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# INTRODUCTION TO **BUDDHISM**

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## Taking Refuge in the Triple Gem

Taking Refuge in the Buddha, Dharma & Sangha is a practice that crosses the diverse times and spaces that constitute the Buddhist world.

### Buddhist Theories & Practices for Living

**Mondays & Wednesdays 4:00PM—5:15 PM / [Noland Hall 168](#)**

**Instructor:** Tyler A. Lehrer (he/him), Ph.D. Candidate, History <[tlehrer@wisc.edu](mailto:tlehrer@wisc.edu)>  
**TA:** Napakadol “Ik” Kittisenee (he/him), Ph.D. Student, History <[kittisenee@wisc.edu](mailto:kittisenee@wisc.edu)>

**AN OVERVIEW** This course introduces Buddhism across Asia and beyond, beginning in what is now India at the time of the Buddha, all the way to the 1960s U.S. and Southeast Asia during the Vietnam War. Our starting point will be the central Buddhist ritual of taking refuge in the “Triple Gem”: the Buddha, his teachings known as the Dharma, and the Saṅgha, communities and individuals who call themselves Buddhist. We will examine and discuss interpretations of the Triple Gem through a variety of primary sources; the Buddha’s teachings, stories about nuns and monks, Zen poetry, and even Buddhist art in the [Chazen Museum](#).

**OUR APPROACH** Our course uses a “history of religions” approach, which means that we will examine actual Buddhist communities and people, looking at what they have taught, said, chanted, written, practiced, painted, dreamed, built, organized, prayed, preached, and found meaningful; their assumptions about the world, what is worth knowing, what is obvious, and what is unknowable; how they have viewed and formed families and other relationships; their ethical values; their forms and genres of expression. Historians of religion want to do more than study how people in the past have lived; rather, they want to get inside their heads, see through their eyes, and learn how they understood what it means to be human.

In order to achieve this goal of “seeing through Buddhist eyes,” we will adopt one of the most ubiquitous Buddhist practices and categories of knowledge to organize our inquiry into Buddhism: taking refuge in the Triple Gem. Our study will consider the Triple Gem in a number of different

**“To avoid all evil, to cultivate good, and to cleanse one’s mind — this is the teaching of the Buddhas.”**

—DHAMMAPĀDA

Buddhist historical and cultural moments: early Buddhism in ancient India; the flow of Indian Mahāyāna Buddhist ideas and practices along the Silk Road; the development of Chinese Ch’an Buddhism in the T’ang Dynasty; Zen Buddhism in Tokugawa Japan; Theravāda Buddhism in nineteenth and early twentieth century Thailand; the Euro-American Beat Generation’s encounter with Buddhism in the 1950s; Socially Engaged Buddhism in 1960s-70s Southeast Asia; and global Buddhism in the contemporary world. Our sources will include spiritual accounts composed by the first Buddhist women; inscriptions carved on rock pillars by a devout 3rd century BCE Buddhist king; devotional, ritual biographies of the Buddha from Sri Lanka and Thailand; and parables and cave



Part I of the course examines the figure of the Buddha through Buddhist eyes.

paintings from China. We will follow along on mountain paths and hear autumn cricket cries in the writings of 18th century Zen poet-monk Ryokan, and watch Zen teachers trying to translate *zazen* meditation for 1950s and 60s Americans. We will also read and discuss Buddhist chants, prayers, ritual texts, sermons, memoirs, meditation instructions, tattoos, and poetry.

**COURSE THEMES** Contemporary Americans *tend* to associate Buddhism with the cultivation of mindfulness through meditation practice. How and why did this late 20th century American interpretation of Buddhism develop? While mindfulness and meditation are important Buddhist ideas and practices, they are far from the only strategies Buddhists have used to construct meaningful lives. Throughout the course, our study of Buddhism will emphasize:

- tracing out the diversity of Buddhist histories and cultures by examining primary sources from a number of different historical and contemporary moments, especially when and where Buddhist communities developed new interpretations and/or technologies of knowledge production;
- central ideas related to Buddhist understandings of the “Triple Gem,” which will help us see not only how Buddhist think and act in their efforts to construct meaningful and happy lives, but also how different people in different places reworked received ideas and practices to make them relevant to their own time;
- Buddhism as ever-changing and localized, yet simultaneously recognizable as a trans-historical and trans-local tradition through shared theories, practices, preoccupations, images, and ideas;
- and finally, how religion operates in peoples’ experiences and cultures as an attempt to find and/or construct meaningful and happy lives.



In the second part of the course, we'll study the Dharma both philosophically and experientially, in Buddhist writings and by trying out meditation practices with experienced teachers. “Dharma” refers to the teachings of the Buddhas and to the nature of reality— what is real, what is right.

**LEARNING OUTCOMES** What you gain from this course depends in part on your level of effort. Students who are engaged in the course and prepared for class can expect to:

- Learn to “see through Buddhist eyes,” a central aim of the history of religions approach or “methodology” we’ll employ in this course.
- Learn to seek out and appreciate complexity. It often turns out that our preconceptions and assumptions about Buddhism vastly over-simplify a diverse and complex religious tradition. In fact, the more we know, the muddier things may appear. Accept that not everything you learn is going to be immediately comprehensible.

- Gain insight into Buddhist ways of thinking, organizing knowledge, and navigating the inevitable realities of human existence: birth, death, sickness, aging, suffering, and constant change.
- Recognize the diversity of ideas, values, and practices apparent in Buddhist history and cultures.
- Become literate in basic Buddhist concepts. Use this awareness to become an informed, religiously literate global citizen.
- Consider the relevance and applicability of Buddhist resources for the larger human project of living a good and meaningful life. Be open to the possibility of “learning *from*” not just “learning *about*” Buddhists.
- Practice and deepen your facility with critical (i.e., *analytical*) reading, thinking and writing through your study of Buddhist ideas and practices.
- Apply our analytical method of studying religion to understanding your own or other religious traditions.
- Learn to be comfortable with the unfamiliar! Gain confidence in your ability to process, interpret and use new concepts and vocabularies. While the initial learning curve in this course may be steep for many students, midway through the semester you will notice that you have begun to feel comfortable employing Buddhist concepts and terminology. This is good practice for navigating similar challenges in almost every new academic or work environment you’ll encounter for the rest of your life.

**WORKLOAD** This is a 4-credit course, open to first years. There are no prerequisites or expectations that you have previously studied Buddhism or the history of Asian religions, but you should enter the course with an openness to reading and analyzing a variety of Buddhist sources that might initially seem unfamiliar or hard to comprehend. Most students who are engaged in the course begin to feel comfortable using Buddhist concepts (like “Triple Gem,” “karma” and “*dukkha*”) by mid-semester.

This course involves **2.5 hours per week** of lecture classes (which include discussion and experiential learning activities) and a **50 minute** weekly discussion section. In addition to these hours of structured time, the class carries the expectation that you will also engage for an average of 2 hours for every hour of structured class time each week. In other words, in addition to 3.5 hours of weekly structured class time, plan to allot an **average of 8 hours per week** for reading, writing, and preparing for discussions. Altogether, the total time expectation for this class is an **average of 12 hours per week**. You can expect most weeks to be somewhat lighter than this while weeks with graded assignments will likely take up a bit more time. Honors students will have an additional assignment(s) to receive H credit.



The third part of the course examines the “saṅgha” – a term that refers to the monks, nuns and other practitioners who identify as “Buddhist.”

**“On hearing the Teachings,  
the wise become perfectly  
purified, like a lake, deep,  
clear and still.”**

—DHAMMAPĀDA

### ASSIGNMENTS & GRADING

Grading in this class emphasizes the Buddhist mindfulness (*sati*) practices of “being present” and “being engaged” consistently to help prevent us from losing motivation and falling behind. We think that learning these practices will help you in your other classes and activities, too.

Cumulatively, 50% of your grade will depend on consistent attendance, participation, and weekly

assignments — in other words, “being present” and “being engaged.”

We recognize that students take this class for different reasons and that you come with different academic and personal backgrounds, skills and majors. To allow you to do your best in this class, you will choose the format of the final assignment from two different options; both options will measure your cumulative learning in the course, and are worth 20% of your grade. All other assignments are required. More details and instructions about assignments and grading will be provided in lecture and on Canvas as we go along. Here is an overview of what you can expect and how it will be graded. There are 5 components to your grade:

1. **Attendance & participation (20%).** Your attendance and participation grade will include an evaluation of your attendance, participation, and preparation for discussion section, as well as your responses to several in-class and online activities connected to lecture class. You are

**required** to bring assigned reading materials (paper or digital copies) to your discussion section each week since you’ll need to refer to the reading in discussions. Being “present and engaged” means that you will need to do more than just show up. We will provide you with plenty of opportunities for different kinds of active engagement, including asking questions, participating in large and small group discussions, responding to surveys, communicating group conclusions and questions, and taking part in brief in-class writing exercises.

You are allowed to miss one discussion section and one lecture classes without penalty to your grade,<sup>1</sup> but please, save it for a week you are sick or have other urgent personal obligations. Except in cases of illness, documented emergency, or



The course features guest speakers who represent diverse Buddhist perspectives. Above, 308 students attending a festival at the Khmer Temple in Fitchburg.

<sup>1</sup> Especially considering the continued COVID-19 pandemic, we want everyone to stay *safe* and *well*. If you’re feeling physically or mentally un-well, if you may have been exposed, if you need to quarantine or need to care for someone close to you, please reach out ASAP!

other justifiable situations (such as planned absences for religious holidays, funerals or job/medical school interviews), you cannot make up missed classes. For planned absences, please consult your instructors **in advance**. Making up missed classes for planned absences may involve additional written assignments. ***If you have COVID symptoms, please stay home. We will work with you on alternative assignments so you can catch up.***<sup>1</sup>

2. **10 weekly primary source analyses (20%).** Your weekly short writeup will consist of a 100 to 150-word analysis of a quote you pick from the primary source readings each week, responding to questions provided here in the syllabus. All primary source analysis assignments must be submitted each week (except on the weeks you elect to opt out) **by Wednesday at midnight, in advance of discussion section meetings**. Late analysis assignments will not be accepted, and missing analysis assignments cannot be made up since they are intended to help you prepare for discussion class as well as help you stay up-to-date with course materials. For full credit, you are required to submit 10 out of 14 primary source analysis assignments. You may opt out of four primary source analysis assignment throughout the semester without penalty to your grade—but you are expected to do the reading.



**Martin Luther King Jr., and the Vietnamese monk Thich Nhat Hanh during the Vietnam War. Our course ends with a consideration of “saṅgha” among Socially Engaged Buddhists during the Vietnam War. We’ll read Thich Nhat Hanh’s letter to Martin Luther King, Jr., about the 1963 self-immolation of Thich Quang Duc, a venerated Vietnamese monk.**

3. **12 weekly discussion posts (10%).** Post a thoughtful short response, explanation, or question related to the weekly prompt posted each week, and respond to at least one other student’s post on the discussion board. Posts should be approximately 100 to 200 words. These prompts are intended to help us examine key concepts, questions, problems, or difficult terms we encounter together. Some of the weekly posts will consist of posts on a Padlet gallery. For full credit, you will need to post 12 out of 14 posts. The Padlet posts are required for everyone since they are tied to analysis assignments.
4. **Two short analyses (30%; 15% each).** These assignments (approximately 5 paragraphs each, i.e., 450 to 500 words, plus accompanying illustrations and photos) ask you to bring all of your skills together in a close reading and critical analysis to bear on certain primary sources, both written and visual, that we encounter this semester. Some of these assignments will be tied to or built on a Padlet post. We are using the Padlet app in order to create a gallery of assignments to share with the class. Two of the analysis assignments will be individual, and one will be a group project with your break-out group members.

5. **Final assignment: Choice of a 4-5 page analysis essay (approximately 1000 to 1250 words) or 3 to 4-minute video PowerPoint lecture (20%).** You can choose the final assignment format that you prefer, either a take-home essay responding to a selection of prompts based on course readings, or a video PowerPoint lecture responding to a selection of prompts. Both projects will be cumulative, and ask you to draw on at least two to three readings from the semester and employ the analytical skills we learn in the class.

**EXTRA CREDIT** You may earn extra credit in this class by turning in or posting additional numbers of weekly assignments in the categories above. For example, turning in more than the required primary source analyses or attending every discussion section will earn you extra credit. Additionally, you might visit a Buddhist temple or attend a lecture/talk and submit a shirt writeup for extra credit.

**HONORS CREDIT** Please identify yourself to Prof. Lehrer after class or in office hours. Students taking the course for Honors credit will produce two short (2-3 page) close readings of images or ideas in our primary sources, and/or produce two short (2 minute) videos that explain those images and concepts. Assignments and topics should be chosen in coordination with the instructor. All of these papers or videos will be uploaded to share with other students in the class, so they should be written/produced with an eye toward serving as explanatory material.

In addition, Honors students will choose one community-building job in the course: reading and responding to posts (beyond your required response posts) or working on close reading/writing skills with another student in the class who would like extra help. Other Honors students may elect to research and write a short (5 page) paper connected with their major/disciplinary interests. Examples might include topics such as the neuroscience of meditation, Buddhist prison reform, the historical origins of the Rohingya crisis in Myanmar,



Our explorations of the third gem, the sangha, will also center the history and experiences of Buddhist nuns (*bhikkhunī*).

an analysis or history of a Buddhist art image at the Chazen Museum, Buddhism in Korean or American film, or an exploratory essay on a specialized topic in Buddhist scriptures or sources such as the treatment of queer Buddhists in medical texts, or Indian Buddhist cosmology in 19th century Burmese manuscript paintings. The topic and format of the paper must be coordinated with Prof. Lehrer during the first three weeks of the semester. Plan to attend office hours at least twice during the semester to plan your projects, paper topics and progress. Prof. Lehrer will grade Honors assignments.

**MEDICAL SCHOOL HUMANITIES PAPERS** Please identify yourself to Prof. Lehrer before or after class during one of the initial class periods or in office hours. Students who are using this course to meet requirements for a Humanities writing intensive course appropriate for medical school admissions requirements should plan to attend office hours more than once. Your final assignment will consist of a 10-15 page research paper in lieu of a final assignment, including a requirement

that you submit a first draft version of the paper two weeks prior to the final due date. Even though this is your final assignment, it is essential that you meet with Prof. Lehrer within the first three weeks of class (or sooner!) to get started on your paper. Writing a successful research paper of this length requires a good deal of organization and coordination, so we need to get started as soon as possible. Plan to meet with Prof. Lehrer several times during the semester to review your progress; he will be grading your final paper, which is worth 20% of your grade.

**TEXTS & SOFTWARE** Required course books and software:

**1. *One Robe, One Bowl: the Zen Poetry of Ryokan*, John Stevens, trans. (2006)**

You will also need to purchase and download, or access the UW-Madison Library eBook, this secondary source textbook from one the links provided below.

**2. *Buddhism – the eBook*, 4th edition, Damien Keown and Charles Prebish**

[Purchase and download here.](#)

[Or access it through UW Libraries here.](#)

Reach out to Prof. Lehrer if you have any difficulty locating or purchasing these texts. Both should also be “on reserve” for two hours at a time in [College Library](#).

**All other course readings, materials, and films are posted on the course Canvas.** We encourage you to print these primary source readings, mark them up, and have your notated texts available during classes and discussions. If you don’t want to print them, you can download them and annotate them with an editing or note-taking app (such as Adobe Reader) but you still need to bring them to class. In our experience, paper texts work best for discussion sections, but we’ll let you make that call.

Please remember to have your readings available during discussion section, either in paper or electronic form. This is a requirement for active participation, and it will adversely impact your participation grade if you do not consistently have access to your reading materials. You’ll need them to reference exact quotes in discussions.

You will also need to access the free app [Padlet.com](#). You may want to set up a Padlet account of your own, but you’ll be able to access the course site whether you have an account or not. Further instructions will follow.



**Introduction to Buddhism students exploring Buddhist artwork in the Chazen Museum.**

**ABILITIES, DIVERSITY, AND INCLUSION** We welcome all identities, abilities, and special learning needs in this course. Please notify your TA as soon as possible at the beginning of the semester about any alternative accommodations needed. Please do not hesitate to remind us prior to due dates about your accommodations.

We will use any alternate names and/or pronouns you do. Especially considering the continued COVID-19 pandemic, we will be flexible and responsive to changing personal, medical, and local circumstances.

**“Leaving behind desire,  
anger, and ignorance,  
discarding them all,  
having pulled out craving  
down to the root,  
I have become cool,  
I am free**

– THERĪGĀTHĀ

**RELIGIOUS OBSERVANCES** Please notify your TA in advance if you need to miss class or reschedule assignments due to participation in religious holidays.

**LATE WORK AND ACADEMIC MISCONDUCT** Late work will normally be accepted only by prior arrangement or documented emergency. Any student not making prior arrangement will automatically be given a failing grade on the missed assignment. Failure to submit the final assignment for this course may result in a grade penalty for the course. That said, we understand that things sometimes come up (for many different reasons) which can impede your academic progress; please don't hesitate to reach out to us if you are falling behind or having trouble making it to class (for whatever reason). We'll try to help you figure it out. **We are committed to doing everything we can to help you succeed.** Academic misconduct, including plagiarism and sexual harassment, will not be tolerated. If instances of academic misconduct are detected, action will be taken in accordance with University policies and State of Wisconsin statutes.

## TEACHING TEAM

### Instructor:

Tyler A. Lehrer (he/him), Ph.D. Candidate, History <[tlehrer@wisc.edu](mailto:tlehrer@wisc.edu)>

**Office Hours:** Mon/Wed/Fri from 2:00PM to 3:00PM (and by appointment), [Mosse Humanities](#) 5114

### Teaching Assistant:

Napakadol “Ik” Kittisenee (he/him), Ph.D. Student, History <[kittisenee@wisc.edu](mailto:kittisenee@wisc.edu)>

**Office Hours:** Tuesday from 1:00PM to 3:00PM (and by appointment), [Mosse Humanities](#) 4266

## DISCUSSIONS

Discussion 301: Thursday 08:50AM to 09:40 AM, 6101 [Social Sciences](#)

Discussion 302: Thursday 09:55AM to 10:45 AM, 6101 [Social Sciences](#)

Discussion 303: Thursday 11:00AM to 11:50 AM, 6113 [Social Sciences](#)

Discussion 304: Thursday 02:25PM to 03:15 PM, 6109 [Social Sciences](#)

# SCHEDULE

## of Topics, Assignments & Readings<sup>2</sup>

### INTRODUCTION TO THE TRIPLE GEM

#### WEEK 1 / Sept 8 / Introduction to Course and History of Religions

**Lecture:** 1. Introduction to the Triple Gem

1. During Wednesday's lecture, we will break you into semester-long break-out groups. Think about a song that has been meaningful to you lately, especially during the pandemic. Bring it to class on Wednesday; we'll not only build a Spotify playlist together for the course, we'll use this to get to know one another, too!

**Readings**

- "The Background to Buddhism," pp. 1-24, in *Buddhism – the eBook, 4th edition*, by Damien Keown & Charles Prebish

**Due**

- Discussion sections with T.A. "Ik" Kittisenee begin this week
- Read the entire syllabus and **mark up your calendars with assignment due dates**. Bring your questions about assignments to class!
- Read through the Canvas site and notice that some assignments and instructions only appear on Canvas. We will be adding content throughout the semester. Check Canvas often for updates.

#### WEEK 2 / Sept 13 and 15 / Background to Buddhism

**Lectures:** 1. Taking Refuge / 2. Film: "The Buddha"

1. On Monday we will have a break-out group activity related to the Buddhist ritual of taking refuge.
2. On Wednesday, we will watch and discuss sections from the PBS documentary "The Buddha" in lecture to compare different ways of learning about the Buddha and Buddhism.

**Readings:**

- "*Aradana and Saranasila: Invitation, Refuges and Precepts*," excerpted from a Thai chanting manual
- "*Saranattayam*" [The Three Refuges], trans. Bhikkhu Nanamoli, pp. 101-104 in *Buddhist Scriptures*, ed., Donald S. Lopez
- "The Buddha," pp. 25-41, in *Buddhism – eBook*, Keown & Prebish

**Due**

- **Weekly primary source analysis:** Submit to Canvas prior to your discussion section. Note that the primary source must be completed each week prior to your discussion section unless otherwise noted (or, if you are skipping this week). Remember, for full credit, you must submit 10 out of 14 analyses.
  - **Prompts:** How does this brief excerpt from the *Saranattayam* explain the Three Gems? What images are used? Can you identify a "formula" for the relationship between Buddha,

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<sup>2</sup> Our schedule may be altered slightly due to the evolving needs of the course. Any alterations will be announced in class and on Canvas in advance of relevant due dates.

Dharma and Saṅgha? What is the imagery trying to convey about the ritual of taking refuge in the Triple Gem?

- **Critical thinking hints:** Remember, your task in preparing for discussion section is not to focus on *your own* reactions to the text {i.e., “Buddhism is so fascinating” or “growing up Lutheran has made me...”} but to concentrate on and critically analyze how Buddhist sources understand and convey these concepts {i.e., “According to the text, “Buddha” means...” or “Taking refuge seems to have three inter-related meanings, depending on...”}.

## THE BUDDHA, THE FIRST GEM

### WEEK 3 / Sept 20 and 22 / Who is the Buddha?

**Lectures:** 1. The Life of the Buddha: History & Cosmology / 2. Cosmic Buddhist Biography

1. In addition to lectures this week, a portion of our class time on both Monday and Wednesday will be devoted to two “close reading” skill-building exercises.
2. Learning about the Buddha and Buddhism from literature

#### **Readings:**

- “*Nidāna-kathā* excerpt: *The Story of Gotama Buddha: The Nidāna-kathā* [stories of the antecedents or causes], “Intermediate Epoch,” pp. 63-101.
  - *The Story of Gotama Buddha: Nidāna-kathā* [“Story of the Antecedents or Causes”] represents an early commentarial effort to piece together the life story of the Buddha from different canonical passages and accounts. The “intermediate epoch” referred to in the text traces the life of Siddhartha Gotama from his birth in in Tusita heaven to his enlightenment.
- *Jātaka* excerpts: “The Tigress,” pp. 5-9; “The Hare,” pp. 32-38; “The King of the Geese,” pp. 140-152. From: *Once the Buddha was a Monkey: Ārya Śūra’s Jātakamālā* [Garland of Birth Stories], Arya Sura (translated by Peter Khoroché).
  - **The *Jātaka* [“birth stories”] stories are concerned with previous lives of the Buddha, long before he was born as Prince Siddhartha Gautama who became enlightened. In these stories, the Buddha is referred to as a “bodhisatta” or “bodhisattva,” someone on the path to becoming an enlightened buddha.**

#### **Due**

- **Primary source analysis prompt:** How do the *Nidāna-kathā* and *Jātaka* stories present the life of the Buddha? What are the main concerns of these two ancient forms of Buddha “biography”? What qualities of the Buddha are valued and emphasized in each? How are their concerns different from/the same as the contemporary biographies of the Buddha you encountered in your textbook last week and the film we watched about the life of the Buddha?

### WEEK 4 / Sept 27 and 29 / The Buddha and Saṅgha in History and Literature

**Lectures:** 1. The Past and Present Order of Bhikkhunī / 2. Royalty in the Life of the Buddha and Buddhism

1. Monday’s lecture will include a session on learning from Buddhist narratives in which we discuss *learning from Buddhists* and we will consider how and why the stories of the early bhikkhunī reach across time. What makes certain texts powerful and persistent?
2. On Wednesday, we’ll consider the special problems involved in being a “Buddhist king.”

#### **Readings:**

- “Charles Hallisey tr., *Therīgāthā: Poems of the First Buddhist Women*, pp. vii–45, & 183–195.
  - *Read the Introduction, and the English translations on odd-numbered pages.*

- Excerpt from *Amāvatura* [Flood of the Ambrosia] by Guruḷugōmī, pp. 44-57. From: *An Anthology of Sinhalese Literature up to 1815*, ed., C.H.B. Ryenolds
- Rock Edict XIII, pp. 27-30; Rock Edict IV, pp. 31-32; Pillar Edict II, p. 41; Pillar Edict I, pp. 41-42. From: *The Edicts of Asoka*, edited and translated by N.A. Nikam and Richard McKeon
- “The Precepts” (see buddhanet link on Canvas site)
- “The Buddhist Sangha,” pp. 60-76 and “The Mauryan Dynasty and Aśoka,” pp. 84-86 in *Buddhism – eBook*, Keown & Prebish

### Due

- **Primary source analysis prompt:** This week you’ll be reading about some of the people around the Buddha: women in the early community of followers (“saṅgha”) and several kings, Bimbisāra and his son Ajātasattu, who lived at the time of the Buddha. We’ll also read about a king who lived a century or so after the death of the Buddha, Aśoka, whose dramatic conversion to Buddhism marked a turn in the expansion and institutionalization of Buddhism. The Aśokan period is the period in which we begin to have clearer historical records about Buddhism.
- The *Therīgāthā* [“Stories of the Buddhist nuns”] records the words and lives of early *bhikkhuni* (fully ordained women or “nuns”) who joined the early sangha.
  - What insights can you gain into the lives of the early disciples through the stories and verses of the first Buddhist women? What drew them to the early saṅgha? What were their lives like before and after they became *bhikkhuni*? How did the saṅgha offer them refuge? What does “liberation” or “freedom” mean here? Taken together, what do these stories of and from early Buddhists suggest about the Buddha’s influence and the impact of his teachings?
  - What are the moral concerns in these texts? What early Buddhist conceptions become evident, such as the definition of a “good life,” i.e., a worthwhile life and one that creates well-being for oneself and others? What do the texts teach about how to find happiness? What do we learn about the problems of human suffering?
  - How are we to understand the tragically sad story of the morally good lay follower of the Buddha, King Bimbisāra and his troubled son Ajātasattu? What does the story teach us about refuge in the Buddha? What does it mean for a person who has committed terrible crimes to take refuge?? What does the story try to teach us about Buddhist understandings of karma? What does the story suggest about the problems of kings who want to be morally good persons?
- After Ajātasattu’s father dies, he realizes that he will only find relief from his remorse through the Buddha. The Buddha preaches a sermon to him about “the fruits of karma” and Ajātasattu takes refuge. The commentaries tell us that after his death, Ajātasattu would suffer for 60,000 years in hell and then would be reborn and become enlightened. The commentaries also tell us that not only was Bimbisāra was killed by his son Ajātasattu, Ajātasattu was later murdered by his beloved son Udāyibhadda who was in turn murdered by his son Anuruddhaka ([http://www.palikanon.com/english/pali\\_names/am/Ajātasattu.htm](http://www.palikanon.com/english/pali_names/am/Ajātasattu.htm)).
- **Aśoka** is one of the most renowned converts to Buddhism in the religion’s history, a model for future Buddhist kings and an exemplar of lay devotion and generosity.
  - How is Aśoka’s conversion represented in his inscriptions? Remorse and redemption? How does Aśoka’s story represent the predicament of Buddhist kings? And how does Aśoka’s story and history help us understand the influence of the figure of the Buddha even after his death?
- From your **e-textbook** assignment, read through the “saṅgha” section for an overview of how the early Buddhist community lived and governed themselves. Take note of the basic chronology and geography of the Mauryan Empire, and how and why the dynasty was important to the historical development of Buddhism.

**WEEK 5 / Oct 4 and 6 / Seeing the Buddha in the World of Visual Art**

**Lectures:** (No synchronous lectures this week. See below.)

1. This week, *instead of our usual lecture and discussion sections*, we will break the class into appx. eight groups for a scheduled activity in the [Chazen Museum of Art](#). Prior to your scheduled visit (during either a regular lecture or discussion time this week), plan to spend 2-3 hours there on your own, completing a worksheet assignment and Padlet post.

**Readings and Video:**

- “Image Consecrations (Thailand): Creating and Disseminating the Sacred,” pp. 34-44, Donald K. Swearer. From: *The Life of Buddhism*, edited by Frank E. Reynolds and Jason A. Carbine
- *Buddha Abhiseka* [Consecrating the Buddha Image], pp. 50-58, translated by Donald K. Swearer. From: *Buddhism in Practice*, edited by Donald S. Lopez, Jr.
- Buddhist Images & Practices of Looking (video lecture)
- “Buddhism in Southeast Asia,” pp. 144-157 in *Buddhism – eBook*, Keown & Prebish

**Due**

- **Chazen Activity, Worksheet, Padlet Post, and Analysis Assignment 1 (of 2):** Lecture classes **will not meet** this week. Instead, you will watch a video lecture called “Buddhist Images & Practices of Looking,” take a self-guided tour and complete a learning activity on Buddhist images at the [Chazen](#) on your own time, to be completed before your scheduled visit time.
  - Please be sure to: 1. read instructions on your course site about rules for working on assignments at the Chazen, and 2. read, **DOWNLOAD, and PRINT** your worksheet before you go to the Chazen. You will not be able to take your laptop into the galleries (only your paper worksheet and a pencil).
  - Your Chazen activity will form the basis for a Padlet post and your first short analysis assignment.
- **Primary source analysis prompt:** In your textbook assignment – take note of the geography, history, and characteristics of Theravāda Buddhism. A number of the later Chazen images you’ll see come from Southeast Asia.
  - Your other readings this week include both primary and secondary (ethnographic) sources about image consecration in Thailand. They include a description and translation of a Theravāda (Thai) ritual involving images of the Buddha called *Buddha Abhiseka* (“Buddha image consecration”). Note that the consecration ritual ceremony itself contains a ritual biography of the Buddha. What are the other aspects of the ritual necessary for consecrating the image? How do they correspond to events in the biography of the Buddha? According to the *Buddha Abhiska*, how is the image of the Buddha meant to be viewed by ritual practitioners? How do the image and ritual story interact? I.e., does the image somehow convey or contain the story, or is it distinct from the biography? Can an image function as a kind of visual “biography” – or does it have other aims and functions than telling the life of the Buddha? What does this text help us understand about the importance of the figure of the Buddha in Buddhist practices in 20th century Thailand?

**THE DHARMA, THE SECOND GEM****WEEK 6 / Oct 11 and 13 / The Buddha’s First Sermon; The Four Noble Truths**

**Lectures:** 1. Meditation: Theory and Practice / 2. “No-Self” and the Four Noble Truths

1. As part of our Dharma unit, we will incorporate meditation into our synchronous meetings, starting on Monday. We’ll use the meditations to learn about Buddhist conceptions of the mind and understandings of the nature of reality, as well as to practice our course aim of “being

present” and “being engaged” — in spite of the many challenges of the time period we are living through.

2. On Wednesday we’ll continue to talk through the meanings and implications of the Four Noble Truths in our break-out groups. In particular, we’ll try to wrap our minds around what it means to *not* have a “self” according to the Buddhist theory of *anattā* (Sanskrit: *anātman*).

#### Readings:

- “The Dharma,” pp. 42-58, *Buddhism – eBook*, Keown & Prebish
- *Dhammacakkappavattana Sutta*, pp. 17-20, translated by Rewata Dhamma. From: *The First Discourse of the Buddha: Turning the Wheel of Dhamma*
- “Conditioned Genesis,” pp. 115-125, Buddhadasa Bhikkhu, translated by Donald K. Swearer. From: *Me and Mine: Selected Essays of Bhikkhu Buddhadasa*, edited by Donald K. Swearer

#### Due

- **Primary source analysis prompt:** This week you are reading the Buddha’s first sermon, the *Dhammacakkappavattana Sutta*. It lays out the 4 Noble Truths, including the Buddha’s teaching of *paṭicca-samuppāda* in the Third Noble Truth. What are the Four Noble Truths? Can you re-state them in your own words? In addition to carefully reading the *sutta*, plan to invest some time reading and possibly re-reading the essay “Conditioned Genesis” (we will talk about its author, Buddhadasa Bhikkhu, in week 8 as well as continuing to analyze the concept of *paṭicca-samuppāda*). “Conditioned Genesis” is Buddhadasa’s translation of “*paṭicca-samuppāda*,” a conception of the nature of reality as perceived by the Buddha during his enlightenment. How does Buddhadasa explain *paṭicca-samuppāda*? Can you express this idea in your own words?

### WEEK 7 / Oct 18 and 20 / Dharma in Practice: Meditation and Mindfulness

**Lectures:** 1. Meditation in the Buddhist Tradition / 2. Special lecturer

1. On Monday we’ll learn a *mettā* (loving-kindness) meditation and do an activity on Buddhist understandings of *sati* (mindfulness).
2. On Wednesday, we are extremely fortunate to host a senior meditation teacher, [TBD], who will conduct a 75-minute meditation and Q&A session with us over Zoom. We will learn basic meditation techniques for relieving stress and increasing our attention and awareness in the present moment.

#### Readings:

- “*Satipaṭṭhāna Sutta* [Foundations of Mindfulness], pp. 109-119, translated by Walpola Rahula. From: *What the Buddha Taught*, Walpola Sri Rahula
- Excerpts from *Forest Recollections*, Kamala Tiyavanich, ch. 3 “Facing Fear,” pp. 79-105; ch. 5 “Battling Sexual Desire,” pp. 127-142
- “Meditation,” pp. 120-138 in *Buddhism – eBook*, Keown & Prebish

#### Due

- **Primary source analysis prompt:** According to the *Satipaṭṭhāna-sutta* (one of the most important Theravāda Buddhist scriptural texts on meditation), what is the aim of meditation practice? What does meditation help practitioners achieve? What does *sati* (mindfulness) do for practitioners, according to these text, and how can it be achieved? How is meditation important as a Buddhist *ethical* practice? How is meditation important to achieving an understanding of the Dharma?
  - The *Forest Recollections* readings about late 19<sup>th</sup>-early 20<sup>th</sup> century forest monks in Thailand are meant to help us reflect on how later Buddhists have interpreted and acted out early Buddhist teachings on meditation, such as the *Satipaṭṭhāna Sutta* as well as the monastic rules of conduct found in the *Vinaya*. What obstacles arise for serious meditators, such as

those discussed by Tiyanich in her study of Thai forest monks? How do these monks deal with these impediments to their practice? What do their accounts tell us about the aims and meaning of meditation?

### WEEK 8 / Oct 25 and 27 / Relating the Dharma to Modern Life: Two Voices

**Lectures:** 1. Buddhadāsa Bhikkhu on the Problems of Modern Life / 2. Thich Nhat Hanh and Interbeing

1. On Monday, after an introduction to the famous 20<sup>th</sup>-century Thai Buddhist philosopher Buddhadasa Bhikkhu, we'll work with Buddhadāsa's poem "Don't Be Shamed by the Chickens" and try to apply his understanding of *paṭicca-samuppāda* to observing our own lives.
2. On Wednesday, we'll have our first encounter with the Vietnamese teacher Thich Nhat Hanh (partially through excerpts of the beautiful film, *Walk With Me*). In your break-out groups, we'll try to come up with ways to discuss Thich Nhat Hanh's concept of "inter-being" — preferably without using discursive language!

**Readings:**

- "Everyday Language and Dhamma Language," pp. 126-140, Buddhadasa Bhikkhu, translated by Donald K. Swearer. From: *Me and Mine: Selected Essays of Bhikkhu Buddhadasa*, edited by Donald K. Swearer.
- "A Modern Sermon on Merit Making," pp. 399-401, Buddhadāsa Bhikkhu, translated by Donald K. Swearer. From: *Buddhism in Practice*, edited by Donald S. Lopez, Jr.
- "Please Call Me by My True Names," p. 72-73, "Interbeing" p. 150, and "Interrelationship," p. 154, Thich Nhat Hanh. From: *Call Me By My True Names: The Collected Poems of Thich Nhat Hanh*.

**Due**

- **Primary source analysis prompt:** What are Buddhadāsa's main themes in these two essays/sermons? How does he apply the Dhamma to ordinary peoples' lives? According to Buddhadāsa, how should Buddhists practice the Dhamma? Based on your reading of Buddhadasa, how is the Dhamma relevant to understanding modern life and modern problems? Are Buddhadāsa's teachings reinterpretations of the Dhamma? Is it legitimate to reinterpret the Dhamma, or religious teachings in general? Why or why not? Can you think of similar "updating" interpretive projects in other religious traditions?
  - Like Buddhadasa, Thich Nhat Hanh is another important modern Buddhist thinker who updates Buddhist concepts and tries to make them relevant to contemporary life. The poems express his understanding of *paṭicca-samuppāda*. How does Thich Nhat Hanh understand the causative cycles of becoming (what he calls "arriving" here) in "Please Call Me By My True Names"? The poem goes beyond mere inter-connectedness to argue for the non-duality (or "interpenetration" or "inter-being") of all things. What imagery can you find for non-duality in the poem? What is the nature of this non-duality/inter-being? Use the other two poems to help you understand what Thich Nhat Hanh means by the phrase "inter-being". See if you can define it in your own words. How do people "inter are?" How might we use one of Thich Nhat Hanh's poems to help us understand Buddhadasa's idea of "conditioned genesis" — or vice versa?

**WEEK 9 / Nov 1 and 3 / The Triple Gem Comes to China****Lectures:** 1. Rise of the Mahāyāna / 2. Buddhism in China

1. This week's lectures will introduce the rise of a cluster of major new interpretive developments in Buddhist ideas and practice: Mahāyāna ("Great Vehicle") Buddhism.
2. On Wednesday we'll debate in our break-out groups about a Buddhist parable that became especially popular in China. We'll spend Wednesday trying to understand what it means to "see through the Dharma-eye."

**Readings:**

- Excerpts from *The Holy Teachings of Vimalakīrti: A Mahāyāna Scripture*, trans. Robert A. F. Thurman:
  - Chapter 1 "Purification of the Buddha-Field," pp. 10-19. (Note that this section illustrates the visual aspects of the "Buddha-Field," which directly relates to the composition of the caves at Dunhuang we will be viewing this week. This section introduces the ideas of multiple realities overlapping in the same space, and how they are accessible through (or access of which produces) the Dharma-eye).
  - Chapter 2 "Inconceivable Skill in Liberative Technique," pp. 20-23
  - Chapter 3 "The Disciples' Reluctance to Visit Vimalakīrti," pp. 24-27
  - Chapter 5 "The Consolation of the Invalid," pp. 42-49
  - "Mahāyāna," pp. 100-112 in *Buddhism – eBook*, Keown & Prebish
  - "China," pp. 165-66 in *Buddhism – eBook*, Keown & Prebish

**Due**

- **Primary source analysis prompt:** Discussion sections this week will be focused on *The Holy Teachings of Vimalakīrti*. What is a "Buddha field," according to the text? (Buddhist scholar Robert Thurman alternatively translates "Buddha field" as "Buddhaverse," in case you find that term more helpful). What is the Dharma-eye? What are the fundamentals of Vimalakīrti's Liberative Technique? How is it different from the teachings about enlightenment and liberation that we have studied so far? How does the text present the sensory experience of seeing? Keep this in mind since you'll be "seeing" in this fashion next week!

**WEEK 10 / Nov 8 and 10 / Buddhism on the Silk Road****Lectures:** 1. Buddhism on the Silk Road / 2. Film Activity

1. On Monday, we will explore the silk routes and sea lanes of Buddhist expansion across Asia.
2. On Wednesday, instead of lecture, you'll watch your choice of two film adaptations of "Xuanzang's Journey to the West"

**Films** (choose one):

- 大唐玄奘 [*Xuanzang*] (2016 Chinese-Indian film) dir. Huo Jianqi
- *Journey to the West: Invitation to World Literature*

**Due**

- **Primary source analysis prompt:** TBD
- **Analysis Assignment 2 (of 2):** TBD

## THE SAṄGHA, THE THIRD GEM

### WEEK 11 / Nov 15 and 17 / Zen Lives

#### **Lectures:** 1. *Dhyana* to Ch'an, Zen / 2. Zen Poetry

1. On Monday, we'll do a meditation and learning activity on *mujō* (impermanence, change) and *mushin* (a non-attached, non-dualistic state of mind), two prominent themes in Ryokan's poetry. We will continue to talk through the meanings and implications of the Four Noble Truths in our break-out groups. In particular, we'll try to wrap our minds around what it means to *not* have a "self" according to the Buddhist theory of *anattā* (Skt. *anātman*).
2. On Wednesday (weather permitting!) we will conduct an individual meditation / nature / poetry Padlet activity. Hopefully the weather will be beautiful this week for your Padlet activity but even if it's not, I think you'll be able to capture enough of Ryokan's zeitgeist to appreciate the day as it is. Channeling Ryokan, we'll set out to find a quiet, beautiful spot for a reflection exercise on nature and the nature of Zen insights on impermanence and emptiness. You'll need your phone to take a photograph (or optionally, materials to make a drawing). Detailed instructions for this activity and your assignment are posted on Canvas.

#### **Readings:**

- "Seeing Off a Man of the Tao" by Chia Tao, p. 49. From *Selected Poems of Chia Tao*, trans., Mike O'Connor.
- *One Robe, One Bowl: The Zen Poetry of Ryokan*, trans. John Stevens.
- "Chinese Buddhist Schools - Ch'an," read the intro paragraph to this section on p. 166 and the description of "Ch'an," pp. 169-170, in *Buddhism – eBook*, Keown & Prebish
- "Japan," pp. 175-177, and "Japanese Buddhist Schools," pp. 177-183, in *Buddhism – eBook*, Keown & Prebish
- "Zen," p. 141; "Zen meditation," pp. 205-206 in *Buddhism – eBook*, Keown & Prebish

#### **Due**

- **Primary source analysis prompt:** Ch'an Buddhism developed in China and was later carried to Japan, where it developed as Zen. Start with a brief but beautiful Chinese poem by Chia Tao that gives you a feeling for the Chinese Ch'an tradition of farewell poetry, poems that were ritually presented at moments of farewell. The translator of Chia Tao's poetry suggests that "...these lyrics might be compared to the cold stone chimes sounded at temples to gently summon monks out of deep meditation or trance" (O'Connor p. 9).
  - Ryokan's poems draw on Chinese poetry forms but also reflect the deeply Japanese Zen approach of finding Dharma and enlightenment in nature. As we turn our attention to the sangha, we will use Ryokan's poetry to help us enter into an individual Buddhist's way of seeing the world. In other words, to see through Ryokan's eyes. The book of Ryokan's poetry is a quick read but linger over your favorite poems and use those to think through the questions below rather than trying to answer them from the standpoint of the entire volume.
  - How does Ryokan live? Drawing on one or more of his poems, how does his way of life convey his Buddhist perceptions? What is the aim of the Zen life conveyed in the poems? Is his life meant to be a prototype for others? How? How does his life help us to better understand the other two gems, the Buddha and the Dharma? What is a good life? What causes *dukkha* for humans? How to find happiness and freedom from *dukkha*? How and why does Ryokan find *mujō* in nature? What examples of this concept can you find in his poems? Can you find evidence in his poetry of non-dualism?

**WEEK 12 / Nov 22 and 24 / Zen and Tibetan Buddhism come to the U.S.**

**Lectures:** 1. Zen and the U.S. Beat Poets / 2. Tibetan Buddhism in the U.S. and Canada

1. Monday's lecture will introduce us to the 1950s and 1960s "Beat" generation of American poets who were deeply influenced by both Zen and then subsequently Tibetan Buddhism. We'll read some of their poems and learn about the sometimes-painful history of mid-twentieth-century encounters with American Buddhism
2. Wednesday's lecture will center on two major figures in the transmission of Tibetan Buddhism to the U.S., the Dalai Lama, as well as the problematic life and career of the Tibetan Buddhist master Chögyam Trungpa Rinpoche.

**Readings:**

- "Smokey the Bear Sutra," by Gary Snyder
- "Buddhist New Year Song," by Diane DiPrima
- Excerpts from *Ancient Wisdom, Modern World: Ethics for the new Millennium* by the Dalai Lama, and *Cutting Through Spiritual Materialism* by Chögyam Trungpa
- Start reading "Buddhism in the Western World," pp. 205-217, in *Buddhism – eBook*, Keown & Prebish

**Due**

- **Primary source analysis prompt:** As we learn about the literature and experiences of a handful of mid-20<sup>th</sup>-century American converts to Buddhism—the so called "Beat generation" of poets from the 1950s to 1970s, what drew them to Buddhism? What aspects of Buddhist thought and practice come through in their writings? In what ways do you detect forms of "cultural translation," perhaps appropriation?
- In the celebrated writings of two well-known Tibetan Buddhist masters, the Dalai Lama and Chogyam Trungpa, see if you can identify particular ways in which they adapt core Buddhist ideas, teachings, worldviews, practices, and understandings in the social, political, and religious contexts of the U.S. What do they emphasize? What is important here? In what ways might their approach to "translating" Buddhism for U.S. audiences have been especially meaningful? What is "spiritual materialism" in Trungpa's formulation?

**WEEK 13 / Nov 29 and December 1 / The Saṅgha in the West: Contemporary Dynamics**

**Lectures:** 1. Buddhist Women's Ordination in the West / 2. Race and Racism in

1. This week, we will continue to discuss the history and development of Buddhism in the U.S. On Monday, we will discuss the contemporary issue of *bhikkhunī* ordination in transnational American, Australian, and European practice settings
2. Wednesday's lecture will feature a guest speaker, [TBD], researching issues of race and racism in American Buddhism.

**Readings and Video:**

- "Female Ordination in Buddhism: Looking into a Crystal Ball, Making a Future," by Janet Gyatso
- "The Revival of Bhikkhunī Ordination in the Theravāda Tradition, by Bhikkhu Bodhi
- Agent of Change: An Interview with bell hooks

**Due**

- **Primary source analysis prompt:** TBD
- **Final Assignment Selection This Week:** We need to know which final assignment option you plan to choose in order to make plans for grading. We also want to ensure that no one falls through the cracks at the end of the semester. You will be asked to indicate your final assignment choice in discussion section this week.

**WEEK 14 / Dec 6 and 8 / The Socially-Engaged Saṅgha in the Crucible of the Vietnam War**

**Lectures:** 1. Buddhism in the Crucible of the Vietnam War / 2. Socially Engaged Buddhism

1. Please be forewarned that you may find some of the content for this week to be emotionally and intellectually challenging. (Please talk to us if you prefer to pursue an alternative assignment this week because you find the content troubling). We will start to work through ideas about the self-immolation of Thich Quang Duc and other Vietnamese monks and nuns together on Monday, with the help of Thich Nhat Hanh's letter to Martin Luther King, Jr., which you will be reading this week.
2. On Wednesday, we have another guest lecturer, Venerable Sister Minh Ngyuen, a Vietnamese Buddhist nun.

**Readings:**

- *Vietnam Lotus in a Sea of Fire*, pp. 1-3, 63-72; "In Search of the Enemy of Man" (a letter addressed to the Rev. Dr. Martin Luther King), pp. 106-108; "Statement of the Venerable Thich Nhat Hanh, June 1 1966, Washington DC," pp. 109-114; "Statement of the Venerable Thich Nhat Hanh on the Vietnam National Day, November 1 1966," pp. 114-115. From: *Vietnam Lotus in a Sea of Fire*, Thich Nhat Hanh
- "Recommendation," pp. 18-19; "The Fire that Consumes my Brother," pp. 50-51. From *Call Me By My True Names*, Thich Nhat Hanh
- "What is Socially Engaged Buddhism?" pp. 218-220, in *Buddhism – eBook*, Keown & Prebish

**Due:**

- **Primary source analysis prompt:** Please be forewarned that you may find the content of this week's readings to be emotionally and intellectually difficult. Do your best to bring all of the Buddhist sources we have covered this semester to help you analyze the readings.
- Your readings this week include excerpts from a famous 1967 anti-war book by Vietnamese monk and teacher Thich Nhat Hanh, some of his poems from the same period that were banned by the governments of both the North and the South in Vietnam, and his letter to Dr. Martin Luther King, Jr., on the self-immolation of Thich Quang Duc.
  - Thich Nhat Hanh's ideas developed in the historical context of the French-Indochinese War and the later Vietnamese-American conflict in Vietnam. How were his religious perspectives influenced by the experience of war and violence? How do his religious perspectives seem to shape his analysis of the conflict and violence in his country?
  - How does Thich Nhat Hanh understand the self-immolations and attempt to explain these acts to non-Vietnamese? Can you relate them back to the *jataka* story, "The Hungry Tigris," that we read at the beginning of the semester? How might the life story of the Buddha help to explain the act of self-immolation by Vietnamese monks and nuns during the war?

**WEEK 15 / Dec 13 and 15 / A Floating Monastery**

**Lecture:** Conclusions

1. On Monday, we will watch (most of) the gorgeous Korean Buddhist film "Spring, Summer, Fall, Winter, Spring, & Summer" in lecture. Plan to finish it on your own time. You can find a link to the film on Canvas. You will be reflecting on the film in your discussion section as a way of wrapping up the course. This week is your last opportunity to submit a primary source assignment.
2. Wednesday's lecture will offer some concluding reflections and activities. The last portion of the class will be devoted to collecting feedback on your experience of the course.

**Readings and Film:**

- “Spring, Summer, Fall, Winter, Spring, & Summer”
- “Korea, historical sketch” pp. 171-173 and “Modern Developments in Korean Buddhism,” p. 175 in *Buddhism – eBook*, Keown & Prebish

**Due:**

- **Primary source analysis prompt:** As you watch - note down key images. How do they reappear? Watch for the doors and gates in the first scene and throughout the rest of the film. What is the purpose of the door in the initial scene? How do the doors and gates function in other scenes? How might we read the image of the doors in the film? In other Buddhist sources? There is a strong sense in the first segment (“Spring”) that something important is about to happen. What happens? What does this incident tell us about the boy? How is it an allegory of the human condition? How does this incident serve in the rest of the film? What images emerge here?
- How is sex portrayed in the film? How does the Master view the attachment between the lovers? How do they understand their own relationship?
- Why does the boy take the chicken with him when he leaves? What does this brief scene reveal? What are the Master’s aims and concerns once the student returns? How are the police affected by his teachings?
- What is happening in the scene of the Master’s death? What have we learned about him by now?
- Who is *responsible* for the death of the mother? Why? How? How does the monk respond? In the brief final scene, what do we learn about the human condition?

**FINAL ASSIGNMENT (CHOOSE 1 OPTION)**

Your Final 4 to 5-page analysis essay OR 3 to 4-minute PowerPoint lecture is due NO LATER than 10:00AM on Monday, December 20<sup>th</sup>. Full details will be announced in lecture and on Canvas.

