RE 330: Goddesses and Other Powerful Women

Dr. Eliza Kent Fall 2022

Office: Ladd 209 MWF 11:15-12:10pm

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and by appt.

1. **COURSE DESCRIPTION:** This course provides an examination of the feminine divine as it finds expression in cultures across space and time. As a comparative investigation of goddesses in selected societies, we will read myths, ethnographies and scholarly studies that explore the theological and political possibilities of female divinity. We will also explore how people in particular socio-historical contexts – scholars, people of faith, men, women and nonbinary individuals - have drawn on goddess mythology, symbolism and ritual in order to challenge, or justify, established norms surrounding gender, race, religion and power.

**II. COURSE OBJECTIVES:**

1. to acquire a specialized vocabulary that will allow you to speak in a precise and informed way about feminist approaches to the study of religion, and about gods and goddesses in the religious traditions that we examine in the course: especially Haitian Vodou and Hinduism , but also Christianity, ancient Greek and indigenous North and Central American religion;
2. to gain a familiarity with religious hermeneutics, that is, the interpretation of received religious texts and traditions to meet the needs of a changed socio-historical situation;
3. to develop an understanding of major debates among feminist scholars of religion and the confidence to enter into those debates, as well as the intellectual humility to recognize the limits of one’s own understanding and knowledge;
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.
6. to foster oral communication skills and information, technological, and visual literacy through the completion of a research project and the presentation of your research results in diverse formats (paper or short video, oral presentation).

**III. COURSE REQUIREMENTS**

 A. Attendance and participation

 B. Reading

 C. Writing

 D. Oral presentation and video production

**A. Attendance and Class Participation:** Regular attendance and active participation are essential to your learning experience and success in this course. 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.

**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. Required books to purchase:

* *Mama Lola: A Vodou Priestess in Brooklyn* (updated and expanded version) (Univ of California 2001; ISBN: 978-0520224759)

Additional readings will be available through the “Content” area of our course on theSpring. You will do some of your article and essay reading on Perusall, a platform that enables you to annotate the readings in collaboration with your fellow students.

**C. Graded Assignments**

Wall copy for pop-up exhibit on Hindu Goddesses at Zankel

Formal essays (midterm essay, final essay and research paper)

Weekly contributions to annotations of the reading on Perusall

Oral presentation and short video on research

**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 A for the citation guidelines for this class.

2. Weekly responses to the reading: Studies have shown that any written reflection on an assigned reading aids in comprehension. Digital technology now allows us to super-charge that technique by enabling us to pool our annotations, and thus complexify our knowledge and insight. I will ask you to create a free accounts for a digital platform, Perusall.com, where you will socially annotate and respond to the readings approximately once a week.

**3. Short-answer or multiple-choice question-based quizzes:** 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 open book, on-line quizzes to test your comprehension of key-terms introduced throughout the semester. You may think that since they are open book and on-line you won’t need to study hard for these, but I’ve observed over the years that students do much better when they take this opportunity to review the reading and their notes to consolidate their learning. Quizzes will not be rescheduled unless you are able to provide a documented reason AHEAD OF TIME for why you cannot take the quiz when scheduled.

**5. Research paper, presentation and short video:** The research project for this class asks you to pick a Goddess we haven’t studied and research Her origins, iconography, and mythology and explore how the interpretation of Her meaning and power have changed over time. You will share the results of your research in multiple formats: a) you may choose either to write an 8-10 page paper OR produce a 3-5 minute iMovie video; b) everyone will deliver an oral presentation the last weeks of the course on their research. These assignments are meant to give you a chance to explore stuff we’re not covering (or covering in much depth) on the syllabus, and to hone your information literacy and your written, oral and visual communication skills.

**Late paper policy, borrowed from IGR:** For all written work except for the social annotation of readings, I allow a 24-hour “grace” period after the deadline during which you may turn in a paper with no penalty, because…stuff happens.   After that, I will deduct 1/3 of a grade for each day a paper is not turned in (e.g. a B+ would become a B, then a B-, then a C+, for each 24 hour interval it is turned in late).

**IV. EVALUATION**

1. Grading Summary

|  |  |
| --- | --- |
| Assignment | Weighting |
| Goddess Poster & Wall Copy | 5% |
| Midterm Essay  | 15% |
| Perusall contributions  | 10% |
| Final Exam | 20% |
| Research project (multiple parts) | 35% |
| Attendance and Participation | 15% |

**V. OTHER COURSE POLICIES:**

**A. Sensitive Content:** Some of the readings for this course contain graphic descriptions of violence, as well as references to sexual violence, murder, and suicide. Honest consideration of the lives of women and transgender people across time could not do otherwise. Please know that I don’t assign them gratuitously, even though I know they may at times be difficult to get through. Please don’t hesitate to reach out to me. Should you require mental health support, I encourage you to reach out to the Skidmore Counseling Center. They can be reached at 518-580-5555.

**B. 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 bigger conversation located within a community of scholars and learners. 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.

**C. 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 Meg Hegener with the Office of Student Academic Services to determine what strategies and accommodations are appropriate for your situation. If together you determine that you need academic accommodation, you must formally request that from her, and provide me with the documentation from her office which verifies the existence of a disability and supports your request.

<http://cmsauthor.skidmore.edu/academic_services/accessibility/>

**D. Sexual and Gender-Based Misconduct Information and Resources.**

At Skidmore College, we consider sexual and gender-based misconduct to be one of the most serious violations of the values and standards of the College.  Unwelcome sexual contact of any form is a violation of students’ personal integrity and their right to a safe environment and therefore violates Skidmore’s values.  Sexual and gender-based misconduct is also prohibited by federal regulations.  Skidmore College faculty are committed to supporting our students and upholding gender equity laws as outlined by Title IX.  If a student chooses to confide in a member of Skidmore’s faculty or staff regarding an issue of sexual or gender-based misconduct, that faculty or staff member is obligated to tell Skidmore’s Title IX Coordinator or Title IX Deputy Coordinator.  The Title IX Coordinator or Deputy Coordinator will assist the student in connecting with all possible resources for support and reporting both on and off campus.  Identities and details will be shared only with those who need to know to support the student and to address the situation through the college’s processes.  If the student wishes to confide in a confidential resource, The Counseling Center Staff, Health Services, and Victim Advocates are all options available.

**E. Diversity and Inclusion:** Skidmore College is committed to fostering a diverse and inclusive community in which members develop their abilities to live in a complex and interconnected world. Consistent with our educational mission, we recognize ourselves as a community that respects individual identities based on varying sociocultural characteristics such as race, ethnicity, gender identity and expression, sexual orientation, national origin, first language, religious and spiritual tradition, age, ability, socioeconomic status and learning style. We strive to create a socially just world that honors the dignity and worth of each individual, and we seek to build a community centered on mutual respect and openness to ideas—one in which individuals value cultural and intellectual diversity and share the responsibility for creating a welcoming, safe and inclusive environment. We recognize that our community is most inclusive when all members participate to their full capacity in the spirited and sometimes challenging conversations that are at the center of the college's educational mission.

**F. Conscientious Religious Observance Policy.** If religious observances cause absence from class, campus employment, athletic practice, and/or game days or necessitates accommodations, students should notify their faculty, coaches, or supervisors prior to the date(s) of their absence. New York State policy and Skidmore College policy mandates that students be allowed to make up academic work and/or campus employment requirements without penalty. These accommodations should not reduce the overall expectations of a course nor unduly burden the student requesting accommodation. Faculty must permit students to take a makeup examination without any penalty if they have to miss an examination due to religious observances. Similarly, faculty must permit students to submit missed assignments by an agreed upon due date, without penalty.

*Although not required, the College highly recommends that students submit written notification of the pending religious observances at the start of the semester or at least one week before the date. Distributing the written notification during the first week of classes, campus employment, or the start of the athletic season gives students, faculty, coaches, or supervisors time to prepare for the absence.*

If a student, supervisor, coach, or faculty member feels the policy is being violated, they should contact the Dean of Faculty Office at 518-580-5705 (Palamountain 416), the Dean of Students Office at 518-580-5760 (Case Center 313), or Human Resources at 518-580-5800 (Barrett Center first floor).

**G. COVID-related policies.** We may be done with this wretched virus, but it’s not done with us! Following are a few policies about how we will work together to reduce transmission and show care and respect for one another.

1) *Skidmore College is committed to the health and safety of all members of our community and has implemented protocols based on recommendations from the CDC, New York State Department of Health, and Saratoga County Department of Health. During periods of low/medium transmission, the College is not requiring vaccinated individuals to wear a mask indoors; however, if anyone would like to ask that we all wear a mask at all times in our classroom, please speak with me outside of class, or contact me via email.*

 *2)During periods of high transmission, you must wear a K95 mask (properly covering your nose and mouth) at all times in the classroom. If you do not have a mask, you can pick one up at Campus Safety or come ask me.*

*3) If you think you are exhibiting* symptoms of COVID-19, *isolate and contact Health Services immediately (**health@skidmore.edu**, 518-580-5550). Please follow Health Services’ recommendations regarding testing and when to safely return to class and public spaces. As with any health-related illness, we ask that you contact Health Services as soon as you can.*

**Schedule of Assignments and Readings**

**(subject to change as the course progresses)**

*Readings and other assignments are due by class-time on the date assigned*

Module One: Hindu Goddesses

**Week One – The Power of Goddesses**

W – Sept. 7 - Introduction – Introduce ourselves, orientation to the course and course norms.

F – Sept. 9 – Controversy over Kali

**Read:** [Kali poster: India Court summons director Leena Manimekalai,](https://www.bbc.com/news/world-asia-india-62033006) BBC News 12 July 2022

https://www.bbc.com/news/world-asia-india-62033006

**Recommended not required:** For a lengthy but fascinating analysis from a fellow left-leaning Indian artist, interested in religion: Shuddhabrahta Sengupta, “[When Kali Descends](https://thewire.in/culture/kaali-poster-smoking-history): A Poster, A Cigarette, A Film,” *The Wire* 8 July 2022. (recommended not required)

https://thewire.in/culture/kaali-poster-smoking-history

**Week Two – Goddesses in Hinduism**

M – Sept 12 – Pantheons or Families of Gods? Introduction to Hinduism

 **Read:** Joyce Flueckiger, “Families of Gods,” *Everyday Hinduism*, pp. 18-45

W – Sept. 14 - Hindu Goddesses – Consort Goddesses – Śrī-Lakṣmī

**Read:** Mandakranta Bose, “Śrī-Lakṣmī: Goddess of Plenitude and Ideal of Womanhood,” pp. 78-97 (can skim or skip pages 86-90)

**Recommended but not required:** Flueckiger, *Material Religion,* selections

F – Sept. 16 – Independent Goddesses – Devi – Durga

 **Read:** Thomas Coburn, “The Threefold Vision of the Devi Mahatmya,” pp. 37-57

**Read:** [Tales of Durga](https://archive.org/details/19198539514amarchitrakathatalesofdurgaamarchitrakatha_645_h/page/n3/mode/2up) [Comic Book Retelling of the Devi Mahatmya, produced by Amar Chitra Katha]

**Week Three - Hindu Goddesses**

M – Sept. 19 – Work on Poster Frames in Idea Lab - Makerspace

**Read:** H. Daniel Smith, “The Impact of ‘God Posters’ on Hindus and Their Devotional Traditions,” pp. 24-50

W – Sept. 21 – Mā Kāli in Bengal

**Read:** Usha Menon and Richard Shweder, “Power in its Place: Is the Great Goddess of Hinduism a Feminist?” p. 153-164

F – Sept. 23 – Arulmigu Angalamman (local form of Parvati) – in Tamil Nadu

**Read:** Amy Allocco, “From Survival to Respect: The Narrative Performances and Ritual Authority of a Female Hindu Healer,” pp. 101-117

**Week Four – Is the Goddess a Feminist?**

M – Sept. 26 (Rosh Hashanah and Navaratri begin) – Is the Goddess a Feminist?

 **Read:** Rita Gross, “Is the (Hindu) Goddess a Feminist?” pp. 189-197

 **Due:** Framed Goddess Posters and Wall Copy

W – Sept. 28 – The Western Kali

**Read:** Rachel McDermott, “The Western Kali,” pp. 281-313 (or, “Kali on the Internet” [2003])

F – Sept. 30 – Hindu Goddesses – visit from artists

 **Read:** TBA

**SATURDAY, OCTOBER 1 @ 7 PM**

***DURGA SMARAN: DIVINE DANCE AND SACRED SONG***

**ZANKELL MUSIC CENTER**

**REQUIRED!!**

Unit Two: Goddess Feminists and the Women’s Spirituality Movement

**Week Five – Goddess Feminists the Women’s Spirituality Movement, c. 1970s – 1990s**

M – Oct. 3 - Why Do Women Need the Goddess?

**Read:** Carol Christ, “Why Women Need the Goddess,” from *The Great Goddess,* ed. by the Heresies Collective, Vol 2, 1 (Winter 1978), [self-published feminist zine produced in New York City]

**Read:** “Collective Statement[s],” Also skim other articles, art and poems in the zine

**Watch in class:** Selections from *The* *Goddess Trilogy, vol. 3: Full Circle* (dir. Donna Read, 1992, 57 min.)

W – Oct. 5 – Yom Kippur – no class

F – Oct. 7 – Why Not Mary, Mother of God?

**Read:** David Kinsley, “Mary: Virgin, Mother and Queen,” pp. 215-260

**Read:** Luke 1 and 2

**Read:** Marina Warner, “Prologue,” *Alone of all Her Sex*, xix-xxv

**Week Six – Goddess Feminism in the US**

M – Oct. 10 – Indigenous People’s Day (née Columbus Day)

 No Class

W – Oct. 12 – Reclaiming Goddesses in SF

**Read:** Jone Salmonsen, “The Power and Ambiguity of Symbols: Contemporary Religion and the Search for a Feminine Divine,” pp. 205-228

F – Oct. 14 – Reclaiming Goddesses in NYC

**Read:** Audre Lorde, *Zami: A New Spelling of My Name: A Biomythography* (1979) - selections

**Read:** Meredith Coleman-Tobias, “Audrey and Africa: Reconsidering Lorde’s Rights/Rites,” *Journal of Interreligious Studies,* pp. 68-73

Unit Three: Haitian Vodou and Gendered Images of the Divine

**Week Seven - Haitian Vodou and Gendered Images of the Divine**

M – Oct. 17 – Introduction to Vodou in the US

**Read:** Ina Fandrich, “Defiant African Sisterhoods: The Voodoo Arrests of the 1850s and 1860s in New Orleans,” 187-207

W - Oct. 19 – Feminist Ethnography

**Read:** Karen McCarthy Brown and Claudine Michel, *Mama Lola: A Vodou Priestess in Brooklyn* (Berkeley: University of California Press, 2001), prefaces and introduction, pp. xv – xviii, 1-20

F – Oct. 21- Divine Horseman

Watch in class: *Divine Horseman: The Living Gods of Haiti* (Dir. Maya Deren and Cherel Ito, 1985, 52 min).

 Midterm Essay due: Goddesses and Power (material from Units 1 and 2)

**Week Eight - Haitian Vodou and Gendered Images of the Divine**

M – Oct. 24 - Azaka - Haitian History and Experience

**Read:** Brown, *Mama Lola,* chs. 1 and 2, pp. 22-78

W – Oct. 26 – Kouzinn – The Dance of Reciprocity

**Read:** Brown, *Mama Lola,* chs. 5 and 6, pp. 142 - 20

F – Oct. 28 – The Two Ezilis – The Many Faces of Femininity

**Read:** Brown, *Mama Lola,* chs. 7 and 8,pp. 204-257

**Watch:** Beyoncé’s 2017 Grammy Performance - available at <https://vimeo.com/203941448>

**Week Nine – Haitian Vodoun and Gendered Images of the Divine**

M – Oct. 31 - Gede – Gender play in Vodou and the politics of ethnography

**Read:** Brown, *Mama Lola,* chs 11 & 12 (can skim), & Afterword (carefully), pp. 312 – 401

**Due:** Topics due – What Goddess do you want to research? What questions do you want to answer about Her iconography and/or mythology (especially its change across time), ritual worship, contemporary political relevance, contemporary representation in popular culture/literature, etc.?

W - Nov. 2 – Vodou Epistemologies of (Trans)gender

**Read:** Omise’eke Natasha Tinsley, “Songs for Ezili: Vodou Epistemologies of (Trans)gender,” *Feminist Studies* 37, 2 (Summer 2011): 417-436

**Watch at Home:** *Des Hommes et des Dieux* (Of Men and Gods) [2002]

<http://lucy2.skidmore.edu/vwebv/holdingsInfo?searchId=372&recCount=50&recPointer=1&bibId=857110>

F – Nov. 4 – Orisa on the Internet

**Read:** Joseph Murphy’s “Orisa Traditions and the Internet Diaspora” in *Òrìşà Devotion as World Religion: The Globalization of Yorùbá Religious Culture* (2008)

Unit Four – Goddesses Who Rule

**Week Ten – Goddesses Who Rule – Ancient Greece**

M – Nov. 7 – Meet in Library for Research Workshop

 **Due:** Report on what you learned from 2 scholarly encyclopedia articles

 Leave Workshop with 3-4+ scholarly sources (chapters, journal articles, books)

W – Nov. 9 – Demeter and Kore/Persephone

**Read:** Lillian Doherty, “Myth and Gender Systems,” in *Gender and the Interpretation of Classical Myth*, (London: Duckworth, 2001), pp. 15-45

F – Nov. 11 – Demeter and Kore/Persephone

**Read:** “Hymn to Demeter,” in *The Homeric Hymns,* trans. By Diane J. Rayor (Berkeley: University of California Press, 2004), pp. 17-34

**Bring:** Examples of media representations of Persephone and/or Demeter

**Week Eleven – Goddesses Who Rule - Premodern North and Central America**

M – Nov. 14 – Atahensic - Haudenosaunee Goddess

 **Read:** Robin Wall Kimmerer, “Skywoman Falling,” *Braiding Sweetgrass,* pp. 3-10

W. Nov. 16 – Cihuacoatl - Aztec Goddess

**Read:** Kay Read, “More Than Earth: Cihuacoatl as Female Warrior, Male Matron and Inside Ruler,” *Goddesses Who Rule,* pp. 51-67.

F. Nov. 18 – Meso-American Goddesses

 **Read:** TBA

**Week Twelve – Thanksgiving, AAR, and Time to Work on your research projects!**

M – Nov. 21 – American Academy of Religion Conference – No Class

 **Due:** Annotated bibliography of 8-10 scholarly sources for your research project

W – Nov. 23 – Thanksgiving – No Class

F – Nov. 25 – Thanksgiving – No Class

**Week Thirteen – Goddesses Who Rule Premodern Central America**

M – Nov. 28 – Meso-American Goddesses

 **Read:** TBD

 **Guest Lecture:** Kristi Petersen, Art History Department

W – Nov. 30 – Meso-American Goddesses

 **Read:** TBD

F – Dec. 2 – The Virgin of Guadalupe – Mesoamerican goddess?

 **Read:** TBD

**Week Fourteen – Presentations on Research**

M – Dec. 5 - Presentations

W – Dec. 7 - Presentations

F – Dec. 9 - Presentations

 **Due:** Final Draft of Research Project

**Final exam:** Due during exam week; two essays – one a short self-reflection, the other a 4-5 page paper based on material from units 3 and 4 of the course.

**Appendix A**

**Citation Format**

For this class, please use the MLA in-text citation system for citing quotations and ideas that you have arrived at from reading other authors. See Purdue University’s OWL guide to citations, for a complete discussion of this system [https://owl.english.purdue.edu/owl/resource/747/02/].

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 following the cited material supply the page number or numbers. No abbreviations like 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**

Black, Shameem. “Decolonising Yoga.” *Routledge Handbook of Yoga and Meditation Studies,* edited by Suzanne Newcomb and Karen O’Brien-Kop, Routledge, 2021.

"**Hinduism**." Encyclopædia Britannica. 2010. Encyclopædia Britannica Online, 2010. Web. 25 Aug. 2010. <<http://www.britannica.com/EBchecked/topic/266312/Hinduism>>.

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

\_\_\_\_\_. “Psychoanalysis and Religious Healing: Siblings or Strangers?” *Journal of the American Academy of Religion*, Vol 53, 1985, pp. 841-53.

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

O’Brien-Kop, Karen. *Rethinking ‘Classical’ Yoga and Buddhism: Meditation, Metaphors and Materiality.* Bloomsbury, 2021.

Smart, Ninian. “Soteriology: An Overview.” *Encyclopedia of Religion*, edited by Mircea Eliade. McMillan, 1987.

**Appendix B:**

**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 C: Guidelines Social Annotation Reflection
RE 330: Goddesses**

**Fall 2022**

After each unit in the course, you will have an opportunity to reflect on how you have used social annotation. Here are the steps for compiling these reflections:

1. Review your annotations from that unit and compare them to the list below.
2. Where you have used one of these modes, cut and paste your comment under that mode (so if you provided a definition, copy that definition under #4, below). **You should employ at least five different modes per course unit.**
3. In a separate short paragraph, write two to three sentences on what you think you did well in these annotations and what you could do better on in the next unit.

Tip: In Perusall, you can download all your annotations for a given article.

Template: [Engaging in Social Annotation](https://drive.google.com/file/d/1uBmE28rhF0BqDRXGMpUIUpTORGZtQhHv/view?usp=sharing)

**Modes of Social Annotation**

1. Ask your classmates a question about the text.
2. Agree with someone and give a few reasons or examples for agreeing.
3. Wait patiently until at least four other people have annotated.  Then synthesize what they’ve said and comment on it.
4. Look up an unfamiliar word, highlight it, and add a definition.
5. Identify who you think the primary / target audience of the text is, and say what difference that makes for the text and for you as a reader.
6. Come up with a possible counterexample to something a text or a classmate says.
7. Disagree with someone and give a few reasons or examples for disagreeing.
8. Explain how the text connects to an earlier text on the syllabus.
9. Explain how the text connects to something happening in current events.
10. Agree with something a classmate says and give another example to support the opinion.
11. Tell the class what you think is the main point of one part of the text and give them reasons for your interpretation.
12. Find a natural way to change the topic of conversation to focus on a different (though related) question about the text.
13. Elaborate or expand on something a classmate says. That is, take their argument and develop it further.
14. Say whether you think the conclusion drawn by a classmate is true or false. Give your reasons for thinking it true or false.
15. After some annotations have been added by peers, identify the general trajectory of the conversation. If you think it should take a different direction, try to change the direction. If not, suggest a way to take the question deeper.

[[1]](https://docs.google.com/document/d/1OB36eXDi0o7MJvvBvkeakEkEt1VAIWIIY2_s6QO7Dxs/edit%22%20%5Cl%20%22heading%3Dh.1fob9te) This handout is revised from one developed by Larry M. Jorgensen and L. Caitlin Jorgensen.