

**RELS 360 BUDDHIST PRACTICE TRADITIONS**  
**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**DEPARTMENT OF CLASSICS AND RELIGION**

**FALL 2017, TTH 2-3:15pm**  
**SS 117**

Instructor: Dr. Wendi L. Adamek  
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**Course Description**

In this course we engage with different modes of Buddhist contemplative and ritual practice. The course is organized according to major fields of practice: Vipassana, Mahāyāna, Pure Land, Zen, Esoteric, Tibetan, and “modern”). We read translations of traditional texts with attention to historical context. We also engage with critical perspectives on the transformations of Buddhism in modernity. Methods of engagement include theory, practice, and reflection.

**Required Texts, available for purchase in the bookstore:**

- McMahan, David L. (2008). *The Making of Buddhist Modernism*. New York: Oxford University Press.  
Watson, Burton, trans. (1997). *The Vimalakirti Sutra*. New York: Columbia University Press.  
Jiang, Tao (2006). *Contexts and Dialogue: Yogācāra Buddhism and Modern Psychology on the Subliminal Mind*. Honolulu: University of Hawai'i Press.

**Available on reserve:**

- Bitbol, Michel (2008). “Is Consciousness Primary?” *NeuroQuantology* 6.1: 53-72.  
Gethin, Rupert, trans. (2008). *Sayings of the Buddha: A Selection of Suttas from the Pali Nikāyas*. Oxford: Oxford University Press.  
Kenpo Konchog Gyaltsen, trans. (1998). *The Jewel Ornament of Liberation*. By Gampopa (1074-1153). Ithaca, NY: Snow Lion.  
Lopez, Donald S. Jr. (2012). “The Scientific Buddha.” Excerpt in *Tricycle* (Winter, 2012), pp. 1-8.  
Loy, David R. (2010). “Healing Ecology.” *Journal of Buddhist Ethics* 17: 253-267.  
Takakusa, J., trans. (1894). *The Sutra of Contemplation on Buddha Amitayus*. Public domain.  
Tanahashi, Kazuaki, ed. (1999). *Enlightenment Unfolds: Essential Teachings of Zen Master Dōgen*. Boston: Shambhala.  
Makransky, John (2000). “Mahayana Buddhist Ritual and Ethical Activity in the World.” *Buddhist-Christian Studies*, 20: 54-59.  
Unno, Mark. (2004). *Shingon Refractions: Myōe and the Mantra of Light*. Boston: Wisdom Publications.

**Video:**

- Bitbol, Michel (2010). “Interdependence: From Classical Causality to Quantum Entanglement.” *Voices from Oxford* podcast:

<http://www.voicesfromoxford.org/video/B-S-Bitbol/91>

*Footprint of the Buddha* (1977), BBC *Long Search* series (archival footage)

<https://archive.org/details/thelongsearch3buddhismfootprintofthebuddhareel1>

<https://archive.org/details/thelongsearch3buddhismfootprintofthebuddhareel2>

Japan Inter-Culture Foundation (2006). *A Zen Life -- D.T. Suzuki*. Documentary.

Takahashi, Banmei (2008). *Zen*. Drama, in Japanese with English subtitles, 127 min.

Thompson, Liz (2002). *Cave in the Snow*. Documentary.

Wattananarong, Kritsaman (2007). *The Life of the Buddha*. Docu-drama, BBC/Discovery Channel, 50 mins.

Yong-kyun, Bae (1989). *Dharmaga Tongjoguro Kan Kkadalgun* (Why Has Bodhidharma Left for the East?). Drama, in Korean with English Subtitles. New York: Milestone Film and Video, 137 mins.

### Core Goals:

- Organizing and integrating knowledge gained from lectures, readings, and discussion
- Relating socio-historical contexts with religious thought and practice
- Discussing intercultural differences
- Analyzing rhetorical strategies (understand how arguments are constructed, different styles of writing are used, and appeals to sources of authority are made)
- Developing your own writing style

### Course Requirements:

Date	Assessment	Weight(%)	Notes
Oct. 3	Three 3 pg. Reflection Essays	15% each	PDF document due via email by midnight of the due-date
Oct. 17			
Nov. 7			
Dec. 14	Final 5 pg. Reflection Essay or Research Paper	20%	PDF document due via email by midnight of the due-date
Nov. 14	Exam	30%	In-class
Ongoing	Participation	5%	Attendance and participation noted

There will be no registrar-scheduled final exam.

In-class exams will be returned and discussed in class, then reclaimed at the end of class.

Students must fulfill all assignments in order to pass this course.

### Description of Requirements:

Participation (5%)

**Beginning Week Three:** Attendance sheets will be circulated. **If you miss more than 50% of the total classes (beginning from Week Three, not counting required reviews and tests), you will fail the course.** Qualitative assessment will be based on your participation in discussion, highest marks for questions that show thoughtful reading of the material. If you wish to turn in written discussion questions or comments at the beginning of class, I will include them in the discussion. Your cumulative participation mark will be based on both attendance and qualitative assessment.

### In-class Exam (30%)

**Nov. 14.** The exam consists of a matching-terms exercise, writing on one of a choice of 3 questions and identifying and discussing one of a choice of 3 text passages. Questions test your knowledge of terminology and concepts.

**Note:** The exam tests your knowledge of historical and conceptual context, so study as the course progresses. If you leave study of the readings and your lecture notes for the last week before the exam, you will not be able to do well.

### Essays:

See **GUIDELINES** section for instructions and assessment criteria. You will get your Essays back with comments and writing suggestions.

### Three 2-3 page Reflection Essays (15% each)

### Final 5 page Reflection Essay or Research Paper (20%)

- Essays due by midnight of due-date to email (wadamek@ucalgary.ca)
- PDF format, Calibri font.
- PDF file title: Surname, course number, Essay number. (Example: Smith 360 Essay 1)
- Include your name and the date on the first page

### Grading

A numerical mark will be given for each component of the course. A letter grade will be assigned based on the following number and letter grade scheme, usually used within the Department of Classics and Religion:

A+	100 - 96	A	95 - 90	A-	89 - 85
B+	84 - 80	B	79 - 75	B-	74 - 70
C+	69 - 65	C	64 - 60	C-	59 - 55
D+	54 - 53	D	52-50	F	Under 50

### Policy with regard to missed assignments/assessments

All exams, tests, presentations, and assignments are to be fulfilled on the assigned dates. Make-up exams/tests and deadline extensions **will only be given in cases of documented emergency**. In the case of a missed exam/test, students **must** contact the instructor no later than 24 hours after the missed exam. Make-up exams/tests will be entirely different from the exams/tests given on the regularly scheduled day.

### Expectations for student conduct in this course

- Entering the classroom late, eating, private conversations, and talking or texting on mobile phones signal lack of respect for the instructor and the other students. Abuses in this regard will be flagged in class, noted down, and will affect your grade. Phones will be confiscated if used. Disruptive behavior will result in expulsion from the class.
- If the class is scheduled during lunch-hour and you have no other time to eat lunch, you may eat in class. However, please try to choose items that do not make noise or smell strongly, and

unwrap them before class begins.

- Announcements at the beginning of class often contain crucial information about class procedures and updates. If you will be late due to the distance of your previous class, please let the instructor know and make arrangements to get information from a classmate.

### **Electronic device policy**

You may use electronic devices for taking notes only. Use of phones is not permitted. If you use your laptop to go online rather than focussing your attention on what is happening in class, you will not do well on the assessments. If you have a question, raise your hand and ask rather than going to Google! Other students may also have the same question, so if the instructor doesn't know the answer and we end up doing a search using the projected screen, this will be useful for the class.

### **ESSAY GUIDELINES**

For Reflective Essays, focus on a particular work, topic, idea, or issue and convey your own responses or thoughts on your chosen theme. This is not a book report, although you are encouraged to refer to the assigned readings or your own outside reading. Assessment will be based on the quality of the writing, see below.

### **WRITING ASSESSMENT CRITERIA**

#### **1) Aims:**

- You are not writing a journalistic general descriptive essay, you are writing an original reflective essay or a research paper focussed on specific texts, questions, topics of exploration, arguments, aims, etc. The essence of a reflective essay is following a particular thread or theme of inquiry and formulating your own responses to the reading or issue with clarity, directness, and attention to nuances. The essence of a research paper is providing valid support for your arguments, not simply stating opinions. In both styles of writing, avoid over-simplification and black-and-white arguments.
- You are not writing for the instructor, you are writing for an educated person who does not know your particular topic.
- All papers should show attention to structure: the **introduction** explains what the paper is about and outlines the writer's main points. For a research paper, this means having a **thesis statement** that proposes an argument and the evidence and methods that you will use. Throughout the paper there are good **transitions** between different sections, and the **conclusion** summarizes the main points of the paper.
- Regardless of what you may have been told, there is no reason to avoid first-person pronouns! It is not only acceptable but preferable to say things like "I intend to argue that...." or "my research has led me to the conclusion that...." or "This reading has led me to consider...." Use of first-person pronouns signals your intention to take responsibility for your thoughts and claims. Be sure to acknowledge any sources on which your claims are based.
- For graduate students, the benchmark to aim for is professional (publication quality) work.
- If you need help, discuss your paper with the instructors, and/or contact Writing Support <http://www.ucalgary.ca/ssc/writing-support>

## **2) Format:**

- Paper format: US Letter, double-spaced, one-inch margins, 12-point Calibri font. Include page numbers and title page.
- Pay attention to grammar, always spell-check and **proof-read**.
- Give a brief definition in parentheses the first time you use any foreign language term.  
Example: *upāya* (skillful means).
- Give dates (if that information is available) for each person or period you discuss.  
Example: Wuzhu (714-774). Tang Dynasty (618-906)
- Word limits, if applicable, include notes and bibliography.

## **3) Citations and Bibliographies**

This class will be using the most recent edition of the Chicago Manual of Style and requires references and bibliographies to adhere to the Chicago citation system. You can find a quick guide here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html).

Alternatively please consult with the library staff for help with using the Chicago citation style. If you must cite online material (keep this to a minimum!) make sure they are academic sources with **identified authors** (not Wikipedia, etc.) and include the full url and date accessed.

## **4) Qualitative standards**

### **F**ail range (Below 50%)

Work may fail for any of the following reasons: plagiarism; lack of sufficient research using appropriate sources; irrelevance of content; failure to address the specified question or treat the specified theme; lack of analysis or interpretation; unacceptable levels of paraphrasing; excessive reliance on quotations; presentation, grammar or structure so deficient that work cannot be understood; very late submission without an extension.

### **D**range (50-54%)

Work meets basic requirements in terms of topic selection and demonstrates some understanding of the chosen topic. However, it has major gaps or inadequacies in research, comprehension, and editing for grammar and spelling.

### **C**range (55-69%)

Work may be reasonably well-researched and show signs of attempts to organize material, but remains weak in areas like formulating a thesis statement, providing transitions, maintaining the thread of an argument or theme, and summarizing relevant conclusions.

### **B**range (70-84%)

Work has considerable merit; contains evidence of an accurate command of the subject matter and a sense of its broader significance, offers synthesis and evaluation of material, and demonstrates an effort to engage with challenging reading. It maintains clear focus on the principal issues and shows understanding of relevant scholarly arguments and diverse interpretations, though there may be some weaknesses in clarity or structure. Articulate writing, with research properly documented.

### **A**range (85-96%)

Work shows evidence of extensive reading and initiative in research, sound grasp of subject

matter and appreciation of key issues and context. Engages critically and creatively with questions, proposes an original and valid thesis, and attempts an analytical evaluation of material. Makes a good attempt to critique various interpretations, and offers a pointed and thoughtful contribution to an existing debate. Shows evidence of ability to think theoretically as well as empirically, and to conceptualize and problematize issues in terms of the relevant discipline. Well-written and documented.

**A+ (96-100%)**

Work of superior standard that demonstrates initiative and ingenuity, pointed and critical analysis of material, and innovative interpretation of evidence. Makes insightful contributions to debate in the relevant discipline, engages with values, assumptions and contested meanings in source texts, and develops abstract or theoretical arguments on the strength of detailed research and interpretation. Writing is characterized by creativity, style, and precision as well as proper documentation. Work may suggest that the author has advanced research potential in the following ways: critical insights into the work of established scholars; the proposal of a new perspective from which to view a problem; the identification of a problem not adequately recognized in the existing literature.

## **SCHEDULE (subject to change)**

### **Week One**

Tues. Sept. 12: Course Schedule, Introduction

Thurs. Sept. 14: *Bodhi* (Awakening) of the Buddha (Awakened One)

Gethin, trans., *Sayings of the Buddha*, pp. 173-194 (*Bodhirājakumāra-sutta*, Dialogue with Prince Bodhi)

*The Life of the Buddha:*

[http://www.dailymotion.com/video/x152cdb\\_the-life-of-the-buddha-bbc-documentary\\_people](http://www.dailymotion.com/video/x152cdb_the-life-of-the-buddha-bbc-documentary_people)

### **Week Two**

Tues. Sept. 19: Objects of Mindfulness: Your Body, Dead Bodies

Gethin, trans., *Sayings of the Buddha*, pp. 141-151 (*Satipaṭṭhāna-sutta*, Establishing Mindfulness).

Mindfulness of breath practice

Historical footage, Monks and Lay Buddhists practicing in Sri Lanka

Film: *Footprint of the Buddha* (1977)

<https://archive.org/details/thelongsearch3buddhismfootprintofthebuddhareel1>

<https://archive.org/details/thelongsearch3buddhismfootprintofthebuddhareel2>

Thurs. Sept. 21: What is Buddhism?

McMahan, “Buddhism and Modernity,” pp. 3-25.

Discussion about writing a “Reflection Essay”

### **Week Three**

Tues. Sept. 26: What is Practice?

McMahan, “The Spectrum of Tradition and Modernism,” pp. 27-59.

McMahan, “Mindfulness, Literature, and the Affirmation of Ordinary Life,” pp. 215-240.

Thurs. Sept. 28: No class

Finish readings, including below, Gethin, trans. *Sayings of the Buddha*, pp. 251-256

(*Kesaputta*), and work on first Reflection Essay

### **Week Four**

Tues. Oct. 3: Friendliness (*Mettā*)

Gethin, trans. *Sayings of the Buddha*, pp. 251-256 (*Kesaputta*)

Wikipedia entry on Metta

*Mettā* practice

First Reflection Essay due (Early Buddhism)

Thurs. Oct. 5: Mahāyana: Compassion and Emptiness

Watson, trans., *Vimalakirti Sutra*, Ch. 1-6.

Extra Attendance credit:

Michelle Sorensen, Numata lecture, Friday Oct. 6, 3-5pm, SS541

## **Week Five**

Tues. Oct. 10:

Watson, trans., *Vimalakirti Sutra*, Ch. 7-14.

Thurs. Oct. 12: Contemplation Sutras

Takakusa, trans., *Sutra on the Contemplation of the Buddha Amitayus*, pp. 1-18.

McMahan, "Interdependence," pp. 149-181.

Pure Land visualization practice

## **Week Six**

Tues. Oct. 17: Japanese Zen and Dōgen

Tanahashi, trans., pp. xv-li (Introduction)

Film clip: *Zen*

Second Reflection Essay due (Mahāyana)

Thurs. Oct. 19: Dōgen's Writings

Tanahashi, trans., pp. 32-39 (*Recommending Zazen to All People and Actualizing the Fundamental Point*; 245-253 (*Instructions for the Cook*)).

*Zazen* practice

## **Week Seven**

Tues. Oct. 24: Japanese Esoteric Buddhism and Myōe

Unno, *Shingon Refractions*, pp. 1-17; 45-110; 129-144 (Introduction and Chs. 2, 3, 5).

Thurs. Oct. 26: Myōe's Writings

Unno, *Shingon Refractions*, pp. 153-167 (As Appropriate and Commentary on the Significance); 211-249 (*Recommending Faith in the Sand of the Mantra of Light*).

Film clip: *Why Has Bodhidharma Left for the East?*

Mantra practice

## **Week Eight**

Tues. Oct. 31: Tibetan Buddhism

*Jewel Ornament of Liberation*, Dedication, Forward, Introduction, pp. 11-42.

Thurs. Nov. 2: Lama-devotion and Analytic Meditation

*Jewel Ornament of Liberation*, Ch. 1-4, pp. 44-91.

Film clip: *Cave in the Snow*

Prostration, Veneration, and Analytic practice

Extra Attendance credit:

Eric Huntington, Numata lecture, Friday Nov. 3, 3-5pm, SS541

## **Week Nine**

Tues. Nov. 7: Review for Exam

Third Reflection Essay due (Zen and Esoteric Buddhism)

Thurs. Nov. 9: Buddhist Modernism

McMahan, “Discourses of Modernity,” pp. 61-87.

McMahan, “Buddhist Romanticism,” pp. 117-147.

Film clip: *A Zen Life -- D.T. Suzuki*

## **Week Ten**

Tues. Nov. 14: Exam

Thurs. Nov. 16: Buddhism and Psychology

Jiang, *Contexts and Dialogue*, pp. 1-86.

## **Week Eleven**

Tues. Nov. 21: Buddhism and Psychology, cont.

Jiang, *Contexts and Dialogue*, pp. 87-154.

McMahan, “Meditation and Modernity,” pp. 183-214.

Thurs. Nov. 23: Buddhism and Science

Lopez, “The Scientific Buddha,” pp. 1-8.

Bitbol, “Is Consciousness Primary?” pp. 53-72.

Oxford Podcast: <http://www.voicesfromoxford.org/video/B-S-Bitbol/91>

## **Week Twelve**

Tues. Nov. 28: Buddhism and Science, cont.

McMahan, “Modernity and the Discourse of Scientific Buddhism,” pp. 89-115.

Discussion: What is science-compatible Buddhist practice?

Thurs. Nov. 30: Engaged Buddhism

Loy, “Healing Ecology,” pp. 253-267.

Makransky, “Mahayana Buddhist Ritual and Ethical Activity in the World,” pp. 54-59.

## **Week Thirteen**

Tues. Dec. 5: Global Buddhisms

McMahan, “From Modern to Postmodern?” pp. 241-265.

Thurs. Dec. 7: Final Class

Exam returned and discussed

Final Reflective Essay or Research Paper: Topic in Buddhism and Modernity

Due Thursday, Dec. 14

## **NOTIFICATIONS**

### **Academic Honesty**

Plagiarism is not tolerated at the University of Calgary and has serious consequences. Please see the relevant sections on Academic Misconduct in the current University Calendar:

<http://www.ucalgary.ca/pubs/calendar/current/k.html/k.html>

“A single offense of cheating, plagiarism, or other academic misconduct, on term work, tests, or final examinations, etc., may lead to disciplinary probation or a student's suspension or expulsion from the faculty by the dean, if it is determined that the offense warrants such action.”

Your papers/presentations must be your own work; inadequate referencing as well as excessive paraphrasing (slightly altering wording but retaining the structure and sequencing of another person's work) may be seen as plagiarism.

If you have questions about correct referencing, please consult your instructor, librarian staff or the Chicago manual of style.

### **Writing Support**

The Student Success Centre offers both online and workshop writing support for U of C students.

<http://www.ucalgary.ca/ssc/writing-support>

### **Academic Accommodation**

The student accommodation policy can be found at: [ucalgary.ca/access/accommodations/policy](http://ucalgary.ca/access/accommodations/policy).

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities [ucalgary.ca/policies/files/policies/student-accommodation-policy](http://ucalgary.ca/policies/files/policies/student-accommodation-policy).

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

### **Desire2Learn Help**

Go to <http://elearn.ucalgary.ca/desire2learn/home/students> for Student Help and FAQ's about D2L. Troubleshooting tips and a tutorial are also available on this website.

### **Faculty of Arts Program Advising and Student Information Resources**

- For program planning and advice, students in the Faculty of Arts will contact The Arts Students' Centre (ASC). Drop in at SS102, call at 403-220-3580 or email at [ascarts@ucalgary.ca](mailto:ascarts@ucalgary.ca). You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.
- For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library.

### **Freedom of Information and Privacy**

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIPP): <http://www.ucalgary.ca/secretariat/privacy>

The Freedom of Information and Protection of Privacy Act indicates that assignments given by you to your course instructor will remain confidential unless otherwise stated before submission. The assignment cannot be returned to anyone else without your express permission. Similarly, any information about

yourself that you share with your course instructor will not be given to anyone else without your permission. As one consequence, students should identify themselves on all written work by placing their name on the front page and their ID number on each subsequent page.

#### **Student Ombudsperson and Students' Union Representative**

The Student Ombuds Office provides independent, impartial and confidential support for students who require assistance and advice in addressing issues and concerns related to their academic careers. See [www.ucalgary.ca/provost/students/ombuds](http://www.ucalgary.ca/provost/students/ombuds) for more information.

The Students' Union Faculty of Arts representative can be reached at [arts1@ucalgary.ca](mailto:arts1@ucalgary.ca).

#### **Emergency Evacuation Assembly Point**

In case of an emergency evacuation during class, students must gather at the designated assembly point nearest to the classroom. The list of assembly points is found at [www.ucalgary.ca/emergencyplan/assemblypoints](http://www.ucalgary.ca/emergencyplan/assemblypoints). Please check this website and not the nearest assembly point for this course.

#### **Safewalk**

The Safewalk program provides volunteers to walk students safely to their destination anywhere on campus (including McMahon Stadium, Health Sciences, Student Family Housing, the Alberta Children's Hospital and the University LRT station). This service is free and available to students, staff and campus visitors 24 hrs/day, 365 days a year. Call 403-220-5333 or use one of the Help phones located throughout campus to request a walk.