

Defense Against the Dark Arts



Dragon. Brush painting on door panels. Daitokuji Temple, Kyoto. Photo by Eric Mortensen 3.2018.

Instructors:

Eric D. Mortensen & Tierney Steelberg

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Teaching Assistant:

Lee Allen. allenl@guilford.edu. Office Hours: by appointment.

Class Time: Tuesdays & Fridays, 2:30-3:45 pm.

**Classroom: The Experimental Classroom in the Hege Library Collaboratory
(unless otherwise noted).**

Course Description:

This course will examine the religious roles of witches, ghosts, and demons, monsters, dragons, and other odious beasts. It is also, fundamentally, a course about death, dying, the fear and anxiety surrounding dark, the “other,” the night, and death, and the problem of evil. We will employ a comparative methodology to examine (typically) nefarious spirits and beings as they are understood in various contexts around the globe. Our focus on witches, for example, will include attention to the religious traditions of Europe, West & Central & East Africa, and Southeast Asia, our investigation of ghosts will focus primarily on the traditions of the Japanese and Yi (the Nuosu people of Southwest China), and our study of demons and demonology will primarily address both Tibetan and European sources. Nevertheless, the scope of the class will not be strictly limited to these specific religious traditions, rather, we will include mention of similar horrors elsewhere, including the contemporary U.S., and will discuss such beings as vampires, devils, goblins, cryptids, lycanthropes, etc., although the local names of such creatures vary greatly. Topics we will address throughout the semester include, among others, the role and classification of “evil” in different cultural contexts, the roles of magic, occult, and the supernatural in the face of an increasingly empirical modern and postmodern world, the importance of death and un-death in various religious traditions, and the methods we, as scholars of the history of religion, employ in the comparative investigation of religious phenomena. At heart, this is a class about fear.

This course is also a laboratory in the Digital Humanities, wherein students will engage in collaborative comparative research projects and design digital products that will be housed on a course web page. Some of our class periods will be tech labs, wherein students will learn digital skills that they will bring to bear in their collaborative research. This course fulfills the Humanities requirement at Guilford, counts toward a Major or Minor in Religious Studies, and counts toward a Minor in Medieval ~ Early Modern Studies. This course also fulfills the Intellectual Curiosity requirement at Guilford College, which all students must complete in order to remain human.

Some Notes on this Course & this Syllabus:

This course syllabus can be considered to be a contract. You are responsible for having read the syllabus carefully. If you have questions about anything inside the syllabus, it is your responsibility to ask the instructor to clarify that which you do not understand. When in doubt about anything in the course, refer first to the syllabus. In other words, questions about how long a written assignment should be, or about whether you should format a paper as double- or one-and-a-half-spaced, are answered in the syllabus, and thus are included in the genre of “information you are expected to know.” Please remember that you are responsible for completing the reading assignments prior to class on the day they are listed in the syllabus. If you have any questions about the readings or about the subjects the readings address, please write up the questions and bring them to class. In this course the emphasis will be on both reading and the composition of academic papers. The other two most important things you should remember include issues of attendance, and getting the readings done prior to class. More than two unexcused absences from class will result in a penalty of a 1/3 letter grade in the calculation of your final grade (this means, for example, a penalty from a “B” to a “B-” grade). More than four unexcused absences equates to an automatic failing grade. As this is a reading-intensive course with an average of seventy (70) pages of reading for each class (sometimes more, sometimes less), please give some serious thought to your study habits and study space. Our best suggestion is for you to find a good quiet comfortable place to read where you are unlikely to fall asleep. Success in the course also depends on healthy and proactive collaboration. Students will work in teams (“cults”) on collaborative digital projects, and approaching such work with a positive, open-minded, and kind attitude will make the entire course an awesome experience for all.

Availability of Student Accommodations:

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with the Accessibility Resource Center (ARC) and present an accommodation letter to Eric or Tierney before accommodations can be granted. Please come to speak with either of us about accommodation matters as soon as possible.

This Course Will Be:

Digital Humanities – This course is part of an exciting new Digital Humanities initiative at Guilford. In this course, students will learn new skills involving the what-s, why-s, and, perhaps most important, the how-s of digital scholarship. Our course strives to utilize and produce digital resources in innovative ways.

Collaborative – This course is collaborative in many senses. The central assignment in the course will be digital Bestiary projects conceived and researched by student teams (“cults”). Together, our cults will collaborate to produce a public-facing digital product on our collaboratively created website. We will function under the assumption that because no individual has all of the skills, expertise, passions, knowledge bases, learning styles, intelligences, or answers, we will all learn and enjoy the process of learning about the Dark Arts much better in collaboration with one another.

Team-Taught – We believe that students and instructors alike learn better and learn more in team-taught courses. Tierney Steelberg and Eric Mortensen enter into this course with the belief that collaboration, dialogue, interplay, and sharing will bring a vibrant multiplicity of perspectives to the course in ways that will augment the engagement of our learning community.

Focused on Engaged & Experiential Learning – In this course students will learn to *do* things, not just learn *about* things. While foci will include fundamentals of the academic enterprise such as writing, oral presentation, and articulation of ideas in a discursive context, the course will also explicitly require students to produce digital scholarship utilizing digital tools and platforms. Students will have opportunities to explore, map, blog, ponder and wrestle with research ethics and methods, upload and download, discern, debate, and engage with our learning tools in real hands-on ways. This course is not recommended for students who prefer only to be passive receivers of information.



“Some people believe that trolls are devils, but this is also completely wrong. A troll is a troll. Ignorance about our time’s largest and most dangerous creature can lead to major accidents, unnecessary fear and false confidence where caution should be shown.”

~ Frid Ingulstad. *Troll: The Norwegian Troll, Its Terrifying Life and History*. Oslo: Gyldendal Norsk Forlag, 1993. p. 6. Illus. Svein Solem.

Workload:

Guilford students are expected to work a minimum of twelve hours each week for each fourteen-week four-credit course, including in-class time. Given that this course meets for an hour and fifteen minutes twice per week (for a total of two and a half hours per week), this leaves almost ten expected hours of homework each week for our class. If you aim for *at least* two hours or so of focused work each night for five nights of the week, you should do quite well in the course. Following each class day listed in this syllabus, below, you will see a bracketed list of workload expectations for that particular day. For example, for a single class period you might see, hypothetically: [3 hours reading, 1 hour film, 1 hour working on final project.] These are guidelines only and are intended to provide a rough approximation of the amount of time students are expected to dedicate to different components of the course workload. If you are following these time guidelines but find that you are unable to complete the required work within the outlined times, please come meet with us and we will help you strategize to better succeed in the course.

Honor Code:

All courses at Guilford require the students to abide by the Honor Code, which appears in the college catalog under chapter XII: "Academic Regulations & Procedures." The catalog policy can be found online: http://www.guilford.edu/data/files/gallery/ContentGallery/Guilford_College_Catalog20142016links.pdf All students are expected to be familiar with this policy, which includes explanations for plagiarism, unauthorized collaboration, and unauthorized use of materials. Chapter XII of the catalog reads: "The academic honor code is violated when anyone claims credit, implicitly or explicitly, for work and ideas that are not her or his own." All students in this course are required to read the honor code section of the catalog. If you have any questions about the honor code, please feel free to speak with us.

Office Hours:

As stated on page one of this syllabus, our office hours this semester will be: Tierney: Tuesdays 3:45-5pm; or by appointment at <http://bit.ly/tierney-appointments>. Eric: Tuesdays 8:45-9:45 am, Wednesdays 9:00 am-12:pm, Fridays 8:45-9:45 am, or by appointment (via email). If you would like to meet with us but are unable to make it to our office hours, please let us know (via email) and we can schedule a different time to meet.

L.A. (Lee's Army)

Lee Allen, the Teaching Assistant for the course, will hold occasional L.A. meetings (Lee's Army) at times and locations about which the instructors (Tierney & Eric) will know absolutely nothing. We'll let him tell you more. The L.A. meetings will be akin to study sessions, where Lee, a veteran (survivor) of a past incarnation of this course, will assist students who wish to spend more time outside of class discussing the assigned readings, addressing research practices, and the like. L.A. meetings are optional.

Student Learning Outcomes for this Course:

Students who successfully complete this Humanities course will be able to demonstrate knowledge and understanding of values, complex ideas, and locating self in broader context of human experiences.

Specifically, students will be able to:

- Comprehend, analyze, and interpret primary texts and major ideas in religion.
- Explain the relevance of the subject matter to their world.
- Engage in independent analysis and critical and creative thought both orally and in writing.

Graded Requirements and Assignments:



"Tumbal," by Anak Agung Gde Sobrat. 1938. Ubud, Bali, Indonesia. Museum Puri Lukisan Collection. The caption accompanying the display of this tempura and paper image reads: "In Balinese magical art, this amulet is used to guard a household against attacks from those who want to harm its inhabitants by black magic."
Photo Eric Mortensen 5.2018.

The Scariest Story in the Land Essay

Very early in the semester, by Thursday, September 6 at 10 pm, students are required to submit on Canvas a three-page essay (between 1,400 and 1,600 words in length). This is a creative writing assignment that asks you to compose the most frightening story imaginable. Each essay must include mention of at least one scary being (i.e. a ghost, demon, vampire, witch, or the like). The essays must be composed in Times New Roman font, 10 point font, double spaced, spell checked, carefully edited, stapled, with 1-inch margins, and with page numbers. Papers submitted one day late (i.e. between 10:01 pm on Thursday, September 6 and 10 pm on Friday, September 7) will receive a full grade penalty. Papers submitted more than one day late will not be accepted and will receive a failing grade of "F." The instructors will select from these essays and share the most terrifying with the rest of the class! We will discuss this assignment in class in more detail prior to the due date. **This is a graded assignment and counts for 10% of your grade for the course.**

Attendance and Participation

Students are required to attend all classes and participate in all class discussions. It is required that the assigned readings be completed prior to class on the day they are included in the syllabus. “Participation,” in the context of this course, means active and engaged listening as much as it means talking. Drinks are welcome in the classroom, but food is not. Please turn all cell phones off and put them away before class begins. These food and cell phone rules are firm. You may use computers in class provided you stay off social media and email. We ask that you endeavor to be respectful of this computer policy for the sake of your classmates’ learning experiences. If you are having difficulty participating in class discussions, please come speak with either of us outside of class and we will happily work with you to devise strategies for you to participate more comfortably. It is understood that not all individuals participate in equal ways. Nevertheless, please be mindful that if you are typically a very talkative person, you should endeavor to be aware of your classmates’ voices and styles of participation. Likewise, if you are typically shy or reticent about adding your voice to class discussions, it is essential that we work together to find a way for you to contribute as best as possible, as it is required that you participate in order to receive an outstanding participation grade for the course.

A considerable portion of the grade for this course (20%) is based on participation, and you are expected to arrive in class on time, prepared to discuss the assigned readings. Arriving between five and 15 minutes late for class equates to a “late” ½ absence and arriving more than fifteen minutes after class begins equals a full absence. More than two unexcused absences will result in an automatic 1/3 letter grade drop in the final calculation of your grade. An “excused absence” means that either you have a medical note validating your absence, or that you have our advance *permission* to miss class (which does *not* mean that you simply inform us in advance that you will be absent). Five absences will result in an automatic failing grade.

As such a large amount of your grade for the course is based on participation, it may help you to understand what will be expected of you in the evaluation of your in-class participation. For starters, attendance is critical to a good grade. That said, **you are expected to be awake and alert in class, and to show up on time and prepared. You will be expected to bring the readings with you to the classroom (printed or on your computer), and to take notes in class. When you are doing the readings in preparation for class, please write down any questions you may have about the content of the readings. Prior to class, refine, condense, and reassess your prepared questions so that you may ask the most pressing question(s) during class discussion.** Most class periods will be discussions, and you are expected to be involved in the discussions, attentive to and respectful of your classmates’ ideas and questions, and to make an effort to stay as close to the assigned readings as possible in your comments and contributions to the discussion. In brief: **be prepared, be involved, be alert, be respectful, be engaged, and be “on-topic.”**

Preflight Quizzes

Many (20) class periods will be preceded by an online “preflight quiz,” which asks students to spend up to fifteen or twenty minutes responding to several questions and exercises that will demonstrate comprehension of the assigned readings. These assignments are a requirement of the course but **will earn a base grade based on participation and not by the accuracy of answers.** That said, the instructors will pay careful attention to your answers, and students who consistently demonstrate careful attention to the readings and who answer all of the questions correctly on a consistent basis will receive from one to three bonus points for their exemplary work. Eric & Tierney will read the posted answers from each student prior to each class period. Submission of answers to the preflight quizzes must be completed by 10:00 pm the day before class. Submissions will be time-tagged, and late submissions will not count. The preflight quizzes will be done through Canvas. We will go over the system together in class. There will be twenty quizzes. **Preflight quizzes will count for 20% of your total grade for the course (one percentage point of your grade for the class for each preflight quiz).** The preflight quizzes will be due on evenings before most class periods. Preflight quizzes will be due by 10:00 pm on:

Monday, August 27	Monday, October 1	Thursday, November 1
Thursday, August 30	Thursday, October 4	Thursday, November 8
Monday, September 3	Monday, October 8	Monday, November 12
Monday, September 10	Thursday, October 11	Thursday, November 15
Thursday, September 13	Fall Break – No Preflights	Monday, November 19
Monday, September 17	Monday, October 22	Monday, November 26
Monday, September 24	Monday, October 29	Monday, December 3

Rubric for grading Preflight Quizzes (note that quizzes must be completed and submitted online by 10:00 pm on the date due in order to receive credit. Quizzes receive credit for being completed, not based on the accuracy of answers. That said, please endeavor to do your best!):

<u>#quizzes completed:</u>		<u>Grade:</u>	<u>#quizzes completed:</u>		<u>Grade:</u>
20	=	A+	12	=	C+
18-19	=	A	10-11	=	C
17	=	A-	9	=	C-
16	=	B+	8	=	D+
14-15	=	B	6-7	=	D
13	=	B-	5	=	D-
			0-4	=	F

As noted above, while quiz credit does not require correct answers, the course instructors will read each and every quiz, and at the conclusion of the semester, students who consistently compose accurate and thoughtful quizzes will receive between one and three bonus points to their quiz score for the course.

The Bestiary

Collaborative Digital Comparative Research Project

Purpose:

This culminating project is the centerpiece of the course and is an opportunity for you to work with a team of students to research and compose a comparative digital product about a particular beast, monster, or other being. After completing a basic questionnaire, students will be “sorted” into research cults. The range of possible creatures for the research projects is exciting and enormous. Each project must be explicitly comparative in method and scope. For example, one cult might research and design a digital product about vampires, wherein they explicitly research exsanguinators from China, *and* southern Slavic regions; in other words, each cult must conduct *comparative* research.

In the process of composing a large research project, the most important aspect of “intellectual honesty” lies with the challenge of being true to the information you discover in your research. It is better to let the information and data from your research sources inform your conclusions than to “cherry-pick” (selectively choose only conveniently supportive) material in an attempt to portray a particular conclusion to your argument or sub-argument. A “counter-argument” is a good place to think about this issue; it is important to allow yourself to learn that your initial hypotheses and points-of-view might need nuance, need to be complicated beyond your initial expectations, and might be incorrect. Thus, in the projects, each student will be asked to identify a question that would most challenge or complicate their preliminary conclusions, explicitly ask that question in the project as a counter argument, and then address the ramifications of the counter argument. Because part of the overall theme of the course and the Bestiary website is to help kind humans live through encounters with terrifying creatures, each project must also include discussion of how to combat, placate, bribe, escape, defeat, avoid, repel, vanquish, destroy, or otherwise defend oneself against and/or survive an encounter with the particular beastie.

We will discuss sources, research methods, and composition of the projects in much more depth in class prior to the due date for the projects. As these research projects serve as the centerpiece of the course, we will devote quite a bit of our attention to them throughout the semester. We will begin the course with an eye to the fact that each cult will need to choose a topic, and we will help each other with research as we proceed.

The centerpiece of this Digital Humanities (DH) course is be the creation of a student-generated public-facing website that showcases interactive digital research projects about terrifying creatures. Each of these cult projects will be designed, researched, and created using StoryMapJS and other digital tools, and embedded on a shared course website that will collectively represent our course research findings. From the outset of the semester, students will be trained in the use of digital tools and research methods. The work will be conducted in seven (or perhaps more) cults of students that will be organized based on student interests and skill sets. As can be gleaned by looking at the daily course schedule

(see below), many of our class periods will be devoted to digital workshops and group work sessions, which we call Tech Labs. Class periods will take place in the Experimental Classroom in Hege Library's new Teaching, Learning, & Research Collaboratory space.

In the first few weeks of the semester, we will "sort" all students in the course into research "cults." These cults will be composed of students with similar research interests. Each cult, working with the professors and the course Teaching Assistant, will discern and articulate a comparative research project. Project proposals will be framed as questions or problems to be answered or solved as the comparative research argument unfolds. Importantly, these topics will be generated by the students, and not assigned by the professors (although, *bien sûr*, we reserve veto power!). Research topics may be about more or less anything related to beings that scare you, at any time period (i.e. historical or contemporary). Each cult will work throughout the semester to research their topic, and to present their findings on a page or pages on our course website, including an interactive digital product (such as a StoryMapJS or a TimelineJS). See: <https://storymap.knightlab.com> and <https://timeline.knightlab.com/> All student cult projects will also be presented on a shared interactive digital form on the course website.

As one of the central goals of this DH course is for students to gain technical digital skills, we will explicitly teach these skills in class workshops, and we will also evaluate student work as process, not just as final product. Therefore, the grading for these projects will be done throughout the course of the semester through status reports, group-work evaluation rubrics designed and completed by students, and through final presentations. The final projects will also be graded. Keeping in mind that student writing will eventually be made public (will be able to be read and seen by visitors to the course website once it is made public at the conclusion of the semester), the process of students' work will be evaluated via the following sub-assignments.

A.) Cult research project proposals. **[10 % of the grade for the course.]** This is a team assignment. Every member of the research cult will receive the same grade for this assignment. Each student cult is responsible for posting their project proposal to the course Canvas page by 10:00 pm on the evening of Thursday, September 27. Each project proposal should contain the following elements:

- I. Submit in a word document using Times New Roman, 10-point font, single spaced:
- II. Project Title. 5-15 words.
- III. The comparative parameters of the project. 150-200 words.
- III. Hypothesis of research findings (speculative). 200-300 words.
- IV. Assignment of cult-members' roles in project. 50-100 words per team member.
- VI. Notes on research methodology, anticipated obstacles to research, research plans, anticipated places of flexibility, and how each individual's work will come together in a culminating team project. 300-500 words.
- VII. Timeline – from today to final due date (Thursday, Nov. 29). 150-200 words.
- VIII. Preliminary bibliography of at least eight print sources.
- IX. Edit, revise, and polish your proposal before submitting.
- X. Late proposals will be marked down one full letter grade for each day late.

B.) A mid-project reflection piece from each student. **[5% of grade for the course.]** By 10:00 pm on Thursday, October 25, each student will be required to compose a reflective essay of at least 500 words that they will submit on Canvas. Each reflection essay will address each of the following:

- reflections about the process of discerning the cult research topic.
- a clear articulation of their individual role(s) in their research cult.
- hopes, plans, anxieties, questions, foreseen obstacles, research method, ideas, personal thoughts, (respectful) team dynamic issues and anticipated solutions, identifiable places where technical assistance or learning is needed, places of confidence, and aspirations for their project.
- what it is that they have learned and/or what it is upon which they are hard at work.
- other thoughts about the projects or the course or the course material.
- An honest self-evaluation of their own work to date.

C.) Project Drafts. **[5% of the grade for the course.]** By 10:00 pm on Monday, November 5, students are to post initial drafts of the cult Bestiary Projects on to the website. Projects must include text, properly archived images, image citations, any video that will appear in the final version, and any embedded links. Each project draft must also include an explicit comparison, an explicit counterargument (which means, of course, that there must be an argument to begin with), and a discussion of how to survive were one to encounter the creature. Tierney and Eric will then schedule meeting with each cult to review and discuss these drafts.

D.) Evaluations. Group work evaluation and self-evaluation. **[10% of the grade for the course.]** At the conclusion of the semester, by 10:00 pm on Wednesday, December 5, each student will be required to fill out and submit on our course Canvas page a provided evaluation form assessing their own work on the project and the rest of their cult members' work, and their holistic cult's collective work. These evaluation forms will be provided to all students early in the semester, so that the course expectations for group work will be explicit and clear. The evaluations will focus on process more than on product. The course instructors will assess all of these evaluations, upon which a grade (10% of the course grade) will be ascertained.

E.) Oral and digital presentation of research findings. **[10% of the grade for the course.]** This is a group cult assignment. Every member of the research cult will receive the same grade for this assignment. On the final class period on Friday, December 7, each student team will present their cult's digital product to the rest of the class. These oral presentations will be 6-7 minutes in length, per cult. In the presentations, each member of the cult must be involved as a presenter (speaker). Students will be provided with an evaluation rubric for this oral presentation assignment in advance of the presentation date. Six to seven minutes is not a lot of time; it is expected that these presentations will be practiced, efficient, refined, polished, and smooth.

F.) Completed Digital Projects. **[10 % of the grade for the course.]** Each team's final project, as included on the course website, will be evaluated and graded by the course instructors based on a rubric made available to all students early in the semester. Late projects will be penalized one full letter grade for each day late.

Summary/Review:

A. Project proposal (cult earns same grade)	10%
B. Mid-point reflection piece	5%
C. Project Drafts	5%
D. Evaluations (group, & self)	10%
E. Oral and digital presentation of research findings (cult earns same grade)	10%
F. Completed Digital Projects	10%
Total grade for the Bestiary Project:	50% of grade for course.

Our course website will go live on Friday, December 7!



Wall mural depicting a prophesy of the end of times. Detail. Kagyu gumpa in Yagra, Khams (Eastern Tibet). Photo Eric Mortensen 7.2017.

Evaluation of Work and Grading:

Your final grade will be calculated using the following criteria:

Scariest Story in the Land Essay	10%
Preflight Quizzes	20%
Participation	20% (Note: remember that five absences = automatic failing grade)
Digital Bestiary Project	50%

What's in a Grade?

A An "A" grade signifies truly outstanding work. In order to receive an "A" grade you are expected to demonstrate through your writing and tests that you have completed all the assigned reading and understood the issues in the course with sophistication and depth. Attendance is important, and all assignments should be completed and submitted on time. However, an "A" grade also indicates more than simply jumping through all of the right hoops; an "A" grade means that you have been engaged with the material in the course throughout the semester and have spent considerable energy on the production of excellent and insightful writing.

B A grade of "B" indicates solid work throughout the semester, and the demonstration of a lucid understanding of the readings. Writing is also important to a "B" grade. It is expected that assignments be completed on time and that your writing illustrates a nuanced understanding of the issues we will address this semester. A "B" grade is a good grade, and demonstrates work beyond a satisfactory or adequate level.

C A grade of "C" demonstrates that you have completed most of the reading assignments in a timely fashion, and that your attendance is satisfactory. Please note that more than two unexcused absences results in an automatic deduction of a 1/3 letter grade for the course, and that late assignments will be penalized. A "C" grade means that your writing, while satisfactory, needs considerable improvement, and that your articulation of the details and general dynamics of your own arguments or your analyses of other authors' works is lacking. Whereas a "C" grade means that your work needs improvement, it by no means indicates that you have not demonstrated certain strengths in class.

D A grade of "D" is a passing grade. Nevertheless, a "D" grade means that you have failed to complete the assignments on time, and/or that you have serious attendance and participation problems. Further, although it is not, strictly speaking, a failing grade, a "D" demonstrates inadequate work, serious flaws in the analysis of the readings, and/or poor writing. Demonstration of interest in the material and at least a very basic effort to complete the assignments differentiates a "D" grade from a failing "F" grade.

F Let's not let this happen. A failing "F" grade will stem from terrible class participation coupled with a failure to complete assignments (including doing the reading!). Please note that five absences equates to an AUTOMATIC failing grade.

Extensions: Extensions for turning in written work will only be granted in extreme circumstances, and only in advance. Late assignments will earn a grade penalty. Assignments submitted after class on the date they are due will be considered late. Please plan accordingly.

Main Texts

(available in the bookstore)

Note: Please be sure to buy the required readings as soon as possible, as early in the semester the bookstore may return any un-purchased books to the publisher. If you are unable to locate any of the following texts in the bookstore, please inform us IMMEDIATELY.

I.) Erik Mueggler. *The Age of Wild Ghosts: Memory, Violence, and Place in Southwest China*. Berkeley: University of California Press. 2001. ISBN: 0520226313.



Naxi image of a Ssu spirit painted on a wooden exorcism ritual slat. Detail. Baishuitai, Yunnan, P.R.China. Photo Eric Mortensen 6.2007.

And he causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their foreheads:

And that no man might buy or sell, save he that had the mark, or the name of the beast, or the number of his name.

Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man; and his number is Six hundred threescore and six.

{The Revelation of Saint John the Divine.
Revelation 13:16-18.}

Course Schedule



Detail of a wall mural in the temple atop Mt. Popa, near Bagan, Myanmar. The image depicts a woman visualizing herself as a Flower-Eating Ogress. Photo 1.2014.

Part One: An Introduction to the Theoretical Issues in the Historical and Comparative Study of Religion, & A Case Study of Witchcraft in Africa.

- Friday, August 24. **First class.** Introduction to the issues of the course, & syllabus introduction.
- Monday, August 27. **Preflight Quiz** on tomorrow's readings, due on Canvas by 10:00 pm.
- Tuesday, August 28. **Introduction - On Eating Children: The Bony-Legged, The Witch**
- [Estimated Workload: 3½ hours read; 20 min Preflight; 15 min (or more!) video(s); 10 min weeping with fear.]
- Read: "Hänsel and Gretel," in *The Complete Grimm's Fairy Tales*. New York: Pantheon Books. 1972. pp. 86-94.
- Read: Arthur Ransome. "Baba Yaga and the Little Girl with the Kind Heart." In H. Hoke, ed. *Witches, Witches, Witches*. London: Chatto & Windus. 1958. pp. 27-38.
- Read: Andreas Johns. *Baba Yaga: The Ambiguous Mother and Witch of the Russian Folktale*. New York: Peter Lang. 2010. "Introduction," & Chapter Three: "Baba Yaga and Children." pp. 1-7, & 85-139.
- Watch: youtube video: <https://www.youtube.com/watch?v=stDGu9pFrlk>. Feel free to watch other youtube videos about Baba Yaga... some are good!
- Note:** From time to time this syllabus includes "Optional Suggested Reading." You are **NOT** required to read these pieces, nor will their content appear in Preflight Quizzes. We simply include them in case you are particularly interested in the material and feel inspired to learn more about a topic. Optional Suggested Readings are available on the course Canvas page. Enjoy.
- Optional Suggested Reading: Andreas Johns. *Baba Yaga: The Ambiguous Mother and Witch of the Russian Folktale*. New York: Peter Lang. 2010. Chapter Two: "The Witch at Home and Abroad." pp. 44-84.

Thursday, August 30.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Friday, August 31.

Definitions & Modes - Where to Begin?

[Estimated Workload: 3½ hours read; 20 min Preflight; 1 hour work on Story.]

Read: Clifford Geertz. "Religion as a Cultural System," in Michael Lambek, ed. *A Reader in the Anthropology of Religion*. Oxford: Blackwell Publishers. 2002. pp. 61-82.

Read: Pamela J. Stewart, & Andrew Strathern. *Witchcraft, Sorcery, Rumors, and Gossip*. Cambridge: Cambridge University Press. 2004. Foreword, & Chapter One: "Witchcraft and Sorcery: Modes of Analysis." pp. ix-xiv, & 1-28.

Monday, September 3.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, September 4.

Contested Domains & Magical Mechanisms

[Estimated Workload: 3 hours read; 20 min Preflight, 1 hour work on Story.]

In class: Students complete interest survey about Bestiary Project.

Read: Stanley Jeyaraja Tambiah. "Form and Meaning of Magical Acts," in Michael Lambek, ed. *A Reader in the Anthropology of Religion*. Oxford: Blackwell Publishers. 2002. pp. 340-357.

Read: George Clement Bond, & Diane M. Ciekawy. "Introduction: Contested Domains in the Dialogues of 'Witchcraft.'" In George Clement Bond, & Diane M. Ciekawy, eds. *Witchcraft Dialogues: Anthropological and Philosophical Exchanges*. Athens: Ohio University Center for International Studies. 2001. pp. 1-38.

Thursday, September 6.

Assignment: "Scariest Story in the Land" Essay, due on Canvas by 10 pm.

Friday, September 7.

On Zombies, Flower Pots, Witches in Ghana, & Wimbun Sorcery

[Estimated Workload: 3 hours read; 1 hour video; 1 hour work on Story.]

Read: Ronald A. Reminick. "The Evil Eye Belief Among the Amhara of Ethiopia," in Arthur C. Lehmann & James E. Myers, eds. *Magic, Witchcraft, and Religion: An Anthropological Study of the Supernatural*. Palo Alto: Mayfield Publishing Co. 1985. pp. 175-183.

Read: Elias Bongmba. "African Witchcraft: From Ethnography to Critique." In George Clement Bond, & Diane M. Ciekawy, eds. *Witchcraft Dialogues: Anthropological and Philosophical Exchanges*. Athens: Ohio University Center for International Studies. 2001. pp. 39-79.

Watch: The Witches of Gambaga. 56 min. Available through Kanopy.
<https://guilford.kanopy.com/video/witches-gambaga>.

Monday, September 10.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, September 11.

TECH LAB & Cultural Relativism and a Return to Definitions

[Estimated Workload: 3½ hours read; 20 min Preflight.]

Tech Lab – Introduction.

In class assigning of research cults.

Read: Stanley Jeyaraja Tambiah: *Magic, Science, Religion, and the Scope of Rationality*. Cambridge: Cambridge University Press. 1990. Chapter Six: "Rationality, relativism, the translation and commensurability of cultures." pp. 111-139.

Read: Jonathan Z. Smith. "Religion Religions, Religious," in Jonathan Z. Smith. *Relating Religion*. Chicago: The University of Chicago Press. 2004. pp. 179-196.

Thursday, September 13.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Friday, September 14.

Rumors & Deathful Delirium in Kinshasa

[Estimated Workload: 3 hours read; 20 min Preflight; 1 hour Cult Projects.]

Read: René Devisch. "Sorcery Forces of Life and Death among the Yaka of Congo." In George C. Bond, & Diane M. Ciekawy, eds. *Witchcraft Dialogues: Anthropological and Philosophical Exchanges*. Athens: Ohio University Center for International Studies. 2001. pp. 101-130.

Read: Pamela J. Stewart, & Andrew Strathern. *Witchcraft, Sorcery, Rumors, and Gossip*. Cambridge: Cambridge University Press. 2004. Chapter Three: "Africa." pp. 59-95.

Monday, September 17.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, September 18.

Two Challenges ~ How Do (and Should) We Do What We Do?

[Estimated Workload: 3½ hours read; 20 min Preflight; ½ hour Cult Projects.]

Read: Jonathan Z. Smith. "In Comparison A Magic Dwells," In Kimberley C. Patton & Benjamin C. Ray, eds. *A Magic Still Dwells*. Berkeley: University of California Press. 2000. pp. 23-46.

Read: Karen E. Fields. "Witchcraft and Racecraft: Invisible Ontology and Its Sensible Manifestations." In George Clement Bond, & Diane M. Ciekawy, eds. *Witchcraft Dialogues: Anthropological and Philosophical Exchanges*. Athens: Ohio University Center for International Studies (Africa Series No. 76). 2001. pp. 283-315.

Friday, September 21.

TECH LAB & Dabbblings into Some Theories of Magic

[Est Workload: 1 hours read; 15 min Preflight; 1 hour video; 3 hours Cult Projects.]

Tech Lab - Research.

Read: Marcel Mauss. *A General Theory of Magic*. Transl. by Robert Brain. London: Routledge. 1970 (orig. pub. 1902). Chapter Two: "Definitions of Magic." pp. 22-30.

Read: Claude Lévi-Strauss. "The Sorcerer and His Magic," in A. C. Lehmann & J. E. Myers, eds. *Magic, Witchcraft, and Religion: An Anthropological Study of the Supernatural*. Palo Alto: Mayfield Publishing Co. 1985. pp. 263-272.

Watch: Witchcraft (54 min.): <https://guilford.kanopy.com/video/witchcraft>.



Phallic Demon Effigy (about to be burned). Bhaktapur, Kathmandu Valley, Nepal. Photo Eric Mortensen 7.2012.

Part Two: Fortune & Misfortune, Purity & Pollution (& Poison!), Japanese Ghosts, Monsters in the Mountains, & Wild Ghosts in China.

Monday, September 24.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, September 25.

Gu

[Estimated Workload: 2½ hours read; 15 min Preflight; 2 hours Cult Projects.]

Read: Paul Durrenberger. "Witchcraft, Sorcery, Fortune, and Misfortune among Lisu Highlanders of Northern Thailand." In C. W. Watson, & Roy Ellen, eds. *Understanding Witchcraft and Sorcery in Southeast Asia*. Honolulu: University of Hawaii Press. 1993. pp. 47-66.

Read: Yang Erche Namu, & Christine Mathieu. *Leaving Mother Lake: A Girlhood at the Edge of the World*. New York: Back Bay Books. 2004. pp. 85-88.

Read: Melford E. Spiro. *Burmese Supernaturalism*. Philadelphia: The Institute for the Study of Human Issues. 1967 (1978 edition). Selections from Part Two: The Types of Supernaturalism." pp. 21-39.

Thursday, September 27.

Assignment: Project Prospectus, due on Canvas by 10 pm.

Friday, September 28.

The Animated Spiritual Landscapes of Tibet

[Estimated Workload: 1½ hours read; 3 hours Cult Projects.]

In-class mini-lecture on “Monsters in the Mountains.”

Read: Réne de Nebesky-Wojkowitz. *Oracles and Demons of Tibet: The Cult and Iconography of Tibetan Protective Deities*. Kathmandu: Tiwari's Pilgrims Book House, 1993. Selections from Chapter XXV: “Destructive Magic.” pp. 481-492.

Read: Sherry B. Ortner. *Highb Religion: A Cultural and Political History of Sherpa Buddhism*. Princeton: Princeton University Press. 1989. Appendix I: “Two Zombie Stories of Early Khumbu.” pp. 203-204.

Read: Norbu Chopel. *Folk Culture of Tibet*. Dharamsala: Library of Tibetan Works and Archives. 1983. Selections from Part I, Chapter 6: “Miscellaneous Beliefs.” pp. 28-38.

Read: Bryan J. Cuevas. *The Hidden History of The Tibetan Book of the Dead*. Oxford: Oxford University Press. 2003. Chapter 4: “From Death to Disposal.” 69-77.

Monday, October 1.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, October 2.

TECH LAB

[Estimated Workload: 2½ hours read; 15 min Preflight; 2 hours Cult Projects.]

Tech Lab - WordPress, Images, Writing - Part I.

Read: Richard E. Strassberg. *A Chinese Bestiary: Strange Creatures from the Guideways Through Mountains and Seas*. Berkeley: University of California Press. 2002. Selections from the Introduction, and several plates. pp. 1-13, 164-166, 169-171, 176-178, & 197-201.

Read: Erik Mueggler. *The Age of Wild Ghosts: Memory, Violence, and Place in Southwest China*. Berkeley: University of California Press. 2001. pp. 1-50.

Thursday, October 4.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Friday, October 5.

TECH LAB

[Estimated Workload: 2½ hours read; 15 min Preflight; 2 hours Cult Projects.]

Tech Lab - WordPress, Images, Writing - Part II.

Read: Erik Mueggler. *The Age of Wild Ghosts: Memory, Violence, and Place in Southwest China*. Berkeley: University of California Press. 2001. pp. 51-94.

Monday, October 8.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, October 9.

The Age of Wild Ghosts

[Estimated Workload: 3 hours read; 15 min Preflight; 1 hour Cult Projects.]

Read: Erik Mueggler. *The Age of Wild Ghosts: Memory, Violence, and Place in Southwest China*. Berkeley: University of California Press. 2001. pp. 95-158.

Read: Cheng Manchao. *The Origin of Chinese Deities*. Beijing: Foreign Languages Press. 1995. Selections: "Zhong Kui – The Ghost-Tamer," & "King of Hell – Sovereign of the Ghost World." pp. 12-19, & 59-65.

Thursday, October 11.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Friday, October 12.

The Spectral State

[Est. Workload: 3 hours read; 15 min Preflight; 1 hour video; 1 hour Cult Projects.]

Read: Erik Mueggler. *The Age of Wild Ghosts: Memory, Violence, and Place in Southwest China*. Berkeley: University of California Press. 2001. pp. 159-198.

Read: Stephen F. Teiser. *The Ghost Festival in Medieval China*. Princeton: Princeton University Press. 1988 (1996 edition). pp. 3-20, & 124-130.

Watch: Death and Syncretism in China (31 min):

<https://guilford.kanopy.com/video/death-and-syncretism-china>.

Tuesday, October 16.

Fall Break. No class. Continue reading Mueggler's book.

[Estimated Workload: 4½ hours read.]

Friday, October 19.

Fall Break. No class. Continue reading Mueggler's book. **Try to finish!**

[Estimated Workload: 5 hours read.]



Rangda. By I Komang Suasdiana.
Acrylic on canvas. 2017. Ubud, Bali, Indonesia.
Photo Eric Mortensen 5.2018.
Rangda is the ultimate witch demoness of
Balinese mythology.

Monday, October 22.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, October 23.

Folklore, Orality, Memory, & Ghosts

[Estimated Workload: 4½ hours read; 15 min Preflight.]

Read: John Minford, transl. "The Vulnerable Spot," in John Minford, transl., *Favorite Folktales of China*. Beijing: New World. 1983. pp. 129-132.

Read: Moss Roberts, transl. & ed. *Chinese Fairy Tales & Fantasies*. New York: Pantheon. 1979. Selections including: "The Truth About Ghosts," "Sung Ting-po Catches a Ghost," "The Man Who Couldn't Catch a Ghost," "Ai Tzu and the Temple Ghost," "Escaping Ghosts," "Test of Conviction," & "The Skull." pp. 170-177, & 196.

Read: Suzanne Crowder Han. *Korean Folk & Fairy Tales*. Elizabeth, NJ: Hollym International. 1991. Selections including: "The Salt Peddler and the Shinbone Ghost," "The Fox Girl," & "The Fortune Teller and the Demons." pp. 76-78, 83-87, & 91-94.

If you have not yet completed Mueggler's book:

Read: Erik Mueggler. *The Age of Wild Ghosts: Memory, Violence, and Place in Southwest China*. Berkeley: University of California Press. 2001. pp. -319.

Thursday, October 25.

Assignment: mid-project reflection essay, due on Canvas by 10 pm.

Friday, October 26.

TECH LAB

[Estimated Workload: 5 hours Cult Projects.]

Tech Lab - StoryMapJS & TimelineJS.

Monday, October 29.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, October 30.

The Most Frightening ~ Ghosts in Japan

[Estimated Workload: 4 hours read; 15 min Preflight; 1 hr Cult Projects.]

Read: A. B. Mitford. *Tales of Old Japan: Folklore, Fairy Tales, Ghost Stories, and Legends of the Samurai*. Mineola: Dover. 2005 [1871]. pp. 196-201.

Read: Stephen Addiss, ed. *Japanese Ghosts & Demons: Art of the Supernatural*. New York: George Braziller. 1985. pp. 9-13, 15-23, 25-33, 91-112.

Optional Suggested Reading: Michiko Iwasaka, & Barre Toelken. *Ghosts and the Japanese: Cultural Experiences in Japanese Death Legends*. Logan: Utah State University Press. 1994. pp. 1-12, & 43-109.

*Part Three: Demons, & Demonology in the
Traditions of Europe: The Problem of Evil.*

Thursday, November 1.

Preflight Quiz on holistic course questions, due on Canvas by 10:00 pm.

Friday, November 2.

TECH LAB

[Estimated Workload: 4 hours Cult Projects.]

Tech Lab - Work Session.

Monday, November 5.

Assignment: project drafts due on Digital Bestiary website by 10 pm.

Tuesday, November 6.

Popular Culture, Belief, & Demons

[Estimated Workload: 2½ hours read; 3 hours Cult Projects.]

Schedule cult meetings this week with instructors to discuss drafts.

Read: Bill Ellis. *Lucifer Ascending: The Occult in Folklore and Popular Culture*. Lexington: The University Press of Kentucky. 2004. Chapter One: “Wizards vs. Muggles: A Long-Standing Debate,” and Chapter Two: “What Were Witches Really Like.” pp. 1-45.

Optional Suggested Reading: Russel Hope Robbins. *The Encyclopedia of Witchcraft and Demonology*. New York: Crown Publishers. 1959. pp. 123-139, 392-398, & 541-551.

Optional Suggested Reading: Arthur C. Lehmann & James E. Myers. “Demons, Exorcism, Divination, and Magic,” [section introduction] in A. C. Lehmann & James E. Myers, eds. *Magic, Witchcraft, and Religion: An Anthropological Study of the Supernatural*. Palo Alto: Mayfield. 1985. pp. 191-194.

Optional Suggested Reading: Colleen A. Ward, & Michael H. Beaubrun. “The Psychodynamics of Demon Possession,” in Arthur C. Lehmann & James E. Myers, eds. *Magic, Witchcraft, and Religion: An Anthropological Study of the Supernatural*. Palo Alto: Mayfield Publishing Co. 1985. pp. 195-199.

Thursday, November 8.

Preflight Quiz on tomorrow’s readings, due on Canvas by 10:00 pm.

Friday, November 9.

The Fair Folk

[Estimated Workload: 2½ hours read; 15 min Preflight; 2 hours Cult Projects.]

Schedule cult meetings this week with instructors to discuss drafts.

Read: Carol Rose. *Spirits, Fairies, Gnomes, and Goblins: An Encyclopedia of the Little People*. Santa Barbara: ABC-CLIO. 1996. Entries on: “Demon, Daemon;” “Devil;” “Fairy;” & “Appendixes 2 & 3 ~ Demons & Devils.” pp. 80-84, 107-112, 349-350.

Read: Other readings TBA.

Monday, November 12.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, November 13.

On Misogyny in Europe ~ The Hammer of Witches

[Estimated Workload: 2 hours read; 15 min Preflight; 2½ hours Cult Projects.]

Read: King James I of England. *Demonologie*. 1597 [2002 edition, San Diego: The Book Tree]. Selection from "The Thirde Booke of *Demonologie*," Chapter 3, re: Incubi & Succubi. pp. 66-69.

Read: Alan Charles Kors, & Edward Peters, eds. *Witchcraft in Europe, 400-1700: A Documentary History*. Philadelphia: University of Pennsylvania Press. 2001. Selections from Chapter IX: "Witchcraft Prosecutions in the Seventeenth Century." pp. 353-359.

Read: Montague Summers, transl., & intro. *The Malleus Maleficarum of Heinrich Kramer and James Sprenger*. New York: Dover Publications. 1971 (orig. pub. 1928) [1484]. Selections from Part One, Question VI: "Concerning Witches Who Copulate With Devils, etc." pp. 41-47.

Read: Montague Summers. *Witchcraft and Black Magic*. Mineola, NY: Dover Publications. 2000 (first edition 1946). pp. 204-207.

Read: Francesco Maria Guazzo. *Compendium Maleficarum (The Montague Summers Edition)*. New York: Dover Pub. 1998 (orig. pub. 1929) [original 1608]. Selections from Book 2, re: Witchcraft. pp. 124-135.

Thursday, November 15.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Friday, November 16.

TECH LAB & More Witches

[Estimated Workload: 4 hours read; 15 min Preflight.]

Tech Lab - Work Session.

Read: Owen Davies. "The Witch," in *Witchcraft, Magic and Culture 1736-1951*. Manchester: Manchester Univ. Press. 1999. p. 167-213.

Read: Ronald Hutton. *The Witch: A History of Fear, from Ancient Times to the Present*. New Haven: Yale University Press. 2017. Chapter Two: "The Ancient Context." pp. 44-73.

Optional Suggested Reading: Montague Summers. *Witchcraft and Black Magic*. Mineola, NY: Dover Pub. 2000 (1st edition 1946). pp. 13-42.

Optional Suggested Reading: Ronald Hutton. *The Witch: A History of Fear, from Ancient Times to the Present*. New Haven: Yale University Press. 2017. Chapter Three: "The Shamanic Context." pp. 74-95.

Part Four: Vampires and their Kith & Kin, and Mirrors of the Self.

Monday, November 19.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, November 20.

Case Study Part I: Vampire - When Those You Love Return

[Estimated Workload: 3½ hours read; 15 min Preflight; 2 hours Cult Projects.]

Read: Alan Dundes, ed. *The Vampire: A Casebook*. Madison: The University of Wisconsin Press. 1998. The chapters, authors, and page numbers include:

Alan Dundes. "Preface," pp. vii-viii.

Katharina M. Wilson. "The History of the Word *Vampire*," pp. 3-11.

Agnes Murgoci. "The Vampire in Roumania," pp. 12-34.

Jan Louis Perkowski. "The Romanian Folkloric Vampire," pp. 35-46.

Felix Oinas. "East European Vampires," pp. 47-56.

Paul Barber. "Forensic Pathology and the European Vampire," pp. 109-142.

Optional Suggested Reading: Montague Summers. *The Vampire in Lore and Legend*. Mineola, NY: Dover Publications. 2001 (orig. pub. 1929). Chapter Five: "Russia, Roumania, and Bulgaria." pp. 282-323.

Friday, November 23.

Thanksgiving Break. No class.

Monday, November 26.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, November 27.

Case Study Part II: Vampire - What to Do with a Hawthorne Stake

[Estimated Workload: 3 hours read; 15 min Preflight; 2 hours Cult Projects.]

Read: Alan Dundes, ed. *The Vampire: A Casebook*. Madison: The University of Wisconsin Press. 1998. The chapters, authors, and page numbers include:

John V. A. Fine, Jr. "In Defense of Vampires," pp. 57-66.

Krauss. "South Slavic Countermeasures against Vampires," pp. 67-71.

Juliette du Boulay. "The Greek Vampire: A Study of Cyclic Symbolism in Marriage and Death," pp. 85-108.

Alan Dundes. "The Vampire as Bloodthirsty Revenant: A Psychoanalytic Post Mortem," pp. 159-175.

Read: J. Gordon Melton. *The Vampire Book: The Encyclopedia of the Undead*. Canton, MI: Visible Ink Press. 1999. Foreword: "A Brief Cultural History of the Vampire," & Preface: "What is a Vampire?" pp. ix-xxiv.

Read: J. Gordon Melton. *The Vampire Book: Encyclopedia of the Undead*. Detroit: Visible Ink Press. 1999. "Vampires: A Chronology." pp. xxxi-xxxvi.

Optional Suggested Reading: Veselin Čajkanović. "The Killing of a Vampire," In Alan Dundes, ed. *The Vampire: A Casebook*. Madison: The University of Wisconsin Press. 1998. pp. 72-84.

Thursday, November 29!

Assignment: Projects due on Digital Bestiary website by 10 pm.

Friday, November 30.

Dragons

[Estimated Workload: 4 hours Cult Projects.]

Class period on Dragons.

There are no assigned readings for this day.

Monday, December 3.

Preflight Quiz on tomorrow's readings, due on Canvas by 10:00 pm.

Tuesday, December 4.

Bloody Mary ~ **A** Return to Witches

[Estimated Workload: 3 hours read; 15 min Preflight; 2 hours Cult Presentations.]

Read: Helen A. Berger, & Douglas Ezzy. *Teenage Witches: Magical Youth and the Search for Self*. New Brunswick: Rutgers Univ. Press. 2007. pp. 23-47.

Optional Suggested Reading: Sarah M. Pike. Book Review of Helen A. Berger, & Douglas Ezzy. *Teenage Witches: Magical Youth and the Search for Self*. In *Journal of the American Academy of Religion*. 76:3. Sept. 2008. pp. 703-705.

Read: Elizabeth Tucker. "Ghosts in Mirrors: Reflections of the Self." *Journal of American Folklore*. Vol. 118, no. 468., Spring 2005. pp. 186-203.

Watch: Video: actually, I couldn't post a good Bloody Mary video here, because I *freaked* myself out watching youtube and got too scared. Sorry.

Read: Alan Dundes. *Bloody Mary in the Mirror: Essays in Psychoanalytic Folkloristics*. Jackson: University Press of Mississippi. 2002. Cpt 5: "Bloody Mary in the Mirror: A Ritual Reflection of Pre-Pubescent Anxiety." pp. 76-94.

Wednesday, December 5.

Assignment: Digital Project Group Work Evaluation and Self Evaluations due by 10:00 pm on Canvas.

Friday, December 7.

Presentations

[Estimated Workload: 3 hours Cult Presentations; 1 hour Evaluations.]

Assignment: Presentations, in class.

Website goes live!

There is no final exam for this course.

Review of Important Dates and Assignments

Thursday, Sept. 6. 10:00 pm.

Assignment: "Scariest Story in the Land" Essay.

Thursday, Sept. 27. 10:00 pm.

Assignment: Project Prospectus.

Thursday, Oct. 25. 10:00 pm.

Assignment: Mid-Project Reflection Essay.

Monday, Nov. 5. 10:00 pm.

Assignment: Project Draft due on website.

Thursday, Nov. 29. 10:00 pm.

Assignment: Final Digital Projects due on website.

Wednesday, Dec. 5. 10:00 pm.

Assignment: Group and Self Evaluations due.

Friday, Dec. 7. In class.

Assignment: Oral Presentations.