myth, and Magic in the Image of the Artist: A Historical Experiment* (Yale, 1979)

In addition to these texts, several readings are available on the Canvas course website.

Key Dates

Tuesday, August 30: Introduction to “Body, Image, Spirit” with the Teaching Team; Integrative Trip to the Mormon Temple

Monday, September 5: Labor Day (No classes)

September 9: Trip to the Philadelphia Museum of Art

September 23: Seminar Abstract Paragraph Assignment due in Canvas by 9:00 p.m.

September 28-October 5: Professor McDaniel out of town

October 5: Seminar Integration Essay 1 due in Canvas by 9:00 p.m.

October 6-9: Fall Break (No classes)

October 13: First Religious Studies Assignment due in hard copy in class at 10:30 a.m.

October 25: First History of Art Assignment due in hard copy in class at 10:30 a.m. AND electronic copy in Canvas

October 25: Integrative Trip to the Preah Buddah Rangsey Temple

November 7: Seminar Integration Essay 2 due in Canvas by 9:00 a.m.

November 15: Second Religious Studies Assignment due in hard copy in class at 10:30 a.m.

November 17: Integrative Trip to the Masonic Temple

November 22-December 6: Professor McDaniel out of town

November 24-27: Thanksgiving Break (No classes)

December 5: Seminar Integration Essay 3 due in Canvas by 9:00 p.m.

December 8: Second History of Art Assignment due in hard copy in class at 10:30 a.m. AND electronic copy in Canvas

December 12: Last Day of Classes

December 13-14: Reading Days

December 15-22: Final Examination Period

Please speak to course faculty well ahead of time if your religious commitments conflict with assignment due dates. For the university’s policy on religious holidays, see: <http://provost.upenn.edu/policies/pennbook/2013/02/13/policy-on-secular-and-religious-holidays>

Assessment and Course Grade Breakdown

You will receive one single grade for Integrated Studies 001.

Each of the two streams and the seminar is worth one third of this single grade.

The grade breakdown for each stream is as follows:

Religious Studies

You will have four written assignment options for the Religious Studies section of the course. You must choose two, each of which is worth 50%. The first will be due **WEEK 6** and the second will be due **WEEK 11**. Both will be due in hardcopy form in class. You can complete any two of the four options, and you can complete them in any order.

The options are based in Gell's theory of the art nexus. According to Gell, each piece of art, especially religious art, must be seen as existing in a nexus of artist/agent, recipient/audience, index/material, and prototype/school. Consider the four options below. **Prior to September 27, you must choose your two options and inform Professor McDaniel of the topic of each of your papers; he must approve your topics.**

Option #1: Artist/agent: write a biography (1,700-2,200 words) of a well-known Buddhist figure from the past. Using at least 6-8 different textual sources, write a descriptive and analytical biography of a Buddha (Gautama, Metteya/Maitreya, Dipankara, etc.), a Bodhisattva (Tara, Avalokitesvara, Ksitigarbha, Bhaisaguru, Vessantara, etc.), or a famous nun or monk from the past (Ajahn Mun, Devadonna, Buddhadasa Bhikkhu, Kukai, Milarepa, etc.). In order to formulate your particular thesis/argument as you read, research and write, ask yourself: what makes a life admirable or exemplary to a Buddhist? How is Buddhahood defined? What does it mean to write about a "self" in a religion that idealizes the concept of "non-self"? Do Buddhists think that a person can be an individual agent?

Option #2: Material object/index: write a close analysis (1,000-1,400 words) of a single Buddhist ritual object, statue, or other piece of art. This could be a manuscript, a decorative box, a robe, a ritual knife, a bell, etc. These objects must be located at the Penn Museum of Anthropology and Archaeology (search the museum's collection online: <http://www.penn.museum/collections/> and then go to the museum and request to see the object in person). Write an analysis of the object that includes a physical description as well as the historical context, the material used, the object's use-function, and possible meaning(s). To help you write your analysis, ask yourself: why would a religion that supposedly eschews material possessions for nuns and monks place so much emphasis on creating pieces of art? Why would a ritual tool or an image of a Buddha be important in the life of a practicing Buddhist? How can an object actually be "sacred"? Is there a "deeper" meaning behind the name and form of an object in Buddhist thought?

Option #3: Prototype: write an essay (1,800-2,200 words) on a particular school of religious art in the history of Buddhism. Using at least 6-8 different textual sources, investigate and describe a school, period, or style of Buddhist art. Examples could include Angkorian, Nara period, Tang dynasty, Newar, Pagan, Ayutthayan, Kandy period, Choson, etc. Describe the historical context, the materials most commonly used, the types of objects, the subjects of common paintings, images, etc. After describing the school or period, write a critical analysis of the way in which the art of this period contributed or even drove the development of Buddhist thought in that time and place. In formulating your argument/thesis, ask yourself, for example: if the Buddha was simply a human being and not a “god,” then why did Kandian, Tang, etc. artists create thousands of statues of the Buddha and place them on large altars surrounded by incense, candles, flowers, etc.? If the Buddha gave up rights to a royal throne, why did Ayutthayan and Shan artists often depict the Buddha as a king? Why did Zen artists create rock gardens? Why are musicians and dancers such a common theme in Tendai art? Why did narrative art nominate Shingon art, but not early Tibetan art?

Option #4: Recipient/patron/audience: write an essay (1,800-2,200 words) on the life of a modern/living Buddhist artist, practitioner, ritualist, nun/monk. Instead of textual research, this project involves ethnographic research (either in person or via skype/phone). You must approach a modern Buddhist practitioner and interview them about their life, inspiration, school of thought, meditation and/or ritual practices, regrets, struggles, etc. This essay can be written as a transcript of the interview. Develop a series of questions, politely and professionally contact the person you would like to interview, and set up a convenient time for her/him to be interviewed. The interview does not have to be in English (if you can speak other languages), but the essay has to be in English. For ideas of the style and type of person you may wish to contact, please read excerpts from Jeffrey Samuels, Justin Thomas McDaniel, and Mark Michael Rowe (eds.), *Figures of Buddhist Modernity in Asia* (University of Hawaii Press, 2016), which is available on reserve in Van Pelt Library.

History of Art

You will have two written assignments for the History of Art section of the course; both papers ask you to analyze a work of art from the Philadelphia Museum of Art (PMA).

Length and Format: 2,000 words minimum, double-spaced, 12 point Times New Roman font, 1-inch margins. Please number and staple your pages. In addition to the hard copy you will submit in class, you must upload a digital copy to the Canvas course website.

Paper One: Visual Analysis and Discussion of a New World Painting of the Virgin Mary from the PMA – Focus on Iconography, 50%, **due WEEK 8**. Both versions of your paper submission (hard copy and digital) must include your sketch.

The objective of this assignment is to develop a vocabulary for the analysis of visual materials and to connect formal appearance to the historical and cultural meanings of the work of art you study.

For this assignment, you will choose *one* painting from the designated list available on the Canvas course website. You are encouraged to look at all of the options on the list before deciding on the one for your paper. Ideally, this preliminary process will take several hours. It

is important to take care to choose something that you find both visually intriguing and satisfying. If you only “sort of” like your painting it may be hard to sustain your engagement over the course of the assignment. So, do not hurry the selection process.

Once you have chosen the painting that you will be working on, you should spend a good deal of time in front of it, taking notes and making sketches to perceive more keenly how elements like scale, texture, line, shape, color, etc. are being used. Some research is required for this paper, and you should draw on ideas discussed in lectures, seminars, and assigned readings. You are asked to engage the concepts of iconography and iconology set forth in the Week 3 reading by Erwin Panofsky.

Your paper should be clearly written and well organized, including an introduction, thesis statement, and conclusion.

Organize your visual descriptions in a manner that supports your central argument. Make sure to fully identify your chosen work in the introduction (artist, title, date, and medium). Include a sketch that you have drawn yourself of the painting in the PMA (do not trace this from a book or from a printed image from the website). The process of sketching will help you to see the formal and material characteristics of the painting you are analyzing. You will not be graded on your artistic skill, only how closely you’ve looked. Take your time and look closely—the longer you look, the more you will see. Again, in an ideal process, this sketch will take several hours.

In addition to your visual analysis of the painting, research for this paper entails consultation of at least one journal article on the artist, the specific subject matter, or the medium. Articles are available online through databases like JSTOR and Project Muse; and in Week 4, you will be introduced to the research librarians at the Fisher Fine Arts Library, who can assist you in your research.

Paper Two: Visual Analysis and Discussion of a Work of Art from the PMA special exhibition, “Paint the Revolution: Mexican Modernism, 1910-1950,” 50%, **due WEEK 14**

Exhibition website: <http://www.philamuseum.org/exhibitions/840.html>

This assignment asks you to write about a work of art from the special exhibition, “Paint the Revolution: Mexican Modernism, 1910-1950,” on view at the Philadelphia Museum of Art (PMA). Choose TWO works of art in the show that you believe connect to themes of the class, analyze them, contextualize them, and COMPARE them. You must also make an interesting argument about some aspect of their relation to the history of religious representation that we have been studying in the History of Art stream.

The point of this assignment is for you to advance your skills of analysis of visual materials by connecting them to the historical and cultural meanings of the work you study, in this case within the world of Mexican modernism explored in the special exhibition. You must use at least three sources from a limited and pre-determined group of materials to construct your essay. These include the exhibition itself, the catalogue for the exhibition, and a list of books that have been placed on reserve for your use at the Fisher Fine Arts Library. For writing assistance, consult the PDF, “How to do Things with Pictures: A Guide to Writing in Art History” by Andrei Pop.

You are encouraged to visit the exhibition more than once and to spend a good deal of time there before deciding which objects you wish to write about. It is important to take care to choose things that you find both visually intriguing and satisfying. You should also choose objects that you feel connect with the themes Professor Shaw has explored in her lectures. Take your time and look closely—the longer you look, the more you will see. Again, in an ideal process, this will take several hours. In advance of your trip to the show, you can consult copies of the exhibition catalogue on reserve at the library.

Some research is required for this paper, and you should draw on ideas discussed in lectures, seminars, and assigned readings. For the first paper, you were asked to engage the concepts of iconography and iconology set for in the reading by Erwin Panofsky. In the second paper, you are asked to work more broadly. You may choose to use the material culture method espoused by Jules Prown, or ideas found in Kris and Kurz's book. For example, some of the materials in the exhibition are ephemera (news print and magazines), while others are murals that have been reproduced digitally. If you choose one of these objects, you may need to consider it differently than you did the easel painting in the previous assignment. Similarly, if you choose a work of art by one of the “famous” artists in the show (Diego Rivera, Frida Kahlo, etc.) you may want to consider the issues surrounding their lives and fame as they connect to the work of art. In addition to your visual analysis of the object, research for this paper entails consultation of at least one journal article on the artist, the specific subject matter, or the medium. Articles are available online through JSTOR or Project Muse.

As in the first paper, be sure to organize your visual descriptions in a manner that supports your central argument. Fully identify your chosen work in the introduction (artist, title, date, and medium).

Visiting the PMA:

Museum Hours: Tuesday-Sunday, 10 a.m.-5 p.m. (closed Monday); Wednesday and Friday evenings until 8:45 p.m.

Admission: *Pay what you wish* the first Sunday of the month and every Wednesday after 5:00 p.m.

Through September 15 you can buy a one-year student membership to the PMA for only \$20.

See <http://www.philamuseum.org/membership/>

Regular daily admission for students with Penn ID: \$14—or, if you tell the guard at the West entrance door (not the admissions person) that you are in an “art class at Penn,” you will be given a red “Visitors” badge and free admission. The West entrance is at the back of the museum overlooking the river, *not* the one facing the Parkway and the plaza at the top of the big steps.

Things to keep in mind at the PMA:

Museums do not like pens, they like pencils. This means that when you are sketching in the galleries you must bring a pencil for this purpose.

You will be at the museum for a long time. Dress comfortably and wear supportive shoes. There are never enough benches in the museum and they never seem to be in front of the object you are studying. Please know that it is okay to sit on the floor while you are studying the objects and especially while you are sketching. You can also request a small folding stool from the visitor services staff.

Tips and Resources:

Some questions to consider (not all of these will be equally relevant to the work of art you choose, nor must you discuss them in this order):

- Scale & Size: How does the scale of the work of art contribute to your experience of it? Does the work set up a particular relation to the scale of the human body?
- Materials & Technique: What materials has the artist used in making the work of art? Do you see evidence of the artist's "hand"?
- Space: Does the work of art create a convincing illusion of three-dimensional space? If so, how? Does it use one-point perspective, chiaroscuro, sfumato, atmospheric perspective, overlapping, or other techniques? If not illusionistic, what other kinds of space does the work suggest?
- Subject: What is the subject of the work of art? Does the work tell a story? Does an action take place in a specific, identifiable time and place? If there is a story, is it invented or does it relate to a known text or historical event? If the subject is ambiguous or difficult to interpret, explain why.

You are encouraged to consult Dr. Shaw early and often as you develop your ideas and write your papers.

Seminar

Attendance & Participation: 20%

Abstract Paragraph Assignment: 5%

Integration Essay 1: 20%

Integration Essay 2: 25%

Integration Essay 3: 30%

Seminar Times & Locations

Please attend the seminar assigned to you by the Registrar:

301 Fridays, 10:00-10:50 a.m., Dr. Tuma, Arch 110

302 Fridays, 11:00-11:50 a.m., Dr. Tuma, Arch 110

303 Fridays, 11:00-11:50 a.m., Dr. Cauvin, Cohen Hall 392

304 Fridays, 12:00-12:50 p.m., Dr. Cauvin, Cohen Hall 392

305 Fridays, 12:00-12:50 p.m., Dr. Pinto, College Hall 311F

306 Fridays, 1:00-1:50 p.m., Dr. Pinto, College Hall 311F

Code of Academic Integrity

The university's Code of Academic Integrity is accessible to all students on the university's website:
<https://provost.upenn.edu/policies/pennbook/2013/02/13/code-of-academic-integrity>

Weekly Theme	Religious Studies Tuesdays 10:30 a.m.-12 p.m. Arch 208	History of Art Tuesdays 3-4:30 p.m. Annenberg 110	Integrative Session Thursdays 10:30 a.m.-12 p.m. Arch 208	Seminar Fridays 10-10:50 a.m.; 11-11:50 a.m.; 12-12:50 p.m.; 1-1:50 p.m. Various locations
WEEK 1a: August 30- September 2 Introduction	August 30: Introduction to course with full Teaching Team	August 30: Integrative Trip to the Mormon Temple	September 1: Integrative Lecture: An Introduction to Integration by Dr. Tuma	September 2: Seminar: Welcome to Penn & Syllabus Review
WEEK 1b: September 6-9 Agency & Embodiment	September 6: The Nexus of Religion, Body, Object, Ritual, and Audience: Methods in the Study of Religion, Embodiment, and Material Culture Reading: Alfred Gell, <i>Art and Agency: An Anthropological Theory</i> (1998), Chapters 1 and 2 and Jeremy Tanner, "Portraits and Agency: A Comparative View" in <i>Art's Agency and Art History</i> (2007)	September 6: Method I Reading: Ernst Kris and Otto Kurz, <i>Legend, Myth, and Magic in the Image of the Artist: A Historical Experiment</i> (1979), Chapters 1-2	September 8: Integrative Lecture by Dr. Tuma	September 9: Seminar: Trip to the Philadelphia Museum of Art
WEEK 2: September 13-16 Enactment	September 13: Making your Body into Sacred Art: The Ascetic Drive Reading: Gavin Flood, <i>The Ascetic Self: Subjectivity, Memory and Tradition</i> (2004), Chapters 1 and 5	September 13: Method II Reading: Ernst Kris and Otto Kurz, <i>Legend, Myth, and Magic in the Image of the Artist: A Historical Experiment</i> (1979), Chapters 3-4	September 15: Integrative Lecture by Dr. McDaniel	September 16: Seminar
WEEK 3: September 20-23 Seeing & Being Seen	September 20: Making other Bodies into Sacred Art: The Sacred Gaze Reading: David Morgan, <i>The Sacred Gaze: Religious Visual Culture in Theory and Practice</i> (2005), Chapter 1 and Chapter 2 excerpt	September 20: Method III Reading: Erwin Panofsky, <i>Meaning in the Visual Arts</i> (1955), Chapter 1	September 22: Integrative Lecture by Dr. Cauvin	September 23: Seminar SEMINAR ABSTRACT PARAGRAPH ASSIGNMENT DUE IN CANVAS BY 9:00 P.M.

Weekly Theme	Religious Studies Tuesdays 10:30 a.m.-12 p.m. Arch 208	History of Art Tuesdays 3-4:30 p.m. Annenberg 110	Integrative Session Thursdays 10:30 a.m.-12 p.m. Arch 208	Seminar Fridays 10-10:50 a.m.; 11-11:50 a.m.; 12-12:50 p.m.; 1-1:50 p.m. Various locations
<p>WEEK 4: September 27-30</p> <p>Materiality</p>	<p>September 27: The Life of the Buddha</p> <p>Reading: Peter Harvey, <i>An Introduction to Buddhism: Teachings, History and Practices</i> (2013), Chapters 1-3</p>	<p>September 27: Method IV</p> <p>Reading: Jules David Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," <i>Winterthur Portfolio</i> 17.1 (1982): 1-19</p>	<p>September 29: Integrative Lecture by Dr. Shaw</p>	<p>September 30: Seminar: Short visit to Fisher Fine Arts Library to meet the research librarians (latter half of seminars)</p>
<p>WEEK 5: October 4-7</p> <p>Image & Reality</p>	<p>October 4: In-class film: <i>Spring, Summer, Fall, Winter...and Spring</i> (2003)</p> <p>(Professor McDaniel out of town)</p> <p>Reading: Peter Harvey, <i>An Introduction to Buddhism: Teachings, History and Practices</i> (2013), Chapters 4-6</p>	<p>October 4: The Virgin of Guadalupe</p> <p>Reading: Jeanette Favros Peterson, "Creating the Virgin of Guadalupe: The Cloth, the Artist, and Sources in Sixteenth-Century New Spain," <i>The Americas</i> 61.4 (2005): 571-610</p> <p>OCTOBER 5: SEMINAR INTEGRATION ESSAY 1 DUE IN CANVAS BY 9:00 P.M.</p>	<p>October 6: Fall Break (No classes)</p>	<p>October 7: Fall Break (No classes)</p>
<p>WEEK 6: October 11-14</p> <p>Display & Celebration</p>	<p>October 11: Becoming a Buddha: The Lives of Nuns and Monks</p> <p>Reading: Donald Swearer, <i>Becoming the Buddha: The Ritual of Image Consecration in Thailand</i> (2004), Introduction, Chapter 1, and Chapter 7</p>	<p>October 11: The Virgin of the Andes</p> <p>Reading: Carol Damian, <i>The Virgin of the Andes: Art and Ritual in Colonial Cuzco</i> (1995), Introduction and Chapters 4-6</p>	<p>October 13: Integrative Lecture by Dr. McDaniel</p> <p>FIRST RELIGIOUS STUDIES ASSIGNMENT DUE IN HARD COPY IN CLASS AT 10:30 A.M.</p>	<p>October 14: Seminar</p>

Weekly Theme	Religious Studies Tuesdays 10:30 a.m.-12 p.m. Arch 208	History of Art Tuesdays 3-4:30 p.m. Annenberg 110	Integrative Session Thursdays 10:30 a.m.-12 p.m. Arch 208	Seminar Fridays 10-10:50 a.m.; 11-11:50 a.m.; 12-12:50 p.m.; 1-1:50 p.m. Various locations
<p>WEEK 7: October 18-21</p> <p>Femininity</p>	<p>October 18 (lecture takes place exceptionally from 3-4:30 p.m. in Annenberg 110): Buddhahood Embodied: Gender and Buddhist Awakening</p> <p>Reading: Alan Sponberg, "Attitudes Towards Women and the Feminine in Early Buddhism," in <i>Buddhism, Sexuality, and Gender</i> (1992) and Yukio Mishima, "Act of Worship" (1965)</p>	<p>October 18 (lecture takes place exceptionally from 10:30 a.m.-12 p.m. in Arch 208): The Virgin of Regla and Yemayá; Candomblé</p> <p>Reading: Elizabeth Perez, "The Virgin in the Mirror: Reading Images of a Black Madonna Through the Lens of Afro-Cuban Women's Experiences," <i>The Journal of African American History</i> 95.2 (2010): 202–228 and Rachel Elizabeth Harding, "É a Senzala: Slavery, Women, and Embodied Knowledge in Afro-Brazilian Candomblé," in <i>Women and Religion in the African Diaspora</i> (2006), 3-18</p>	<p>October 20: Integrative Lecture by Dr. Pinto</p>	<p>October 21: Seminar</p>
<p>WEEK 8: October 25-28</p> <p>Memory</p>	<p>October 25: Making your Body into a Statue: Buddhist Death and Meditation: In-class film: <i>Friends in High Places</i> (2001)</p> <p>Reading: Justin McDaniel, <i>The Lovelorn Ghost and the Magical Monk: Practicing Buddhism in Modern Thailand</i> (2011), Chapter 3</p> <p>FIRST HISTORY OF ART ASSIGNMENT DUE IN HARD COPY IN CLASS AT 10:30 A.M. AND ELECTRONIC COPY IN CANVAS</p>	<p>October 25: Integrative Trip to the Preah Buddh Rangsey Temple led by Dr. McDaniel</p>	<p>October 27: Integrative Lecture by Dr. Tuma</p>	<p>October 28: Seminar</p>

Weekly Theme	Religious Studies Tuesdays 10:30 a.m.-12 p.m. Arch 208	History of Art Tuesdays 3-4:30 p.m. Annenberg 110	Integrative Session Thursdays 10:30 a.m.-12 p.m. Arch 208	Seminar Fridays 10-10:50 a.m.; 11-11:50 a.m.; 12-12:50 p.m.; 1-1:50 p.m. Various locations
<p>WEEK 9: November 1-4</p> <p>Magic</p>	<p>November 1: Living Statues and Powerful Relics</p> <p>Reading: Cynthea Bogel, <i>With a Single Glance: Buddhist Icon and Early Mikkyo Vision</i> (2010), Introduction and Chapters 1-3</p>	<p>November 1: Christ in America</p> <p>Reading: Elizabeth Johns, “Washington Allston’s Dead Man Revived,” <i>The Art Bulletin</i> 61.1 (1979): 78–99</p>	<p>November 3: Integrative Lecture by Dr. McDaniel</p>	<p>November 4: Seminar</p> <p>MONDAY, NOVEMBER 7: SEMINAR INTEGRATION ESSAY 2 DUE IN CANVAS BY 9:00 A.M.</p>
<p>WEEK 10: November 8-11</p> <p>Institutionalization</p>	<p>November 8: Burnt and Broken Bodies: Buddhism and Nuclear Disaster</p> <p>Reading: Shūsaku Endō, <i>Silence: A Novel</i> (1966)</p>	<p>November 8: American Christ</p> <p>Reading: David Morgan, “Imaging Protestant Piety: The Icons of Warner Sallman,” <i>Religion and American Culture: A Journal of Interpretation</i> 3.1 (1993): 29–47</p>	<p>November 10: Integrative Lecture by Dr. Pinto</p>	<p>November 11: Seminar</p>
<p>WEEK 11: November 15-18</p> <p>De-institutionalization</p>	<p>November 15: Buddhism and Bodies at Leisure: Giant Elephants and Buddhist Amusement Parks</p> <p>Reading: Justin McDaniel, <i>Architects of Buddhist Leisure: Socially Disengaged Buddhism in Asia’s Museums, Monuments, and Amusement Parks</i> (2017), Introduction</p> <p>SECOND RELIGIOUS STUDIES ASSIGNMENT DUE IN HARD COPY IN CLASS AT 10:30 A.M.</p>	<p>November 15: Black Jesus</p> <p>Reading: Edward J. Blum, “‘There Won’t Be Any Rich People in Heaven’: The Black Christ, White Hypocrisy, and the Gospel According to W. E. B. Du Bois,” <i>The Journal of African American History</i> 90.4 (2005): 368–386</p>	<p>November 17: Integrative Trip to the Masonic Temple led by Dr. McDaniel</p>	<p>November 18: Seminar</p>

Weekly Theme	Religious Studies Tuesdays 10:30 a.m.-12 p.m. Arch 208	History of Art Tuesdays 3-4:30 p.m. Annenberg 110	Integrative Session Thursdays 10:30 a.m.-12 p.m. Arch 208	Seminar Fridays 10-10:50 a.m.; 11-11:50 a.m.; 12-12:50 p.m.; 1-1:50 p.m. Various locations
<p>WEEK 12 November 22-25 Thanksgiving Week</p>	<p>November 22: (THURSDAY SCHEDULE)</p> <p>Professor Shaw: Review of Second History of Art Assignment</p>	<p>WEDNESDAY, November 23: Seminars (FRIDAY SCHEDULE)</p>	<p>November 24: Thanksgiving (No classes)</p>	<p>November 25: Thanksgiving (No classes)</p>
<p>WEEK 13 November 29- December 2</p> <p>Banality</p>	<p>November 29: What happens to the Body After Death: Heaven and Hell in Buddhism (taped lecture)</p> <p>No reading</p>	<p>November 29: LDS Christus</p> <p>Reading: Richard G. Oman, “What Think Ye of Christ?” An Art Historian’s Perspective,” <i>Brigham Young University Studies</i> 39.3 (2000): 77–90</p>	<p>December 1: Integrative Lecture by Dr. Cauvin</p>	<p>December 2: Seminar</p> <p>MONDAY, DECEMBER 5: SEMINAR INTEGRATION ESSAY 3 DUE IN CANVAS BY 9:00 P.M.</p>
<p>WEEK 14: December 6-9</p> <p>Chaos & Anarchy</p>	<p>December 6 (lecture takes place exceptionally from 3-4:30 p.m. in Annenberg 110): The Science of Mindfulness and Meditation in the Modern World</p> <p>Reading: Donald S. Lopez Jr., <i>Buddhism and Science: A Guide for the Perplexed</i> (2008), Preface, Introduction, and Chapter 5</p>	<p>December 6 (lecture takes place exceptionally from 10:30 a.m.- 12 p.m. in Arch 208): Jesus Y2K</p> <p>Reading: Michael J. Farrell, “Who Do They Say I Am Now? Ask the Artists,” <i>The Furrow</i> 54.12 (2003): 654–660</p>	<p>December 8: Final Integrative Session: Q & A with full Teaching Team</p> <p>SECOND HISTORY OF ART ASSIGNMENT DUE IN HARD COPY IN CLASS AT 10:30 A.M. AND ELECTRONIC COPY IN CANVAS</p>	<p>December 9: Seminar</p>