RE 330: Yoga – History, Theory, Practice

Dr. Eliza Kent Fall 2016

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**I. COURSE DESCRIPTION:** An exploration of yoga from its roots in Hindu religious philosophy to its current status as a globally popular form of physical culture. Understood as a set of physical, mental and meditative techniques, yoga has been employed by Hindus, Muslims, and Buddhists to attain magical powers, heightened states of consciousness, and spiritual liberation. But it has also been used more recently as a form of exercise consisting of stretches, muscle-building poses and breathing techniques. This seminar examines the social, religious, political and historical issues surrounding the practice of yoga, as we investigate its development in various socio-historical contexts. Note: Given its investigation into deeply embodied forms of spiritual practice, this seminar will involve, periodically, the frank discussion of all manner of things that are rarely discussed or even named in polite conversation – penises, vulvas, semen, menstrual fluid, death, sex, violence, corpses, etc.

**II. COURSE OBJECTIVES:**

1. to gain familiarity with the variety of practices known as “yoga,” as that term has been employed by people in diverse social contexts (particularly ancient, medieval and modern India, and modern and contemporary United States)
2. to understand how yoga practices have been used and understood (by both insiders and outsiders) in a variety of socio-historical contexts
3. to develop the skills necessary to write a research paper, including the ability to construct a paper topic around a compelling question and design and carry out a plan for answering it
4. to develop a richly nuanced conception of religion that recognizes both the social and the personal dimensions of religious belief and practice
5. to examine, challenge and clarify one’s own self-understanding, worldview and fundamental values

**III. COURSE REQUIREMENTS**

 A. Attendance and participation

 B. Reading

 C. Writing

 D. Events

**A. Attendance and Class Participation:** Regular attendance and active participation are essential to your learning experience and success in this course. Because of this, no more than three unexcused absences will be tolerated without a direct impact on your course grade. **Missing class more than six times will constitute grounds for failing the course.**

These are the baseline classroom etiquette rules necessary for creating a positive, respectful intellectual community during the limited time we have together:

* Plan to arrive on time and to stay in class the entire time.
* Feel free to bring a beverage or a light snack but not a whole meal.
* Be sure your cell phone is off and stowed out of sight the whole class period.
* Use of a laptop is prohibited, unless you can document a medical reason.

Beyond these, your regular, active participation is expected. This is a seminar, the success of which depends on all of us. Please come to class having read the assignments so that you are prepared to offer your thoughtful questions, comments, comparisons and suggestions for further areas of exploration. This kind of participation benefits the class enormously, as does your attentive listening to the comments and questions of others. Your class participation grade will depend not only on the consistency of attendance and basic classroom etiquette (which is the bare minimum expected), but also on how well you contribute positively to the overall class dynamic through your comments, questions, attentive listening, prompt arrival, leadership and cooperation in small group work, etc. Generally speaking, when an imbalance occurs in terms of who is speaking and how frequently, those who are shy need to exercise the virtue of courage and those who are loquacious need to exercise the virtue of restraint. I reserve the prerogative to call on students in order to even out the class dynamic.

In addition, at least twice during the semester, you will be asked to lead discussion for at least fifteen minutes. A good launching point for this will be the reading journal entries that you will be writing throughout the semester (see below).

**Class participation will count for 15% of your grade.**

**B. Reading:** Nothing is more central to a course in the humanities than the careful, thorough, critical reading of texts, and that will certainly be the case here. I encourage you to take notes in the margins of your books or in a notebook designated for that purpose. To enhance your vocabulary, maintain word lists of new words or concepts and look up their definitions in a dictionary. Such active engagement with the reading will enhance your retention of the material and help you to think through the issues and questions raised by the texts.

**Books for purchase:**

*The Bhagavad Gita,* translation by Barbara Stoler Miller

*Yoga: Discipline of Freedom – The Yoga Sutras of Patanjali,* trans. By Barbara Stoler Miller

*Yoga in Practice,* edited by David Gordon White

*Yoga: The Art of Transformation,* ed. by Debra Diamond

*Yoga Body: The Origins of Modern Posture Practice*, by Mark Singleton

*Selling Yoga: From Counterculture to Pop Culture,* by Andrea Jain

Additional readings will be distributed via Blackboard electronic reserve (ER in syllabus).

**C. Writing:**

Formal essays (including research paper)

Response papers

Short-answer based quizzes

Reading journal

1. **Formal essays:** These are called “formal” because they will be evaluated for style--grammar, spelling, punctuation--as well as content. Even the most accomplished writer may benefit from having a second pair of eyes look over their paper. I encourage you to make the most of the support provided by the Writing Center. <https://www.skidmore.edu/writingcenter/>

 See Appendix B for the citation guidelines for this class.

See Appendix C for the working guidelines for the research paper (subject to revision)

Note well: Late formal papers will not be accepted unless you have explained AHEAD OF TIME the reason for its being late. If you and I agree that you may turn a paper in late, we will negotiate whether points will be taken off for tardiness.

2. **Response Papers:** At regular intervals throughout the semester you will be responsible for a 1-1/2 to 2 page written paper in response to the required class readings. These papers will form a basis for classroom discussion of the material, and so are due in class on the day assigned.

 You will be given general directions for each response paper in advance. At the same time, the response papers are an opportunity for you to engage the course material in a way that enables you to achieve greater clarity concerning your own thoughts, and so there is no “right” or “wrong” response.

 These assignments will not be graded for either content or style, but I will make comments on them. If you hand in a paper of sufficient length in class, you will receive a grade of 4. If the paper is late for any reason, except a documented reason such as a doctor’s appointment, away-game, illness (with a note), etc., you will be given a 1. Late response papers will be accepted for one week after the due date. If you do not hand in a paper, you will receive a grade of 0. If it is obvious that you have not read the assignment with much or any care, and are handing in a paper based on nothing but your own imagination and ingenuity, in all likelihood you will receive a 0.

 You will not have to write a journal entry on those days we have a response paper due.

3. **Short-answer questions:** Learning the words that people use to describe their beliefs and practices is a crucial component of learning about diverse cultures and religions. Periodically we will conduct in-class quizzes to test your comprehension of key-terms introduced throughout the quarter. **Quizzes will not be rescheduled unless you are able to provide a documented reason AHEAD OF TIME for why you cannot be present for the quiz.**

4. **Reading Journal:** Studies have shown that any written reflection on an assigned reading aids in comprehension. Therefore, I’m asking that for each reading for each class, you identify two key quotes from the reading, and write two or three sentences explaining each quote (that is, what do you understand the main point of the quote to be, in your own words). In addition, what further questions were raised by the quote? What do you find illuminating/perplexing/thought-provoking/personally moving, etc. about each quote? **Your journals should be typed and brought into class each session. I will collect them as well at the middle and the end of the semester and respond to your reflections.**

Rationale: This exercise will help you be more organized in your daily preparation for class, will help to foster a useful habit that can aid you in all your classes and will foster comprehension especially for some of our more difficult readings. In addition, the journal is essential to quickly identifying a good place to begin on those days when you are asked to facilitate discussion of the reading.

**IV. Evaluation**

1. **Grading Summary**

|  |  |
| --- | --- |
| **Assignment** | **Percentage** |
| Midterm Paper  | 15% |
| Response papers  | 10% |
| Quizzes | 10% |
| Reading Journal | 15% |
| Research paper and presentation | 35% |
| Attendance and Participation | 15% |

**B. Grading Standards:** The following is designed to help you think about the level of participation you’re prepared to give to this course, and the final grade you would like to shoot for. (Obviously, there are finer gradations for each of the grades discussed below, e.g. A-, B+, C+)

1. “A” signifies outstanding. To earn that, you need to (a) maintain regular attendance and demonstrate excellence in seminar discussion; (b) lead the class discussion ably on the day you are picked to do so (e.g. be prepared with a question and quote to get us started, be familiar enough with the reading to navigate gracefully the questions and comments that other students raise); (c) keep up with your reading journal outside of class, demonstrating consistent care and thoughtfulness in your reflections on the issues and questions raised by the class; (d) demonstrate in the in-class quizzes a thorough understanding of the key terms, historical background and basic structural features of the religious traditions we are examining; (e) do a thorough, analytically acute job on the midterm and final research paper and get them in on time.

 In addition, to merit an “A” your writing in the formal essays must reflect the following: a statement in the first paragraph of what you intend to accomplish; correct grammar and accurate spelling; depth and complexity in your engagement with the materials (readings, lectures, films, etc.); and an exceptionally creative original contribution--a new idea, a different way of thinking about the issue(s) you’re discussing--that takes you beyond the accurate presentation of someone else’s ideas.

2. “B” signifies good; it is a solid, good grade. To earn that, you need to (a) maintain regular attendance and participation in discussion; (b) lead the class discussion ably on the day you are picked to do so (e.g. be prepared with a question and quote to get us started, be familiar enough with the reading to navigate the questions and comments that other students raise); (c) keep up with your reading journal outside of class, demonstrating care and thoughtfulness in your reflections on the issues and questions raised by the class, though you may skip a day or so, or be less consistently excellent in your entries; (d) demonstrate in the quizzes a firm grasp of the key terms, historical background and basic structural features of the religions we are examining; (e) do a thorough job on the midterm essay and research paper and get them in on time.

 In addition, a “B” grade essay typically contains: a statement in the first paragraph of what you intend to accomplish; correct grammar and accurate spelling; solid engagement with the materials (readings, lectures, films, etc.); and an original contribution that takes you beyond the accurate presentation of someone else’s ideas.

3. “C” stands for satisfactory. To earn that, you need to (a) maintain regular attendance and participation in discussion; (b) lead the class discussion ably on the day you are picked to do so (e.g. be prepared with a question and quote to get us started, be familiar enough with the reading to navigate the questions and comments that other students raise); (c) mostly keep up with your reading journal outside of class, but miss several days of the journal (d) demonstrate in the quizzes an adequate grasp of the key terms, historical background and basic structural features of the religions we are examining; (d) do a satisfactory job on the essays that meets the requirements of the assignment, and get them in on time.

 In addition, “C” level essays contain no statement of intent, or a confused one; occasionally lapse into bad grammar or incorrect spelling; replace full sentences with fragments; misconstrue or distort key ideas; display no clear development leading to a supportable conclusion.

1. To fall below satisfactory (i.e. C-, D), you could fall way behind in your reading journal and response papers, be consistently unable to lead the class discussion when picked due to lack of preparation, skip one of the in-class quizzes, turn in one of the formal papers several days past the deadline, and/or be very irregular in attendance and discussion.

 In addition, below “C” level essays do not adequately meet the requirements of the assignment. They typically also contain no statement of intent, or a confused one; frequently lapse into bad grammar or incorrect spelling; replace full sentences with fragments; misconstrue or distort key ideas; display no clear development leading to a supportable conclusion.

**C. Guide to Instructor’s Abbreviations in Marking Papers**

Vertical line with check-mark = useful point, important idea, “yep”

Double vertical line = good, strong idea or sentence

Exclamation point = yes! excellent point

Wavy underline = something is wrong with these words (e.g. syntax, logic, diction)

Circle = error (typo, spelling, punctuation)

WW = wrong word

SF = sentence fragment – sentence lacks a subject or verb

RO = run-on sentence

Double-lined P = start a new paragraph

**D. Students with documented disabilities**: I strive to create an inclusive classroom that respects the fact that our eyes, ears, brains and bodies all work a little bit differently. If you have, or think you may have a learning disability, please work with the Office of Student Academic Services to determine what strategies and accommodations are appropriate for your situation, and then speak with me early on so that we may arrange appropriate accommodation.

[**http://cmsauthor.skidmore.edu/academic\_services/accessibility/**](http://cmsauthor.skidmore.edu/academic_services/accessibility/)

**E. Sexual and Gender-Based Misconduct Information and Resources.** According to both NY State Law and Skidmore Policy, I am, like all faculty and staff at Skidmore, a mandated reporter of any sexual or gender-based misconduct. What this means is that if in the unlikely event that you share with me information that indicates that you or someone else has been the victim of sexual assault or misconduct, I’m compelled to pass on that information (i.e. your names) to the Title IX officer. While there is much about this policy I personally am uncomfortable with, it is an integral element of our commitment here at Skidmore to not push under the rug the kinds of sexual misconduct that have, regrettably, been a taken-for-granted aspect of college life too long.

**E. Academic Honesty:** Making references to the work of others strengthens your own work by granting you greater authority and by showing that you are part of a discussion located within a community. When you make references (by quotation or paraphrase) to the work of others, it is essential to provide proper attribution and citation. Failing to do so is considered academically dishonest, as is copying or paraphrasing someone else’s work. Please consult Appendix B for the citation format I recommend for your work in this class.

**Any confirmed instances of plagiarism or other forms of academic dishonesty (cheating, fabrication or facilitating academic dishonesty) in this course will result in the work in question receiving a zero. Assignments that receive a zero for this reason may not be rewritten or redone. As per the Skidmore College Honor Code, documentation of the infraction will be kept on file with Dean’s office and may impair eligibility for honor societies, study abroad, etc.**

**SCHEDULE OF READINGS AND ASSIGNMENTS**

**SUBJECT TO REVISION AS WE GO**

## Week One - Course Introduction

 **Th 9/8 – Orientalism and Yoga**

**Read:** Jane Naomi Iwamura, “The Oriental Monk in American Popular Culture,” in *Religion and Popular Culture in America*  (Prof. Kent sent via email 9/6/16)

**Bring:** a list of the first three words you think of when you think of “yoga”

***Week Two –The Historical Context of Yoga: Sources of Asceticism in Ancient India***

**M 9/12 –The Historical Context of Yoga**

**Read:** Geoffrey Samuel, *The Origins of Yoga and Tantra* (2008), selections (ER)

**T 9/13 – Religious Developments in Greater Magadha**

**Read:** Johannes Bronkhorst, *Karma,* “Origins and Religious Use,” 3-43. (ER)

**Th 9/15 – Jain, Buddhist and Ajivika Asceticism**

**Read:** “Jain yoga: Nonviolence for Karmic Purification,” and “Yoga and Tapas: The Buddhists and Ajivikas,” and “Austerities,” (pp. 131-144) in *Yoga: The Art of Transformation*

**Read:** Johannes Bronkhorst, *Two Traditions of Meditation in Ancient India*, 4-10; 24-26 [Buddhist descriptions of Jain ascetic practice and of Buddhist meditation] (ER)

**Key terms:** second urbanization, Brahmanical Hinduism, Buddhism, Jainism, Kuru-Pañcāla, Greater Magadha, śramana, Veda, karma, dharma, samsaāa, moksha/mukti, soteriology, asceticism

***Week Three – The Brahmanical Synthesis***

**M 9/19 – The Brahmanical Synthesis**

**Read:** Patrick Olivelle, review of Bronkhorst’s *Two Sources of Indian Asceticism* (1993) in *Journal of the American Oriental Society* 115, 1 (Jan.-March 1995): 162-164. (ER)

**Read:** James Fitzgerald, “Prescription for Yoga and Power in the Mahabharata,” in *Yoga in Practice* (YP), 43-57

**Read:** *The Bhagavad Gita*, trans. by Barbara Stoler Miller, introduction

**T 9/20 – The Brahmanical Synthesis – The Three Yogas**

**Read:** *The Bhagavad Gita*, trans. by Barbara Stoler Miller

**Th 9/22 – The Brahmanical Synthesis – The Three Yogas**

**Read:** *The Bhagavad Gita*, trans. by Barbara Stoler Miller

**Key terms:** bhakti, jñana, karma, samsara, dharma, atman, brahman, varna, bhaktiyoga, karmayoga, jñānayoga

## Week Four – The Yoga Sutra of Patanjali

**M 9/26 – The Philosophical Foundations of Patanjali’s Yoga Sutra**

**Read:** *Yoga: The Discipline of Freedom* [Patanjali’s Yoga Sutras], trans. Barbara Stoler Miller, translator’s introduction

**Read:** David Gordon White, *The Yoga Sutra of Patanjali: A Biography*, selections (ER)

**T 9/27 – Classical Yoga**

**Read:** *Yoga: The Discipline of Freedom,* trans. Barbara Stoler Miller

**Th 9/29 – Classical Yoga**

**Read:** *Yoga: The Discipline of Freedom,* trans. Barbara Stoler Miller

**Key terms:** Yoga, Sankhya, Purusha, Prakriti, buddhi/mahat, ahamkara, manas, indriyas, mahābhutas, siddhis, samādhi, kaivalya, dualism

## Week Five – Hatha Yoga and Tantra in Medieveal Jainism, Buddhism and Saivism

**M 10/3 - Exoteric Tantra - Mantra Practice**

**Read:** Jeffrey Clark Ruff, “Yoga in the Yoga Upanishads: Disciplines of the Mystical Om sound”, *Yoga in Practice*

**Read:** Paul Dundas “A Digambara Jain Description of the Yogic Path to Deliverance,” in *Yoga in Practice*

**Read:** David Gordon White, *Yoga, Brief History of an Idea,* pp. 1-15 (ER)

**T 10/4 – Esoteric Tantra – Sexual Yoga**

**Read:** David Gordon White, *The Alchemical Body,* selections (ER)

**Read:** Section on “Yoginis” in *The Art of Transformation,* pp. 118-127

**Th 10/6 – Hatha Yoga**

**Read:** James Mallinson, “Yoga: Hatha Yoga,” from *Brill Encyclopedia of Hinduism*, Vol. 3 (2011) [can skim] (ER)

**Read:** “Shiva,” “Austerities,” “Meditation,” “Asana,” “The Cosmic Body,” the “Subtle Body” in *The Art of Transformation*

Key terms: mantra, Om (aum), nāḍi, sushumna, ida, pingala, chakra, kundalini, Shakti, yogini

## Week Six –Yoga under Mughal Rule: Sufis, Sadhus, Hatha Yogis

**M 10/10 – NO CLASS**

**MIDTERM DUE TODAY**

**T 10/11 - Sufi Yoga**

**Read:** Carl Ernst, “Sacred Sources of Sufism,” *The Shambala Guide to Sufism,* 32-57 (ER)

**Read:** James Mallinson, “Yogis in Mughal India,” in *The Art of Transformation*

**Th 10/13 – Launching your research - workshop with Johanna Mackay in LI 118**

**Send:** To Prof. Kent, your potential research topic(s), phrased in the form of a question

**(Re-)read:** Research Project Assignment Guidelines

Key terms: sufi, quran, sura, Mughals, Akbar

## Week Seven – Yoga in Colonial and Modern India

**M 10/17 – Sufi yoga**

**Read:** Carl Ernst, “Situating Sufism and Yoga,” *Journal of the Royal Asiatic Society* 15, 1 (Apr. 2005): 15-43 (very dense, allow sufficient time) (ER)

**Read:** Ernst, “A Fourteenth Century Persian Account of Breath Control,” in *Yoga in Practice* (can skim)

**T 10/18 – Warrior Ascetics**

**Read:** William R. Pinch, *Warrior Ascetics and Indian Empires* (2012), selections (ER)

**Th 10/20 Colonial Politics and the Kumbh Mela**

 **Read:** Kama Maclean, “Making the Colonial State Work for You: The Modern Beginnings of the Ancient Kumbh Mela in Allahabad,” *Journal of Asian Studies* 62, 3 (August 2003): 873-905. (ER)

Key terms: sadhu, naga, sannyasi, gosain, akhara, Dasnami, prayagwal, mela, Ganga River, Yamuna River, kumbh, amrita, British East India Company

## Week Eight – The Kumbh Mela – Colonial Power and the Enduring Power of Yogis

**M 10/ 24 – The Power of Looking**

**Read:** Kama Maclean, “Seeing, Being Seen, Not Being Seen: Pilgrimage, Tourism and Layers of Looking at the Kumbh Mela,” *Crosscurrents* (Sept. 2009): 319-341. (ER)

**Read:** Diana Eck, *Darshan,* selections (ER)

**T 10/25 – The Power of Looking**

**Watch:** *Mystic Journey: The Kumbh Mela* (BBC4 Documentary on the Kumbh Mela with James Mallinson and Dominic West)

https://www.youtube.com/watch?v=0iX-F9-SXBc

**Read:** Mallinson, “The Making of a Mahant,” in *The Financial Times* 3/9/13 (ER)

**Th 10/27 – The Transformation of Yoga under British Colonial Rule**

**Read:** Singleton, *Yoga Body,* Intro. (pp. 3-24) and skim ch. 1

Key term: darśan, mela, Mahant

## Week Nine - Transnational Postural Yoga

 **M 10/31 – Fakirs, Yogins and Europeans**

 **Read:** Singleton, *Yoga Body,* ch. 2, pp. 35 – 54

 **T 11/1 – The Bed of Nails**

 **Read:** Singleton, *Yoga Body,* chs 3 & 4, pp. 55-94

 **Th 11/3 – Field trip to yoga center**

 **Due:** Focus Essay and Bibliography

## Week Ten – Transnational Postural Yoga

 **M 11/7 – The Body of the Nation/Colonized Body**

 **Read:** Singleton, *Yoga Body,* ch. 5, pp. 95-112

 **T 11/8 - Yoga and Physical Culture**

 **Read:** Singleton, *Yoga Body,* chs. 6 & 7, pp. 113-162

 **Th 11/10 – The Mysore Revival**

 **Read:** Singleton, *Yoga Body,* ch. 8 & 9, 163-210

 **Read:** Krishnamacarya, Yoga Makaranda, in *Yoga in Practice*

## Week Eleven – Yoga in America – Cross-cultural and counter-cultural

 **M 11/14 – Yoga as Counter-culture**

**Read:** Jain, *Selling Yoga,* preface (pp. ix-xviii), skim ch. 1, ch. 2 (pp. 20-41)

 **T 11/15 – Marketing, Branding, Consuming Yoga**

**Read:** Jain, *Selling Yoga,* ch. 3 &4, pp. 42-94

**Th 11/17 – Postural Yoga as Religious Practice**

**Read:** Jain, *Selling Yoga,* ch. 5, pp. 95-129

## Week Twelve – Thanksgiving Week

 **M 11/21 – No class – Professor at American Academy of Religion Conference**

 **T 11/22 – In class drafting of research paper**

 **Th 11/24 – No class – Thanksgiving Holiday**

## Weeks Thirteen – Yogaphobia and Indian Yogaphilia

**M 11/28 - Yogaphobia and Hindu Origins**

**Read:** Jain, *Selling Yoga,* chapters 6 and conclusion, pp. 130-173

**T 11/29 – Hindu American Foundation, *Take Back Yoga Campaign***

**Read:** <http://www.hafsite.org/media/pr/takeyogaback>

**Th 12/1 - Is Yoga Hindu? Can Christians Do Yoga?**

**Read:** Packet of documents from theSedlock v. Baird Trial, Encinitas, CA May 2013 (ER)

***Week Fourteen –Yogaphilia in Modi’s India***

 **M 12/5 – Yoga in Modern Hindu Nationalism**

**View:** Common Yoga Protocol of International Day of Yoga

<https://www.youtube.com/watch?v=oqVrwbcqgRQ>

**DUE: COMPLETE DRAFT OF RESEARCH PAPER (ungraded by required)**

 **T 12/6 – Presentations**

 **Th 12/8 – Presentations**

***Week Fifteen – Presentations***

 **M 12/12 – Presentations**

 **T 12/13 – Presentations**

**FINAL DRAFT OF RESEARCH PAPER DUE 12/21**

**Appendix A:**

**Notes on pronunciation and transliteration system for Indian languages**

1) a, ā a bar (macron) over a vowel indicates that it is lengthened,

so that *a* is like the “a” in “woman,” but *ā* is like the “a” in “father,”

*i* is like the “i” in “sit,” and *ī* is like the “ee” in “meet,”

*u* is like the “u” in “put,” and *ū* is like the “u” in “rule.”

Examples: *pūjā* (ritual worship) *saṃsāra* (cycle of death and rebirth)

2) ṣ s with a dot underneath means it is pronounced as

“sh” and is retroflex (farther back in the mouth than palatal s)

Examples: *Viṣṇu* (one of the supreme deities of the Hindu pantheon

3) ś s with a slash above is also pronounced as “sh” and

is palatal (closer to the front of the mouth than retroflex s)

Examples: *śīla* (charitable action, virtuous conduct), *Śiva* (another supreme deity)

4) ṛ a dot under an r indicates a vocalic r, which is

pronounced “ri” with a short i, as in the English “sit”

Examples: *Ṛg Veda* (a Hindu scripture), *smṛti* (“that which is remembered,” a category of Hindu scriptures less authoritative than *śruti*, “that which is heard”)

6) dh, th, bh an “h” directly after a consonant means that it is

aspirated; that is, a small breath is exhaled while it is pronounced. “Th” is never pronounced as in the English “the” or “theory.”

Examples: *dharma* (Hindu usage: religious duty or action in accordance with the order of the world), *bhakti* (devotional worship), Mahābhārata (Hindu epic).

**Appendix A**

**Citation Format**

For this class, I recommend that you use MLA in-text citation system for citing quotations and ideas that you have arrived at from reading other authors. See Diane Hacker’s *A Writer’s Reference* (Sixth Edition) for a complete discussion of this system. Briefly, in this method of citation, one introduces the source in a signal phrase that gives the author’s name (first and last at first mention, last name only thereafter). Parenthetical references follow the cited material supply the page number or numbers. No abbreviations such as p. or pp. precede the page number, unless the absence of them would cause confusion for the reader. These parenthetical references are keyed to a list of works cited, which is placed at the end of the paper. This list is arranged alphabetically and may bear the title “Works Cited,” or “Bibliography.”

If you want to comment on a citation but do not want to do so in the body of the paper, you may add a footnote, which is easily done with the footnote function of your word processing software.

Citation Example

In *Shamans, Mystics and Doctors*, Sudhir Kakar argues that Indian medical systems depend on a distinctive sense of “freedom.” He writes, “Human freedom in the traditional Indian context, then, seems to imply an increase in the potential to experience different inner states while limiting action in the outer world” (272). This notion of freedom inhering in mental states rather than external conditions is corroborated by the philosophy of Yoga. Barbara Stoler Miller emphasizes this by titling the fourth section of Patanjali’s Yoga-Sutras, “Absolute Freedom” (74). This is not to say that India lacks this-worldly thinkers who have worked hard to win political and social freedom by changing external conditions; rather, it is to emphasize the role that ascetic other-worldly thinkers have had in defining and shaping core Indian values.

[Note: It seems odd at first, but the concluding period or other punctuation mark must go outside the final quotation mark, and *after* the closing parenthesis].

Works Cited

Dinnage, Rosemary. Review of *Shamans, Mystics and Doctors,* by Sudhir Kakar. *The New York Review of Books* 30 (February 17, 1983): 15. Print.

Eliade, Mircea. *Encyclopedia of Religion.* S.v. “Soteriology: An Overview,” by Ninian Smart. New York: McMillan, 1987. Print.

**“Hinduism.”** Encyclopædia Britannica. Encyclopædia Britannica Online, 2010. Web. 25 Aug. 2010. <[**http://www.britannica.com/EBchecked/topic/266312/Hinduism**](http://www.britannica.com/EBchecked/topic/266312/Hinduism)>.

Kakar, Sudhir. *Shamans, Mystics and Doctors: A Psychological Inquiry into India and Its Healing Traditions*. Chicago: The University of Chicago Press, 1982. Print.

\_\_\_\_\_. “Psychoanalysis and Religious Healing: Siblings or Strangers?” *Journal of the American Academy of Religion* 53 (December 1985): 841-53. Print.

Miller, Barbara Stoler. *Yoga: Discipline of Freedom.* New York: Bantam Books, 1986.

**Appendix C**

**RE 330: Yoga: History, Theory, Practice**

**Research Paper Project**

As part of the requirements for this course, you will be asked to prepare a 12-15 page long research paper on a question related to some aspect of the many diverse practices, theories and histories related to yoga. The refinement of this question will be an ongoing process, but it is important to begin your research with some kind of question in mind. A good question is one that requires you not only to do research, but more importantly to think about the material. A simplistic, not so good question is one that can be answered quickly, by just looking at websites or a single book. Examples of simplistic questions might be, “What are the different yoga asasnas?” A more promising question might be, “What are the historical roots of the different yoga asanas found in yoga classes today, such as Padmasasna, Sivasana, and Proud Warrior? What evidence supports these historical narratives? What desires or designs motivate them?” The first question is not bad, but it is too general. Answering the latter questions would require deeper research, but would definitely deliver more interesting and original insights into the history of yoga, and the claims advanced to support different historical narratives surrounding yoga. Your answer need not be definitive and final; in fact, one indication of a well-chosen question is that it is open to multiple answers, and bears repeated asking. Sometimes the most appropriate ending to a paper is to ask another question that has been raised by your discussion.

The first step of research usually involves arriving at an overall understanding of the phenomenon, issue, person or practice about which you’ve developed a guiding question. This will help you to focus your topic and to refine your guiding research question and hypotheses. Further research will ideally lead up to the second, equally important step, which is gaining a critical perspective on the different sources dealing with your topic. One of the intermediary assignments leading up to the final paper will be a bibliography and focus paper, which asks you to reflect on the research process so far, and what more you need to do. This will lead to the third step, which is to create an outline and begin drafting the paper itself. Through repeated iterations of drafting, editing, rewriting, rethinking the outline, and more drafting, you will create a coherent research paper that presents and defends a particular answer to the question that has guided your research. Finally, during the last two weeks of class you will present your findings in a power point slide presentation using the *PechaKucha* style (http://www.pechakucha.org/)

 The key to a successful paper is to understand that writing is a process. The final two weeks of the semester should largely be spent writing, not doing new research. Showing a first draft of the paper to a friend, classmate or writing tutor is an invaluable way to get feedback on how clearly you have presented and discussed your material. Taking advantage of the option to hand in a first draft to me, which will not be graded, is another way to improve the paper. Such feedback will allow you to improve the final paper.

**The Bare Bones**

[1] On **Thursday, October 13th,** we will meet in the library for a **hands-on research session**. The point of the research session is to gather a number of different sources related to your topic and order those which our library does not own. One of the research librarians and I will be on hand to help you find materials and for consultation regarding sources.

 **Due: Wednesday, October 12th, by 5 pm.** Please email me a **brief description of a topic** (or topics), phrased in the form of a question, and how you want to go about investigating it (them) (i.e. what perspectives you hope to look into, what sources you have found already). You are not committed to this topic--in fact, it is likely that it will change in the course of your research. *But you must hand in a topic by 5 pm this day.*

[2] **On Thursday, November 3rd, in class** you will hand in a  **3-4 page focus essay** and **bibliography** of your paper. By now you will have narrowed down the scope of your investigation and the basis on which you are evaluating the different sources, although, again, these will shift as you progress with your research. The focus essay will describe and reflect on the research process so far, highlighting what question(s) initially motivated your research, how you found quality sources, what obstacles or challenges you encountered in the course of your research and how you overcome them. The essay will end with a restatement of your guiding research question and a preliminary answer to it (if you are there yet).Your bibliography should contain at least 15 sources. You are expected to use a variety of different types of sources in your research, **so at least five must be scholarly journal articles or chapters from scholarly books**.

[4] **On Tuesday, November 22nd, in-class drafting session**. By now, you should have completed sufficient research that you could sit down for 45 minutes to an hour and draft a rough version of your paper, articulating your thesis (i.e. the answer to the question you have posed for yourself) and describing or paraphrasing the relevant data to support it. You may bring in an outline, a first paragraph, or any other tools to guide your writing (but not books). This is a opportunity to practice sustained silent writing, without the distractions of the computer or more books or articles to read.

[5] **Dec. 6, 8, 12, 13. In-Class Presentations.** These will be very short power-point based presentations that encourage you to be creative in presenting your research findings in a visually compelling, concise and compelling way. Basically, you organize your presentation around 20 slides, each of which is one screen for only 20 seconds (though we can fiddle with the exact numbers, so long as we agree on a single format for everyone). Please consult the pecchakuccha.org site for suggestions and examples.

[6] **Monday, December 6th turn in** **first draft of the complete paper**. This draft will not be graded, but will be returned to you as soon as possible with my comments and suggestions. I encourage you also to meet with me to discuss my feedback.

 [7] The **final draft** of the paper will be due on **Weds. 12/21**, during the final exam period. One of the most challenging aspects of writing a research paper (as opposed to doing the research) is figuring out what you need to tell the reader and in what order so that they understand and are persuaded by your thesis. Dividing your paper into sections can be a very useful way to clearly guide your reader through the “steps” that your argument takes.

Throughout the paper-writing process I encourage you to meet with me to discuss the paper. The Religion research librarian, Johanna MacKay, is also incredibly helpful, especially at figuring how to track down relevant and high quality sources. The tutors at the Writing Center are also available for consultation. They are very skilled at helping at every stage of the paper-writing process. <https://www.skidmore.edu/writingcenter>

**Evaluation:** The grade for the paper will be based on the following factors:

 (1) content (factual accuracy, derived from good scholarly sources, imaginative, deep, and synthetic engagement with those sources)

(2) writing style (grammatical accuracy, clarity and fluidity of prose, etc)

(3) organization (coherence, flow of ideas)

(4) formatting (headings, borders, font, images, and especially bibliography).

At least 10% of your final grade will be based on the quality and timeliness of the intermediary assignments such as the list of possible questions/topics.