

When art becomes a cosmos of more and more consciously grasped independent values which exist in their own right...[then] art takes over the function of this-worldly salvation, no matter how this may be interpreted. It provides a *salvation* from the routines of everyday life, and especially from the increasing pressures of theoretical and practical rationalism. With this claim to redemptory function, art begins to compete directly with salvation religion. Every rational religious ethic must turn against this-worldly, irrational salvation. For in religion's eyes, such salvation is the realm of irresponsible indulgence and secret lovelessness.

—Max Weber, *From Max Weber: Essays in Sociology*

Whatever it grants to vision and whatever its manner, a photograph is always invisible: *it is not it that we see*.

—Barthes, *Camera Lucida: Reflections on Photography*

When historians of art apply the term “sacred art” to any and every work that has a religious subject, they are forgetting that art is essentially form. An art cannot properly be called “sacred” solely on the grounds that its subjects originate in a spiritual truth; its formal language must bear witness to a similar origin.

—Titus Burckhardt, *Foundations of Oriental Art & Symbolism*

Art, Media, Technology & Religion

REL 433 (Religion Seminar, Fall 2016)
Monday 1:30-4:20 (Watson 310/Srz's House)

Instructor: Dr. Syed Rizwan Zamir

Office: Preyer 201A [Ph: (704) 894 2950]

Email: rizamir@davidson.edu (on the weekends I will have limited access to email)

Office Hours: Wed 1:30- 4:30. Do let me know if you intend to visit.

NOTE: If you are unable to meet during these times, schedule appointment through email.

Course Description:

What is the difference in the experience of listening to the story of Mahabharata from a storyteller, reading that story as a text, seeing its various scenes depicted through paintings or sculpture, staging its narrative as theatre, or/and watching its televised version (say, for example, the extremely popular one on Indian national TV in late 1980s and early 90s)? What about the prophetic stories, whether biblical or Qur'anic? Are reading scriptural passages about these prophets or/and having these prophetic stories narrated to us through the pulpit the same as watching *The Ten Commandments*, *Noah*, *Exodus*, or/and various Jesus movies? What difference does it make if the medium of image is religiously barred for depicting these prophetic figures, for example predominantly within the Islamic tradition, thus preventing iconic, theatrical, televised and film depictions of these prophets?

All these questions point to probing the nature of 'medium' within which the religious 'message' finds itself, and by which it is shaped. Yet so far in your study of Religion and religious traditions, the focus perhaps has been on content, ideas and thought – on the message – and much less so on the medium through which religious ideas and sensibilities find expression. If then in regards to medium “it is not it that we see”, how much our seeing and understanding that follows it is affected or limited by our unawareness of the medium's invisibility? These themes cannot be properly explored unless one pays close attention to the nature of a particular medium or art form – and corresponding technologies that make it possible in the first place. Furthermore, theory alone will not be enough; it will have to be complemented by experience of various art-forms and media, and accounts from those who practice it. Some experiential engagement with the various media and art forms, therefore also becomes necessary. Religious communities, and their scholars and theologians have often spoken about these matters, about the role of art, the impact of the “technological revolution” of modern times and for and against various art forms, media and technology. Their voices will matter as well.

Our study is an 'exploration' of these and various other interrelated themes. Drawing therefore widely on theories of art, media and technology and discussing examples from several major religious traditions, we will explore how art, media, and technology *form*,

inform, perform, and transform religious life and its various expressions. Our study is built on the assumption that the crucial role of medium, technology and art in communicating religious ideas and thought, and in shaping the way religious convictions and ideas are experienced, tends to be much underappreciated. Medium may not be the message itself, yet it is too closely intertwined with the message to be taken lightly or ignored altogether.

Buildup of the Course:

Our study will comprise four parts, each of which is to be understood as an essential step toward a wider synthesis at the culmination of the course. PART I of the course attempts to make a *basic case* regarding why and how art, media and technology *matter*, and why paying close attention to these aspects in the study of Religion is important.¹ In the process it hopes to demonstrate the stakes in the study of intersections among art, media, technology and religion. Having been alerted to significance of art, media and technology to individual and social human lives and the study of Religion, the core PART II of the course will then take up discussion of art. We will examine the intersection of art, media and technology in and through various art forms with a focus on particularly unique or privileged place various artistic forms have within various religious traditions. In PART III we will turn to modern media and technologies and how they have given rise to new artistic forms such as photography and films. We will discuss film as a medium, technology and an art-form at length. Here, traditional art forms, media and technology (discussed in PART II) will be compared with their modern counterparts, comparing, for example, oral and the written word, theatre with film, and an icon with a photographic image. The closing PART IV will then be our synthesis of how our study thus far would affect the way we approach the religious phenomena and the study of Religion, the role and impact of art, media and technology for human experience, and political, social and cultural dimensions of art, media and technology.

¹ It must be noted though that a) our study has ramifications that extend way beyond simply the study of religion and stretch to various dimensions of life, and b) full implications, appreciation and application of our explorations for the study of religion will have to wait till PART IV of the course.

SEMINAR REQUIREMENTS*

Interpretive Reflections (4% each, 500 words) – 10 best will be included	40%
All Participation & Small Assignments	10%
Final Project	25%
Interpretive Reflection Essay (1000 words)	10%
Research & Presentation on a Religious Tradition	15%

*NOTE: course requirements maybe modified, but not without prior consultation with you.

LEARNING OUTCOMES:

It is expected that by the end of the class, the students will have:

1. Appreciation of a) religious art, b) study religious art as a key 'window' to understanding a religious tradition and its underlying worldviews, c) why in studying religious traditions through art forces us to pay close attention to the way medium and technologies affect experience of art (and therefore religious art), and d) why and how shifting mediums and technologies can shape (even re-form and transform) aspects of religious traditions and experience of those who adhere to it.
2. Better understanding of various mediums within which religious art expresses itself, static art-forms (calligraphy, manuscript illumination, icon/image/mural painting) vs. moving art-forms such as oral discourse, dance, music, theatre and film.
3. Adequate familiarity with a wide variety of perspectives on religion and art that will include perspectives of practitioners of that art, theologians and philosophers.
4. Applied this learning to an art project and accompanying reflection essay
5. Cultivated skills and appreciation for a close reading of the texts and gained skills and appreciation for class-discussion that is geared towards accomplishing better understanding of important texts, and through these texts, the issues that they raise;
6. Cultivated skills of reading, thinking (both analytical and imaginative), interpreting, discussing and writing, and learning to express those as closely interrelated activities.

REQUIRED TEXTS:

Teaching Spirits: Understanding Native American Religious Traditions 1st Edition
by [Joseph Epes Brown](#) (Author), [Emily Cousins](#) (Contributor)

From <http://www.amazon.com/Teaching-Spirits-Understanding-Religious-Traditions/dp/0195138759/ref=la_BookITPHPo_1_2?s=books&ie=UTF8&qid=1464525451&sr=1-2>

Every Man an Artist: Readings in the Traditional Philosophy of Art (Library of Perennial Philosophy) Paperback – July 13, 2005 by [Brian Keeble](#) (Author) From

<https://www.amazon.com/Every-Man-Artist-Traditional-Philosophy/dp/0941532712/ref=sr_1_1?s=books&ie=UTF8&qid=1468013430&sr=1-1&keywords=every+man+an+artist>

The Religion and Film Reader 1st Edition by [Jolyon Mitchell](#) (Editor), [S. Brent Plate](#) (Editor) From <https://www.amazon.com/Religion-Film-Reader-Jolyon-Mitchell/dp/0415404959/ref=sr_1_1?s=books&ie=UTF8&qid=1468017693&sr=1-1&keywords=Religion+and+Film+Reader>

Foundations of Oriental Art & Symbolism by [Titus Burckhardt](#) (Author), [Michael Orenitzgerald](#) (Editor), [Brian Keeble](#) (Foreword) From <https://www.amazon.com/Foundations-Oriental-Symbolism-Titus-Burckhardt/dp/1933316721/ref=sr_1_1?s=books&ie=UTF8&qid=1468017748&sr=1-1&keywords=Foundations+of+Oriental+Art+%26+Symbolism>

Art, Creativity, and the Sacred: An Anthology in Religion and Art New Rev ed. Edition
by [Diane Apostolos-Cappadona](#) (Editor)

From <https://www.amazon.com/Art-Creativity-Sacred-Anthology-Religion/dp/082640829X/ref=sr_1_1?s=books&ie=UTF8&qid=1468020006&sr=1-1&keywords=art+creativity+and+the+sacred>

Technopoly: The Surrender of Culture to Technology by [Neil Postman](#) (Author)

From <https://www.amazon.com/Technopoly-Surrender-Technology-Neil-Postman/dp/0679745408/ref=sr_1_1?s=books&ie=UTF8&qid=1468020058&sr=1-1&keywords=technopoly>

Zen in the Art of Archery Paperback – January 26, 1999 by [Eugen Herrigel](#) (Author), [R. F. C. Hull](#) (Translator), [Daisetz T. Suzuki](#) (Introduction) From <https://www.amazon.com/Zen-Art-Archery-Eugen-Herrigel/dp/0375705090/ref=sr_1_1?s=books&ie=UTF8&qid=1468343006&sr=1-1&keywords=zen+in+the+art+of+archery>

COURSE OUTLINE

PART I: INTRODUCTION

Note on Readings:

1. In view of what unfolds in our ongoing AMTR conversations, each week the instructor will highlight (yellow color) the 'chosen ones' from the "Pool of Readings". You are invited to participate in the process and also add more relevant options to the pool.
2. Pay attention to green highlights as well because they will be observations that require your special attention, individually or collectively.
3. If you haven't discerned already all this should make it clear that our conversation is a moving and fluid process. The course outline will try to follow our movement into the known and the unknown worlds of AMTR...

August 22: Overview of the Themes (I) – Stakes in the Study

Pool of Readings to choose from:

- 1) "The Word as Sensorium" in *The Presence of the Word*, 1-21 (P)
- 2) *Technopoly* (1-70)
- 3) T. Burckhardt, *Foundations of Oriental Art & Symbolism* (introduction, add a page from *Sacred Art East and West*)
- 4) **Multimedia:** *Ye Gods: Religion and Art* (Library e-view)

August 29: Overview of the Themes (II) - – Medium vs. Message & Form vs. Content...

Pool of Readings to choose from:

- 1) "Is It Natural That One Medium Should Appropriate and Exploit Another " (180-88) in *Essential McLuhan*
- 2) "A McLuhan Sourcebook" (270-296) in *Essential McLuhan*
- 3) "An Autobiographical Introduction" (1-21) in *The Web of Text and the Web of God*
- 4) Section "Intimations" (3-16) in *Every Man an Artist*
- 5) **Multimedia:** *Of Gods and Men: Treasures of the Indus* (Library e-view)

IR I (500 words): Due Aug 28

PART II: TRADITIONAL ART FORMS (& THE SACRED)

September 5: Art Forms & Sacred Religious Art I (Static Forms)

Pool of Readings to choose from:

- 1) T. Burckhardt, *Foundations of Oriental Art & Symbolism* (13-88)
- 2) "Annemarie Schimmel, Seyyed Hossein Nasr (106-117), in *Religion, Art, and Visual Culture*
- 3) "Darshan" & "Seeing the Hindu Divine Image in the Age of Mechanical Reproduction" in *Religion, Art, and Visual Culture*
- 4) "The World of the Icon and Creation" in *Seeing God Everywhere*, 253-267
- 5) John Dury, "Painting the Word: Christian Pictures and Their Meaning" (67-73) in *Religion, Art, and Visual Culture*
- 6) "Architecture and Art" in *The First Thousand Years* (5-pages)
- 7) "The Principle of Unity and the Sacred Architecture of Islam" in *Islamic Art and Spirituality* (37-63)
- 8) Joseph E. Brown, *Teaching Spirits* "Fixing a Center" (23-40)
- 9) Judaism??? [Arielle, do you have suggestions?]
- 10) **Multimedia:** African Art [here](#) (Library e-view)

IR II (500 words): Due Sep 4

September 12: Art Forms & Sacred Religious Art II (Moving Forms)

Pool of Readings to choose from:

- 1) "Music and Worship" in *The First Thousand Years* (5-pages)
- 2) "Musical Ways of Being Religious" in *The Oxford Handbook of Religion and the Arts*
- 3) "Music of the Arab and Islamic World" (pdf)
- 4) Sir John Tavener, "Towards the Music Perennis", in *Every Man an Artist*
- 5) "Representation and Reality of Religion in Dance" (pdf)
- 6) Ananda Coomaraswamy "The Dance of Shiva" (1-7, pdf)
- 7) "Dance as a Way of Being Religious" in *The Oxford Handbook of Religion and the Arts*
- 8) Peter Brook, *The Open Door*, 37-92
- 9) **Multimedia:** "Hinduism" & "Buddhism" *Heaven on Earth* (e-view) (Monument to Belief Series) [here](#)

IR III (500 words): Due Sep 11

September 19: Theorizing Art & the Sacred I

Pool of Readings to choose from:

- 1) *Art, Creativity & the Sacred*, PART I (Artists), 3-33
- 2) *Art, Creativity & the Sacred*, PART IV (Philosophers & Theologians), 185-192, 205-235, & 250-273
- 3) Joseph E. Brown, *Teaching Spirits* "There is no Word for Art" (61-82)

- 4) **Multimedia:** **Optional** “Paganism” & “Judaism” *Heaven on Earth* (e-view)
(Monument to Belief Series) [here](#)

IR IV (500 words): Due Sep 18

September 26: Theorizing Art & the Sacred II

Pool of Readings to choose from:

- 1) **Revisit** “There is no Word for Art” (61-82) in *Teaching Spirits*
- 2) *Every Man an Artist*: a) “Intimations” (17-55, 83-101)
- 3) SHN, “Religious Art, Traditional Art, Sacred Art” (pdf)
- 4) **Revisit** *Foundations of Oriental Art & Symbolism* (Introduction-88)
- 5) *Every Man an Artist*: b) **Revisit** “Formulations” (3-16)
- 6) “The Relation between Islamic Art and Islamic Spirituality” in *Islamic Art and Spirituality* (3-14)
- 7) **Multimedia:** **Optional** “Christianity” & “Islam” *Heaven on Earth* (e-view) (Monument to Belief Series) [here](#)

IR V (500 words): Due Sep 25

October 3: Symbolism & Interpretation of Sacred Art

Pool of Readings to choose from:

- 1) T. Burckhardt, *Foundations of Oriental Art & Symbolism* (91-107, 116-132)
- 2) A. Coomaraswamy, “The Interpretation of Symbols” (103-109) in *The Essential Coomaraswamy*
- 3) “The Japanese Garden: Seeing and Cultivating Micro-Macrocosmic Correlativity” in *Religion, Art, and Visual Culture*
- 4) Rene Guenon, “The Symbolism of Theatre” (pdf archived)
- 5) **Multimedia:**

FALL BREAK

FRIDAY, October 7 (4:30 P.M.) – WEDNESDAY, OCTOBER 12 (8:30 A.M.)

October 17: PRESENTATIONS

PRESENTATIONS:

Today you will PRESENT on sacred art of a religious tradition of your choice
(Submit annotated bibliography of sources consulted, visual presentation and an outline of the presentation)

Seminar Discussion (first half) = Presentations

Seminar Discussion (second half) = Readings will be discussed

GUIDELINES:

1. You are giving “an overview” of the art of your chosen religious tradition
2. You are teaching, not just sharing information
3. Discussion of various forms of art within that tradition, forms that seem absent or less important
4. Pay attention to the subject matter of our course, therefore see what observations are possible in relation to media and technology, e.g., how have the changing media/forms and technology shaped religious art? Or what seems to be the underlying philosophy of art that one finds within that tradition.
5. By way of conclusion can you make some observations about what’s typical in the aesthetic mode/style/taste/sensibilities of that religious tradition?
6. Related to 2) do not simply ‘pour’ information on us; you are our teacher-guide.

15-20 minute presentation is all we will have time for. Some sort of shareable multimedia presentation with annotated bibliography of resources consulted also seems appropriate to the exercise.

IR VI (500 words): Due Oct 16

October 24:

GUIDELINES:

For the upcoming session you will all write your IR based on your presentation. The theme for this upcoming session is “Beauty, Art and the Sacred in world religious traditions”. Each one of you will give another short presentation on the “philosophy of beauty, art and the sacred” and the relationship among the three in your tradition of choice. After these presentations each one of you will provide perspective on the other traditions/presentations (e.g., what questions and concerns emerge from the perspective of your tradition for others). For example, Arielle raised the question of idolatry from the Jewish perspective. There will be responses to the questions/concerns raised as well. The hope is that all perspectives are heard again, clearly and begin to speak to one another. This is obviously the next step in taking the diversity of perspectives seriously and see how engagement happens when these perspectives engage one another.

To accomplish the task you may want to revisit the readings, and share the readings, if any, that you’d like others to review beforehand.

A few more things that need to be done:

1. Create your individual folders in the class Dropbox folder. Add to it:
 - a. All your IRs including the one for this coming Monday.

- b. Documents/readings/links/videos related to your presentation from last week
 - c. An annotated bibliography of sources consulted for that presentation
 - d. Documents/readings/links/videos related to your upcoming presentation
 - e. Annotated bibliography of resources consulted for your upcoming presentation
2. These folders should be ready by **10am on Monday morning** before our seminar meeting.

IR VII (500 words): Due Oct 23

October 31: Regarding BEAUTY

Pool of Readings to choose from:

- 1) **Review** generally readings from Part I & II to look for perspectives on beauty
- 2) Eric Gill, "Of Beauty" (115-121) in *Every Man an Artist*
- 3) Proverbs on Beauty (pdf)
- 4) Aphorisms on Arts (pdf)
- 5) Richard Harries "What is Beauty?" in *Art and the Beauty of God* (pdf)
- 6) John Donohue, "Beauty and Death" in *Beauty: The Invisible Embrace* (pdf)
- 7) Cheng Chung-Ying, "Chinese Western Conceptions of Beauty and Good and their Cultural Implications" (In the binder)
- 8) **Zooming-In ("On Interpretation")**: Stanley Fish, "How to Recognize a Poem When You See One" (pdf)

As I mentioned during our last meeting, all of you should continue to explore the religious tradition you taught (two are still to come). For the upcoming session you will all write your IR based on your presentation. The theme for this upcoming session is "Beauty, Art and the Sacred in world religious traditions". Each one of you will give another short presentation on the "philosophy of beauty, art and the sacred" and the relationship among the three in your tradition of choice. After these presentations each one of you will provide perspective on the other traditions/presentations (e.g., what questions and concerns emerge from the perspective of your tradition for others). For example, Arielle raised the question of idolatry from the Jewish perspective. There will be responses to the questions/concerns raised as well. The hope is that all perspectives are heard again, clearly and begin to speak to one another. This is obviously the next step in taking the diversity of perspectives seriously and see how engagement happens when these perspectives engage one another. To accomplish the task you may want to revisit the readings, and share the readings, if any, that you'd like others to review beforehand. I have created a folder under readings titled "Week of Oct 24" for people to share "fresh" readings that you'd like to assign. If you want people to review what has already been studied this semester, use the class email to mention that.

IR VIII (500 words): Due Oct 30 (Changed to the Collaborative Comparative Chart Instead)

PART III: NEW ART FORMS, NEW MEDIA, NEW TECHNOLOGIES

(Beginning this week seminar-participants will lead discussion of the assigned readings)

November 7: Technology/ Oral Word, Written Word, Printed Word, Digital Word

Pool of Readings to choose from:

1. **Revisit (optional)** Walter Ong, "The Word as Sensorium" in *The Presence of the Word*, 1-21
2. William Graham, *Beyond the Written Word* (selections, 9-44 & 155-171)
3. Francis Robinson, "Technology and Religious Change: Islam and the Impact of Print" *Modern Asian Studies* (1993)
4. Alan Purves, "Inconclusion" in *Web of Text, Web of God*
5. S.H. Nasr, "Islam, Muslims, and Modern Technology" in *Islam, Science, Muslims, and Technology*
6. Allison Muri, "Virtually Human" in *The Future of the Page*
7. **Zooming-In:** J.E. Brown, "Silence, the Word, and the Sacred"(41-60) in *Teaching Spirits*
8. Aphorism "The Written Word" (pdf)
9. *Goodbye Gutenberg* (selections)
10. George Steiner, "The Retreat from the Word" in *George Steiner Reader* (Archives)
11. Walter Ong, "Introduction" (1-4), "Further Characteristics of orally based thought" onwards (36-155) in *Orality and Literacy*
12. SHN, "Oral Transmission and the Book in Islamic Education" (archives)
13. Ziauddin Sardar, "Paper, Printing and Compact Disks: The Making and Unmaking of Islamic Culture" in *Media, Culture and Society*

IR IX (500 words): Due Nov 6

QUOTE A PASSAGE AND REFLECT ON IT: For this IR pick a quote that captures an important theme in your selected reading and then write your Interpretive reflection on that quote, that is intended for your REL 433 audience and seeks to provide an insight. Your IR should display deep understanding/appreciation of the passage chosen and its relationship to the broader argument/theme of the essay. Our discussion on Nov 6 will be based on each IR and the reading upon which it was based. (NOTE: The 500-word limit does not include the quote cited. You need to title your IR that captures your IR well and the word count should be mentioned).

NOTE: You will also turn in the Collaborative Comparative Chart in lieu of IR VIII. It seems important that you seek IT or media tutors' help to see what's the best way to present it. All information must be properly cited/referenced/annotated (in Chicago or MLA).

November 14: Special Focus on FILM I (Film as Medium, as Art)

Pool of Readings to choose from:

- 1) *How to Read a Film*, "Film, Recording and Other Arts", 44-71
- 2) Bordwell's Chapters "Cinematography", "Editing", "MISE" & "Sound" (pdf - Do a systematic skim/Inspectional-read)

- 3) *The Film Experience*, 399-430
- 4) "Theatre and Cinema" in Bazin *What is Cinema?* Vol. 1 (76-124 - Two Parts)

We will meet in our Davidson classroom (Watson 310).
Dr. Paul Miller will be our guest for this week's meeting.

IR X (500 words): Due Nov 14

November 21: Special focus on FILM (Film Theory & Theorizing Religion and Film)

The Religion and Film Reader: You will each teach a section of this text.

- 1) PART 1 & PART 3 (A): Arielle & Andrew
- 2) PART 2 & PART 3 (B): Amanda & Jack
- 3) PART 4 (A) & PART 3 (D): Sara
- 4) PART 4 (B) & PART 3 (C): Nate
- 5) PART 5, *Between Two Silences* (pdf) & Tarkovsky Interview (pdf): Elise

IR XI (500 words): Due Nov 21

GUIDELINES for teaching:

This is NOT a presentation. Keep reminding yourself that you are preparing to teach. Think about the best teaching practices that you have witnessed in your classroom experience. In my view a good teaching session involves (And you are not bound by my view):

- Making your teaching matter, i.e., making issues you raise matter, and making the session count,
- A good overview/synthesis of readings (not everything you read can or needs be included!)
- Some sort of big picture/clear and important conclusion, i.e., what should be the takeaway from your teaching?
- *Extracting* and *showing* what matters in the readings, i.e., what needs to be highlighted and why?
- Your ability to make things interesting is always appreciated. But that is not entertainment for entertainment's sake (like art for art's sake!). To me that's not teaching.
- Clarity for us as to how you are moving as you are teaching, i.e., a clear ROADMAP.
- Finally, the most crucial aspect of teaching is to relate specific discussions to the broader themes of the class. It is just not good to be lost in details.
- **AND:** A teaching session will be 30 minutes long. Nate is the clock-keeper. You will all grade each other's teaching. Ask me clarification questions on Nov 14. Good Luck!

THANKSGIVING BREAK

TUESDAY, NOVEMBER 22 (4:30 P.M.) – MONDAY, NOVEMBER 28 (8:30 A.M.)

PART IV: SYNTHESIS (AMT & THE STUDY OF RELIGION)

November 28: Toward Synthesis

Pool of Readings to choose from:

- 1) Heart Sutra (selections)
- 2) Vimilakirti Sutra (Chapter 9)
- 3) Joseph E. Brown, *Teaching Spirits*, (ix-xvi, 3-8 & 107-125)
- 4) A. Coomaraswamy, "Why Exhibit Works of Art" (111-122) in *The Essential Coomaraswamy* (pdf)
- 5) Lewis Hyde, *The Gift: Creativity and the Artist in the Modern World* (pdf- selections)

Dr. Rachel Pang will be our guest for this week's meeting. She will lead the discussion on readings 1) & 2). In Part II of the seminar we will finish pending presentations and then discuss other readings through your IRs.

IR XII (500 words): Due Nov 28

(This and the upcoming longer IR are for you to share your synthesis of the themes covered this semester)

Choose (Quote & Reference) the Most Important Passage for you from any of the readings that was discussed this semester. Remind yourself again and again that

- 1) Your intended audience is your REL 433 fellows, and
- 2) Like IRs in general that sought insights for your audience, this is your moment to offer an '*insightful synthesis*' of your thoughts on one chosen (yet significant) issue/theme from this semester for your audience.

The IR should display deep understanding/appreciation of the issues raised in the quote - not just in the context of the essay from where it is taken - but within the context of our discussion of it this semester. More importantly it should reflect your synthesis/carefully thought-out conclusions regarding that theme. (NOTE: The 500-word limit does not include the quote cited. You need to title your IR that captures your IR well and the word count should be mentioned).

December 5: Religious, Political, and Social Ramifications

Pool of Readings to choose from:

- 1) **ESSENTIAL:** Bronislaw Szerszynski, "The Twilight of the Machine" in *Technofutures, Nature, and the Sacred: Transdisciplinary Perspectives*
- 2) **OPTIONAL:** Section "Reverberations" (pp. 141 - 221, selections) from *Every Man an Artist*
 - a. David Jones, "Art and Sacrament" (141-169)
 - b. Wendell Berry, "Two Economies" (186-202)
 - c. Cecil Collins, "Why does Art Today Lack Inspiration?" (203-207)

- 3) Mircea Eliade, "The Sacred and the Modern Artist" (179-184) in *Art, Creativity & the Sacred*
- 4) "Invisible Technologies" (Chapter 8) in *Technopoly*
- 5) A. Coomaraswamy, "The Bugbear of Literacy" (pdf)
- 6) Nicholas Wolterstorff, "Art, Religion and the Grand Narrative" (pdf)
- 7) Max Weber, "Religious Rejections of the World and their Directions", pp. 323-330 & 340-343 (pdf)

Interpretive Reflection Essay (1000 words): Due before Dec 5

Choose (Quote & Reference) *the Most Important Passage* for you from any of the readings that was discussed this semester. Remind yourself again and again that

- 1) Your intended audience is your REL 433 fellows, and
- 2) Like IRs in general that sought insights for your audience, this is your moment to offer an '*insightful synthesis*' of your thoughts on one chosen (yet significant) issue/theme from this semester for your audience.

The IR should display deep understanding/appreciation of the issues raised in the quote - not just in the context of the essay from where it is taken - but within the context of our discussion of it this semester. More importantly it should reflect your synthesis/carefully thought-out conclusions regarding that theme. (NOTE: The 1000-word limit does not include the quote cited. You need to title your IR that captures your IR well and the word count should be mentioned).

FINAL ASSIGNMENT (Due in the Class) *Collaborative Art Work & Accompanying Essay*