

**RSOC 19. Egyptian Religious Traditions.**

**Fall 2017.** Professor D. Pinault.

Section #1: 59425: Tues-Thurs 8.30-10.10am, Kenna Hall 212.

Section #2: 59426: Tues-Thurs 12.10-1.50pm, Kenna Hall 212.

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Office hours: Tuesday & Thursday 2.30-3.30pm & by appointment.

**Course description.**

Recent events—Egypt's "Lotus Revolution," the "Arab Spring" with its attendant hopes and spectacular collapse, the looting of the Egyptian Museum in Cairo and the theft of ancient artifacts from other Nilotic archaeological sites, the ongoing Islamist persecution of Egypt's Coptic Christian populations, and the brief reign of Muslim Brotherhood leader Mohamed Morsi as president, followed by a military coup that established Field Marshal Abdel Fattah el-Sisi as the nation's ruler—have brought renewed attention to the interaction of religion, society, authoritarian state structures, and the legacy of the past in Egypt's Nile Valley and its neighboring environment.

I propose to undertake with you this quarter a comparative investigation of pharaonic polytheism, Coptic Christianity, and Egyptian Islam, with particular attention to how the Abrahamic monotheistic faiths of Judaism, Christianity, and Islam have accommodated themselves to the cultural setting of Egypt. It is the argument of this course that, despite the manifest differences between polytheistic pharaonic paganism and the Abrahamic traditions, religious practices and worldviews in Egypt have retained certain continuities over time, continuities discernible in the realm of ritual, magic, art, and folktale.

After an introduction to the geographic setting of ancient Egypt (with particular focus on the way in which the “dualities” of desert and river served to link social organization, kingship, and divinity), we will consider aspects of pharaonic cosmology, as reflected in the worship of deities of the celestial circuit (Khepri, Re-Harakhte, Horus, Atum, Ma‘at), the western wastelands and the funerary cult (Anubis, Wepwawet, Meretseger, Seth), and the underworld (Osiris, Apophis, Ptah-Sokar).

Once we have secured an understanding of ancient Egyptian cosmology, we will study the historical origins of Islam in seventh-century Arabia and then focus on distinctively Egyptian forms of Muslim belief and practice (involving, eg, the djinns/jinns and their dealings with humans; the use of “blue-handed” amulets inscribed with Qur’anic verses and other calligraphic defenses against the “Eye”; surviving Nubian customs concerning the “Angels of the Nile”; and Sufi liturgies of trance and healing). This will afford us an opportunity to study the ongoing dialectic between normative “orthodox” Islam in its contested universalist guise and “popular” Islam as it is actually practiced by millions of Muslims in Egypt today.

The work you do for this course will entail (in addition to tests and classroom participation) several essay assignments.

The initial essay assignments will involve the analysis and comparison of primary-source materials: Christian and Gnostic Christological treatises; modern Egyptian folktales and ancient Egyptian narratives and legends. Here you will investigate the texts for what they tell us about worldview, religious beliefs, etc.

Another assignment will involve a comparison of religious artifacts on display at the Rosicrucian Egyptian Museum in San Jose. You will be required to attend at least one weekend group visit to the Museum. Your work may necessitate subsequent individual visits on your own. I encourage you to obtain student membership in the Museum (this will save you money on admission fees). Especially helpful for this assignment will be the following required textbooks: Collier/Manley, *How to Read Egyptian Hieroglyphs*; Wilkinson, *Reading Egyptian Art*; Pinch, *Magic in Ancient Egypt*.

You are welcome to meet with me throughout the quarter to work on outlines and drafts for your writing assignments. You are also encouraged to meet with me to discuss the grades you earn on your tests and essays, so that we can strategize on how you can improve in your learning and academic performance.

### **Course learning objectives.**

This is an RTC (Religion, Theology, & Culture) Level 1/Foundations course. SCU’s Core Curriculum guidelines identify the following objectives for RTC Level 1 courses:

“Students who have completed Religion, Theology, and Culture 1 will—1.1 Be able to describe and compare the central religious ideas and practices from at least two locally or globally distinct cultures or communities. (Knowledge of Global Cultures; Complexity of content as well as

method; Ambiguity); 1.2 Be able to use critical approaches to reflect on their own beliefs and the religious dimensions of human existence (Critical thinking; Complexity of method; Reflection).”

These Core Learning Objectives are integrated into the assignments for RSOC 19:

4 textual-analysis essays (Objectives 1.1, 1.2), each worth 10% of the final grade.	Total: 40%
1 artifact-analysis essay (Objectives 1.1, 1.2).	20%
2 tests (Objective 1.1), each worth 10% of the final grade.	Total: 20%
Participation (Objectives 1.1, 1.2).	20%

The Core guidelines are integrated into the following objectives for our Egypt course:

--to become aware of basic categories and the conceptual vocabulary for understanding religion as a field of intellectual inquiry in relation to human society. This vocabulary will involve consideration of terms such as myth, ritual, symbol, and scripture.

--to develop your ability to analyze, compare, and evaluate a range of primary sources—folktales, artwork, devotional poetry, etc.—so as to elicit from these sources an appreciation of the dynamics of religion as lived experience.

--to learn the basics of Christological doctrine as articulated in the Alexandrian Coptic and Latin kenotic traditions, and to understand the differences in worldview reflected in the divergent Christologies of Christianity, Egyptian Gnosticism, and Islam.

--to become acquainted with ancient Nilotic and modern Egyptian worldviews, and—via study of the dialectic between the two—develop ways of reflecting critically on, and coming to a fuller appreciation of, your own spiritual and religious heritage. (This will afford you a chance to compare ideas and practices from several traditions, and to use critical approaches to reflect on your own beliefs.)

--to appreciate how present-day spiritual/philosophical movements in the USA reinterpret ancient pharaonic religion to meet the needs of contemporary American visionaries and questers (this will afford you a chance to describe and compare ideas and practices from globally distinct regions). Analysis of the adaptation of pharaonic paganism to the American landscape will encourage you to think of religion not simply as an inert legacy but as an activity and process, something that individuals shape and make their own. Thus you will be better positioned to reflect on your own beliefs and the religious dimensions of human existence. It is also part of the argument of this course that all humans—regardless of denominational affiliation or self-identification as skeptic, agnostic, or atheist—are religious, in the larger sense of the word ‘religious’: having an instinctive drive to seek order and meaning amid the stream of phenomena that affect us as we contemplate the significance of our existence. At the very least this course will challenge you to use the study of Egyptian religion to reflect on issues of spirituality, meaning, and existence in the context of your own beliefs.

**RSOC 19 as part of the Islamic Studies Pathway.**

This course is associated with the Core Curriculum Pathway in Islamic Studies. If you declare a Pathway in this area you may use a representative piece of work from this course in the Pathway Portfolio you will complete during your senior year. Recommendation: Please keep electronic copies of your work.

### **Course syllabus.**

(Please note: readings are to be completed in time for the class under which they are listed. Be sure to bring with you to class the texts and printed-out versions of the Camino materials assigned for the given day.)

#### **1.) Tuesday, September 19.**

Introduction to the course. Definitions of religion. The question of creedal and non-creedal traditions in the Nilotic context. Discussion of ungraded writing exercise: Cippus of Horus (cf. Pinch, pp.20, 101-3) & Albrecht Dürer's *Ritter, Tod und Teufel*.

**Topics to be addressed in your Cippus/Dürer writing exercise:** Describe the salient visual details you see in the "Cippus of Horus" and Dürer's *Ritter, Tod und Teufel* ("Knight, Death and the Devil"). Then compare and analyze these two works in terms of their aesthetic dimensions and the type of religious spirituality reflected in each of them. (NB: In using the verb "compare," I intend that you discuss both similarities and differences in your objects of comparison. This directive applies for all assignments in this course involving comparisons.) Finally, respond to each work in light of your own religious identity and/or personal philosophy and worldview. (Here you'll need to include a meditation on your own spirituality/worldview in light of our "Definitions of Religion" sheet.) NB: Be sure to cite any sources (online or print) that you consult for this assignment. **Minimum length of assignment: 500 words/2 pages, typed, double-spaced.** Suggested maximum length: 1,000 words/4 pages. Add'l NB: Our textbook *Magic in Ancient Egypt* (by Pinch—cf. reference above) includes numerous references to cippi (plural of cippus); see the index to this book, p.189. And a further NB: This is an ungraded assignment. **But failure to submit this assignment at the beginning of class on Thursday, September 21 will result in the lowering of your FINAL GRADE for this course by at least one step (eg, from C to C-).** Your final course grade will be lowered an additional step for each day late this assignment is submitted (eg, if your assignment is submitted on Friday, September 22, your final grade will be lowered two steps—eg, from C to D+). Lateness penalties for all assignments in this course also accrue throughout the weekend.

#### **2.) Thursday, September 21. CIPPUS/DÜRER WRITING EXERCISE DUE. 1<sup>st</sup> ESSAY ASSIGNED.**

Geographical considerations: desert, river, and the structure of society. Kingship and divinity. Developments in Egyptian religion in the Old and Middle Kingdoms.

**Readings:** Review entire course syllabus. Lewis, Land of Enchanters, "Island of the Serpent," 23-28; Silverman, Ancient Egypt, 10-39, 106-113, 168-187; Collier/Manley, How to Read Egyptian Hieroglyphs, chapter 1, 1-5. Begin memorizing "1-consonant signs," Collier/Manley, p.3.

**Discussion questions/terms to know:** “Island of the Serpent”: What does this story suggest about ancient Egyptian attitudes towards: a.) forces of nature; b.) divinity/the gods; c.) the possibility of human relations with individual gods? (NB: the “good attendant”/narrator’s behavior towards the serpent.) P.27: “You will be embalmed [there]”: Comment. Silverman: What is the relation between kingship and the Nile? What is meant by the phrase “a landscape of the mind” (p.18) in the pharaonic context? Describe the relation among kingship, the “Smiting Scene,” and the Sphinx (cf. pp.23, 107, 155). What links kingship to the following terms: Horus, Ma’at, Sa-Re/Sa-Ra, Osiris, *nswt-bity*? (cf.p.108-13.) What do these terms tell us about the pyramid’s function: benu, benben, pyramidion, Re-Harakhte? (170-1.) How does the akhet/horizon hieroglyph help clarify the possible symbolic significance of the Sphinx? (186-187).

### 3.) Tuesday, September 26.

Developments in Egyptian religion in the New Kingdom. Magic, religion, and the state in ancient Egypt. The *sekhem* and the concept of the inhabited/animated statue. Pharaohs smiting Nubians and “Asiatics,” monsters mauling bound captives: to what extent was ancient Egypt a totalitarian state?

**Readings:** Silverman, 40-57, 114-127; Pinch, 9-17 (“Egyptian Magic”) & 18-32 (“Myth and Magic”); Lewis, “Adventures of Sinuhe,” 29-46; Lewis, “The Tale of the Two Brothers,” 55-65; Wilkinson, *Reading Egyptian Art*, 86-87, 184-185 (cf. esp. references to the “Nine Bows”); Collier/Manley, ch.1, 5-10; Jan Assmann, *The Search for God in Ancient Egypt*, 40-43 (Camino text: concerning the concept of the *sekhem*).

**Discussion questions/terms to know:** “Adventures of Sinuhe”: Describe Sinuhe’s experiences. What does this tale reveal about ancient Egyptian attitudes towards: Egypt; foreign lands; Bedouins/Sandfarers? What does Sinuhe hope for? “The Tale of the Two Brothers”: Here we encounter the folkloric motif of the “external soul” (in ancient Egypt as in many other cultures, the heart was often regarded in ways we associate today with the soul). Discuss this tale in terms of: cosmic *sympatheia*; divine/human relations; *ma’at* and *heka*; relations between men and women; the role of animals (metamorphosis and speech); and power and intimacy. Silverman: describe pharaonic Egyptian perceptions of foreigners in general (cf. Wilkinson, 86-87, on the “Nine Bows”), and (more specifically) Nubians, “Asiatics,” Minoans (people of Keftiu/Crete/Knossos), and “Peoples of the Sea.” “The Egyptian Cosmos”: describe Egyptian cosmology in terms of Duat, Nile, Nut, Geb, and Shu. How do the following terms clarify the solar cycle: Re, Khepri, Atum, Horus, Aten, Amun-Re, Duat, Apophis/Apep (Silverman, 116-119). “Amun the Unknowable” (Silverman, 126-127): “Here Egyptian theology has reached a kind of monotheism”: do you agree or disagree with this statement, and why? (Check a dictionary for the word “*henotheism*,” which will clarify this discussion.) Pinch: How would you define the term ‘magic,’ in general terms and in the specific context of ancient Egyptian religion? What does this chapter tell us about Egyptian notions of magic (bear in mind the terms *Heka* and *Weret Hekau* and the magician’s cobra-wand shown on p.11)? Malinowski (cited on p.16) calls magic “ritualized optimism”: comment. Describe the relation between magic and the state in pharaonic Egypt.

**4.) Thursday, September 28.****1<sup>st</sup> ESSAY DUE; 2<sup>nd</sup> ESSAY ASSIGNED.**

The concept of myth. Myth in the public and private realms. Myth in relation to the technology of magic: ritual, narrative performances, and healing/defense. The khepesh and the ka: severed ox-forelegs, mummification, and technologies for revivification in the afterlife. Developments in Egyptian religion: the Late Period, the Ptolemaic era, and Roman rule. Temple cults and changes in popular religion under Greek and Roman dominion.

**Readings:** Lewis, “Tales of the Magicians,” 47-54; “Miracles of Khonsu,” 73-77; El-Shamy, “The Trip to Wag-el-Wag,” 3-14; the Biblical tale of Samson and Delilah (in chapters 13-16 of the Book of Judges [Old Testament/Hebrew Scripture]); Silverman, 96-97 (Medicine), 100-101 (Magic), 132-147 (“The Cult of the Dead”); Pinch, 33-60 (“Demons and Spirits” & “Magicians and Priests”); Pinault, “The Rosicrucian Order and Ancient Egypt” (4-7, Camino); Collier/Manley, ch.1, 10-14.

**Discussion questions/terms to know:** “Tales of the Magicians”: What do these stories tell us about Egyptian attitudes to magic? (Eg, comment on the “crocodile of wax” in light of Pinch’s discussion of how magic works.) “The Miracles of Khonsu”: What do we learn from this story about: magic, disease, statues, and the territoriality of the gods? Silverman: Define these terms in relation to the “Cult of the Dead”: ka, ba, akh, shawabti/ushebti, Negative Confession, Weighing of the Heart, Opening of the Mouth, incubation, execration. Define the term ‘myth.’ Summarize the myth of Isis and Osiris. Pinch: how does magic apply myth to the needs of the individual? Describe the role of the following in Egyptian magical technique: Thoth, Wedjat, the ‘true name’ of a god; Seth. Compare the “external soul” motif in the tales of Wag-el-Wag, Samson and Delilah, and the “Two Brothers.”

**Sunday, October 1, 3pm: First group trip to the Rosicrucian Egyptian Museum (1660 Park Ave., San Jose 95191; [www.egyptianmuseum.org](http://www.egyptianmuseum.org) tel: 408 947 3636; located at the corner of Park & Naglee, San Jose). NB: bring a.) a notebook; b.) your student ID (you have to pay your own admission fee); c.) a smartphone/digital camera (pictures to be taken on “museum setting,” since flash settings are prohibited within the museum); and d.) your copy of Wilkinson’s *Reading Egyptian Art*, which will be a valuable vade mecum for all your museum visits this quarter. Rendezvous: at the ticket counter, in the museum’s main lobby, on Park Avenue.**

**5.) Tuesday, October 3.**

An introduction to Christianity. The Jewish heritage in Christianity: monotheism, covenant, exodus, prophethood. Judaism under Roman imperial dominion. Jesus of Nazareth: preaching; Passion; Crucifixion; Resurrection. Jesus as Messiah and Lamb of God: continuities with, and reinterpretations of, the Jewish tradition.

Readings: Gospel of Mark, chapters 1-16; Gospel of John, chapter 1; chapter 3.16-17.

**6.) Thursday, October 5.**

The Coptic tradition and the pharaonic legacy. Egyptian Christianity, the lives of the anchorites, and the spiritual experience of dwelling in ancient tombs. Coptic identity, Christian asceticism and monastic celibacy as forms of resistance to dominant societal structures in late Antiquity.

The theme of “divine *xenodochia*” (humans offering hospitality to divine beings that are disguised as humans) in Coptic myth. Art, language, and religious symbolism in Egypt. Pharaonic iconic vocabulary and aniconism in Islam: a comparison of hieroglyphic inscriptions and Arabic calligraphy.

**Readings:** Jill Kamil, “Coptic Egypt,” 15-42 (Camino); Lewis, “Two Coptic Stories,” 101-110; from E.A. Wallis Budge, *Egyptian Tales & Legends* (Camino): “The Story of Dorotheos and Theopisthe,” 218-225; “The Life of Onnophrios, the Anchorite,” 264-271; “Apa Aaron and His Miracles,” 283-286. Collier/Manley, ch. 2, 26-30; Silverman, 230-241 (“Signs, Symbols and Language”); Wilkinson, *Reading Egyptian Art*, 76-125.

**Discussion questions/terms to know:** Anchorite; Xenodochia. What do these stories tell us about Coptic spiritual values in late antiquity; the Coptic response to the remains of the pharaonic legacy among which Egyptian Christians lived; and the relation of Coptic anchorites with society at large? How does “divine *xenodochia*” function as both a theological and ethical concept? Note especially the illustrations and discussions for these hieroglyphs in *Reading Egyptian Art*: Wilkinson, p.19: Bound Captive; 37: Maat; 39: Heh; 43: Wedjat; 49: Ka; 53: Offer; 57: Bull; 59: Divine Cow; 61: Ram; 65: Anubis; 67: Seth; 75: Ox Foreleg; 77: Heart; 79: Nefer; 81: Union; 83: Falcon; 85: Vulture; 87: Lapwing; 89: Ibis; 91: Heron; 93: Swallow; 99: Ba; 101: Wing; 103: Feather; 105: Crocodile; 109: Cobra; 113: Scarab; 115: Bee; 119: Palm Branch; 121: Lotus; 123: Papyrus; 127: Sky; 129: Sun; 133: Mountain; 135: Horizon; 145: Jubilee Pavilion; 153: Barque; 155: Sail; 161: Brazier; 163: Loaf and Offering Mat; 165: Djed; 167: West; 173: Menit; 177: Ankh; 181: Was; 183: Sekhem; 193: Shen; 197: Protection; 201: Isis Knot.

**Sunday, October 8, 3pm: Second group trip to the Rosicrucian Egyptian Museum (1660 Park Ave., San Jose 95191; [www.egyptianmuseum.org](http://www.egyptianmuseum.org) tel: 408 947 3636; located at the corner of Park & Naglee, San Jose). NB: bring a.) a notebook; b.) your student ID (you have to pay your own admission fee); c.) a digital camera/smartphone (pictures to be taken on “museum setting,” since flash settings are prohibited within the museum); and d.) your copy of Wilkinson’s *Reading Egyptian Art*, which will be a valuable vade mecum for all your museum expeditions this quarter . Rendezvous: at the ticket counter, in the museum’s main lobby, on Park Avenue.**

### 7.) Tuesday, October 10.

Coptic Christology. The Greek Platonic legacy and Christian theology in Alexandria.

**Readings:** Stephen J. Davis, “Introduction. The Roots of Coptic Christology: Incarnation and Divine Participation in Late Antique Alexandrian Greek Theology,” pp.1-14 (Camino); Davis, “Postscript: The Modern Legacy of Coptic Christology,” pp.271-278 (Camino).

**Discussion questions/terms to know:** What is the meaning of “deification” (also called “divinization,” *theosis*, and *theopoesis*) in these texts? How is the notion of deification linked to the Incarnation of the second Person of the Trinity and human redemption in Alexandrian theology? How does Origen of Alexandria’s Christian cosmology account for the “heavenly fall” of “rational beings”? (Note Origen’s use of the Greek terms *psyche* and *psychesthai*.) The Gospel of John (1.14) tells us that the divine Word “became flesh.” How did Alexandrian

thinkers such as Basilides and Valentinus respond to this fleshly reality of Christ? (NB: Both Basilides and Valentinus were Gnostic philosophers; we'll explore Gnosticism in more detail next week.)

**8.) Thursday, October 12. 2<sup>nd</sup> ESSAY DUE; 3<sup>RD</sup> ESSAY ASSIGNED.**

Kenotic Christology. A comparison of Western/Latin and Coptic Egyptian theologies of Christ.

**Readings:** “Kenosis. Christian texts: Bible, Dupuis, Taylor,” pp.1-3 (Camino); “Kenosis: Von Balthasar, Lamb of God,” pp.1-5 (Camino).

**Discussion questions/terms to know:** The term kenosis (“divine self-emptying”), which is derived from Paul’s Letter to the Philippians, is vital to an understanding of how Christ entered fully into our human condition and experienced the fleshly limitations undergone by all created beings in our world. Compare the kenotic Christology described in today’s readings with the Alexandrian/Coptic Christologies presented in our previous readings. Give special attention to the concept of Christ’s sufferings, his status as Lamb of God in relation to kenotic theology, and the observations of Hans Urs von Balthasar and the Jesuit theologian Jacques Dupuis (especially concerning Christ’s nescience (lack of omniscience). Compare especially the notion of divine suffering (in kenotic Christology) with the notion of deification/theosis (in Alexandrian Egyptian Christology). Then compare these Christologies with pagan pharaonic views of the gods of ancient Egypt.

***Friday, October 13: Last day to withdraw without a W!***

**Sunday, October 15: Third group trip to the Rosicrucian Egyptian Museum (1660 Park Ave., San Jose 95191; [www.egyptianmuseum.org](http://www.egyptianmuseum.org) tel: 408 947 3636; located at the corner of Park & Naglee, San Jose). NB: bring a.) a notebook; b.) your student ID (you have to pay your own admission fee); c.) a smartphone/digital camera (pictures to be taken on “museum setting,” since flash settings are prohibited within the museum); and d.) your copy of Wilkinson’s *Reading Egyptian Art*, which will be a valuable vade mecum for all your museum expeditions this quarter . Rendezvous: at the ticket counter, in the museum’s main lobby, on Park Avenue.**

**9.) Tuesday, October 17.**

Gnosticism, the “alien God,” and the development of Egyptian religion in late antiquity. Lingering Gnostic currents in spiritual movements today. Pharaonic religion and neo-paganism in the 21<sup>st</sup> century. Zosimus of Panopolis, Hermes Trismegistus, and the serpent Ouroboros: Gnostic, Hermetic, and alchemical thought in Greco-Roman Egypt.

**Readings:** Hans Jonas, *The Gnostic Religion: The Message of the Alien God and the Beginnings of Christianity*, 42-51 (Camino); “The Hymn of the Pearl” (in Jonas, *The Gnostic Religion*), 112-125 (Camino); Collier/Manley, ch.3, 31-39; Pinch, 161-177; Wilkinson, *Reading Egyptian Art*, 126-171; selections from Hermetic and alchemical texts (Camino).

**Discussion questions/terms to know:** What makes Gnosticism different from both pharaonic paganism and the Abrahamic monotheisms of Judaism, Christianity and Islam in terms of: a.) worldview; b.) morality; c.) origin/creation myths; d.) human relations with the divine realm?

Note these terms from Jonas: “the Alien God”; Heimarmene; Demiurge; Archons; Gnostic cosmology; Gnostic anthropology & the tripartite components: body/astral soul (psyche)/pneuma; Gnostic eschatology (cf. the “Valentinian formula,” p.45); “alien life” and the symbolic significance of Egypt in Gnostic thought; “The Hymn of the Pearl”: discuss the symbolism of: serpent, sea, Egypt, garment, letter, pearl, *daena*, ascent.

**10.) Thursday, October 19. 3<sup>rd</sup> ESSAY DUE; 4<sup>th</sup> ESSAY ASSIGNED.**

An examination of Gnostic texts. Doceticism/Docetism: Gnostic explanations for the crucifixion of Christ. Theodicy and the question of human suffering: the Gnostic response.

**Readings:** Selected Gnostic texts (Camino).

**Discussion questions/terms to know:** Compare Gnosticism with pharaonic Egyptian polytheism and Christianity (in both its Alexandrian Coptic and Western kenotic forms) concerning the following topics: divinity (the concept of God/the gods); cosmology; creation; suffering; and theodicy.

**Sunday, October 22, 3pm: Fourth group trip to the Rosicrucian Egyptian Museum (1660 Park Ave., San Jose 95191; [www.egyptianmuseum.org](http://www.egyptianmuseum.org) tel: 408 947 3636; located at the corner of Park & Naglee, San Jose). NB: bring a.) a notebook; b.) your student ID (you have to pay your own admission fee); c.) a digital camera (pictures to be taken on “museum setting,” since flash settings are prohibited within the museum); and d.) your copy of Wilkinson’s *Reading Egyptian Art*, which will be a valuable vade mecum for all your museum expeditions this quarter . Rendezvous: at the ticket counter, in the museum’s main lobby, on Park Avenue.**

**11.) Tuesday, October 24.**

An introduction to Islam. The Jahiliyah: “the Age of Ignorance,” the djinns/jinns, and pagan religion and society in pre-Islamic Arabia. Storytelling in the Egyptian Muslim context: orality and narrative performance.

**Readings:** Smith, 1-56; selections from Jahiliyah poetry (Camino); El-Shamy, “The Black Crow and the White Cheese,” 14-24; “The Grateful Fish,” 33-38; Collier/Manley, ch.2, 15-18; Pinch, 61-89 (“Written Magic” & “Magical Techniques”).

**Discussion questions/terms to know:** “Black Crow”: What does this tale suggest concerning Egyptian beliefs in predestination? How are male-female relations depicted? Do you see any links in this story with ancient Egyptian tales and myth? “The Grateful Fish”: NB: “the Kursi chapter.” Kursi is the Arabic word for ‘throne’ (or ‘chair’). The storyteller is referring to Qur’an/Koran 2.255 (which is revered as “the Throne Verse”). *Ahlan wa-sahlan*: see p.23. How does the Throne Verse function in this story? What does this tale tell us about: love; power relations; male/female identity and roles? What role do the dervish and the marble bathtub play with regard to these issues? Smith: familiarize yourself with these terms/names: Abraham, Isaac, Ishmael; jinn; Koreish; Muhammad; Khadija; Mount Hira; Allah; hanif; Mecca; Yathrib/Medina; Hijra/Hijrah; Koran; surah; ‘People of the Book’; Islam; ghafrah; shahadah. P.25: “The Koran is God inlibriate”: clarify this assertion (check a dictionary for the word “inlibriate”).

**12.) Thursday, October 26. FIRST TEST.**

No new readings.

**13.) Tuesday, October 31.**

An introduction to Islam (continued). The revelation of the Qur'an. Islam as an Abrahamic religion. Islamic understandings of Judaism and Christianity. Jesus as depicted in the Qur'an: prophethood and the docetic Crucifixion. Egyptian Muslim culture as reflected in popular Egyptian folktales.

**Readings:** Qur'an/Koran (readings on Camino): chapters 1, 2.255, 96.1-8, 112, 113, 114 (doctrines concerning tawhid and divine-human relations); 4.157-159; 5.17, 5.73, 9.30-31 (Qur'anic doctrines concerning Jesus); Smith, 57-74; El-Shamy, "The Magic Filly," 28-32; Collier/Manley, ch.2, 18-21.

**Discussion questions/terms to know:** "The Magic Filly": What does this story suggest about family relationships? Why might this story appeal to the narrator? Qur'an 96.1-8 is traditionally regarded by Muslims as the first of Allah's revelations to the Prophet Muhammad. What do these verses tell us about divine nature and human nature? Compare Qur'anic and Biblical New Testament teachings concerning Christ, especially concerning the Crucifixion. Smith, 57-74: familiarize yourself with these terms: hadith; jihad (lesser and greater). NB p.74: "hiahd" is a misprint for 'jihad.'

**14.) Thursday, November 2. 4<sup>TH</sup> ESSAY DUE.**

The afterlife in Islam and in ancient Egyptian paganism: evidence from the Qur'an and the *Book of the Dead*. Trials, hazards, and the soul's journey: surviving death. Personal identity in pharaonic antiquity: the six components of the self and the question of how to avoid annihilation. Myth, ritual, and the afterlife: Osiris and the jackal gods of Abydos.

**Readings:** Qur'an, selections (Camino); *The Egyptian Book of the Dead*, selections (Camino); Collier/Manley, ch. 2, 22-26; Wilkinson, *Reading Egyptian Art*, 9-75; Pinch, 147-160 ("Magic and the Dead"). Read the following sections of Collier/Manley for the information provided on funerary deities and rituals: 35-8 ("The Offering Formula"); 40-2 ("Egyptian funerary deities" [Osiris, Khentyimentu, Wepwawet, Anubis]); 54-6 ("The Cult of Osiris at Abydos"); 62-64 ("The Coffin of Nakhtankh"); 87-88 ("The Osiris Mysteries at Abydos").

**Discussion questions/terms to know:** Compare Qur'anic and ancient pharaonic visions of the afterlife as depicted in these texts. What does the deceased experience after death? What preparations are necessary? In what ways does the realm of the dead mirror or reinterpret aspects of the world of the living? Note these terms: (Qur'an) Zaqqum; houris; kafir; be able to identify mercantile imagery. (*Book of the Dead*) Thoth; Bastet; Barque of Millions of Years; Seth; Field of Rushes; Apep/Apophis; Supports of Shu; the name "Osiris" as part of both cosmic and personal mythology. Collier/Manley: Offering formula; Osiris; Khentyimentu; Wepwawet; Anubis; Abydos. Pinch: note these terms: Execration Texts (pp.93-95); 'captive figurines'; shabti/ushabti; ka; ba; akh; mut. P.156: What is meant by the "dark side of the Egyptian pantheon" in the context of funerary magic?

**NB: Friday, November 3: Last day to withdraw from class with a W!**

**15.) Tuesday, November 7. Film: *The Sufi Way*.**

Forms of popular piety in Egypt today: mysticism, faqirs, and the Sufi tariqahs. Ritual, cosmic order, and popular piety in the ancient and contemporary Egyptian context. Symbolism, art, and religion. Forms of popular piety in Egypt today: the djinn/jinn, the “Eye,” the use of blue-handed talismans to ward off evil, and the possibility of human relations with the spirits that inhabit the Nile.

**Readings:** Smith, 75-93; Wilkinson, *Reading Egyptian Art*, 172-220; Silverman, 148-165(ch.11, “The Life of Ritual”), 212-227 (ch.14, “Egyptian Art”); El-Shamy, “The One Sesame Seed,” 25-28, “The Thigh of the Duck,” 173-175, “El-Muzayyara,” 180-181, “The Stone in Bed/The New Car,” 182-183; Pinch, 90-119 (“Magic Figurines and Statues” & “Amulets”). Review Pinault, “The Rosicrucian Order and Ancient Egypt” (Camino).

**Discussion questions/terms to know:** Why is Sufism controversial within Islam today? Distinguish between “drunken” and “sober” forms of Sufi devotion as described by Smith. Analyze the Sufi quotations on pp. 78-80, 87 of Smith’s text. Silverman, ch. 11: How would you define ritual in general terms and in its ancient Egyptian context? Relate the Egyptian concept of ritual to: a.) the dualities of ma‘at/isfet; b.) hetep; c.) change/deviation. What role did statues play in daily temple rituals? Discuss the role of purification in Egyptian ritual. Discuss the link among the “Smiting Scene,” the “Nine Bows,” and the “ritual affirmations of conquest.” Ch. 14: What was the purpose/function of art in ancient Egypt? El-Shamy: What do these stories tell us about Egyptian folk attitudes to envy, the djinn/jinn, and causality? According to the article “The Rosicrucian Order and Ancient Egypt,” what characterizes modernity, and how does a neo-Egyptian wisdom tradition address the needs of individuals as they confront modernity?

**16.) Thursday, November 9.**

The status of women in pharaonic Egypt. Women, religious ritual, and political power: the case of Pharaoh Hatshepsut. Women’s status and male-female relations in contemporary Egypt: the evidence from folklore. Women’s status in the context of Islamist politics, the Lotus Revolution, and the Arab Spring: the evidence from Tahrir Square. Fatalism and predestination: continuities in popular culture from the pharaonic past to the 21<sup>st</sup>-century present.

**Readings:** Silverman, 80-89 (“Women in Egypt”); Wilkinson, 76-125; El-Shamy, “The One Sesame Seed,” 25-28, “Promises of the Three Sisters,” 63-72, “The Contract with Azrael,” 117-121, “Blow for Blow,” 143-145; “The Prince Who Was Predestined to Die a Violent Death,” 118-127 (e-res); Wendell Steavenson, “Two Revolutions: What Has Egypt’s Transition Meant for Its Women?”, *The New Yorker*, November 12, 2012 (available online).

**Discussion questions/terms to know:** El-Shamy: Analyze the dynamic of male-female relations in these five stories. Compare this dynamic with the status of women in ancient Egypt as described in Silverman, ch.6, and as reflected in the stories of “The Prince Who Was Predestined” and “The Story of the Two Brothers” (which was assigned to be read earlier this quarter). “The Prince Who Was Predestined”: How does this tale combine fatalism/predestination (cf. the role of the ‘Seven Hathors’) with an optimistic belief in divine

justice to culminate in a crowd-pleasing ending? NB: Azrael is regarded as the angel of Death in popular Islamic culture. Note the use of Qur'an/Koran 4.78 (El-Shamy, p.119). Steavenson: How are Egyptian women responding to the Arab Spring? What changes are they experiencing in their societal status?

### 17.) Tuesday, November 14.

Islamic-Christian relations and the Coptic presence in Egypt. Religion, magic, and continuities between the pharaonic and Abrahamic traditions in Egypt.

**Readings:** Pinch, 33-89; El-Shamy, "The Maghrabi's Apprentice," 38-46; "The Beast that Took a Wife," 125-128; "The Three Robbers and el-Khidr," 128-132; "Why There is a 'Saint the Forty' in Every Town," 141-143; "Letter to the 'Justice of Legislation'," 162-164 (cf. Silverman, 142-143).

**Discussion questions/terms to know:** "The Maghrabi's Apprentice". Pp.39/45: Note how the rooster-metamorphosis links the magician with the realm of the jinns. "The Beast that Took a Wife": How does this story Islamicize the traditional folktale motif of 'Beauty and the Beast'? NB: el-Khidr is the Islamic version of the folkloric shape-shifter/trickster/sage (he is obliquely referred to in Qur'an chapter 18 as the companion of Moses). "The Three Robbers and el-Khidr": What sort of test do el-Khidr's three gifts comprise? (cf. Pinch, p.82). What sort of moral system is revealed by the three robbers' behavior and what happens to them? In what sense is el-Khidr behaving as Allah's agent/representative? NB: The second robber says he wants to become a "great savant." 'Savant' is El-Shamy's translation of the Arabic term *'alim* (a Muslim scholar who is knowledgeable of *hadeeth/hadith* (the sayings of the prophet Muhammad) and the Qur'an. What does the second robber's punishment tell us about Egyptian Muslim attitudes towards Christian doctrines concerning Jesus? "Why There is a Saint": NB: "The arch-saints el-Badawi, el-Kilani, el-Rifa'ai, and el-Disuqi": these are all Muslim saints. The term Copt refers to Egyptian Christians. What does this tale convey about Coptic-Muslim relations? "Letter to the Justice of Legislation": How does justice function in this tale? Compare the role of the powerful dead in this tale with their role in ancient Egypt. Pinch: know these terms: bau, Serqet, Hathor, Sekhmet, Anubis, apotropaic, Taweret, Bes, akh/akhu, Khaemwaset, Shamanism, 'chief lector priest,' House of Life, Kherep Serqet, 'amulet man.' Compare the deities of the state's cult temples with the gods and goddesses encountered in 'everyday magic.'

### 18.) Thursday, November 16. ARTIFACT ESSAY DUE.

Background to the 2011-2013 "Lotus Revolution" and "Arab Spring": social and religious developments in Mamluk and early modern Egypt. Gamel Abdel Nasser, the "Arab Nation," and pan-Arab socialism. The Muslim Brotherhood, shari'ah, and the question of Islamist identity and national identity in contemporary Egypt. From Arab Spring to Egyptian Winter?: the question of Egypt's future in 2017 and beyond.

**Readings:** Hasan al-Banna, "The New Renaissance," 59-63 (Camino); "Gamal Abdel Nasser" (Wikipedia article, available online); Toby Wilkinson, "The Tradition of the Pharaohs Lives On" (Wall Street Journal essay, Feb. 5, 2011, Camino); Yusuf Idris, "The Chair Carrier," 135-140 (Camino).

**Discussion questions/terms to know:** Hasan al-Banna was the founder of Egypt's Muslim Brotherhood. According to him, what are the "three regimes," and how does Islamic prayer combine their best features? Discuss Nasser's relations with the Muslim Brotherhood, and compare Nasser's vision of the "Arab Nation" with the Muslim Brotherhood's vision of Egypt in relation to the Islamic *ummah*. Toby Wilkinson is a British Egyptologist. What continuities does he see between past and present in Egypt's "Lotus Revolution" and the Arab Spring? How does Idris's "Chair Carrier" story use ancient pharaonic motifs as a commentary on contemporary Egyptian society?

**Week of November 20-November 24: Thanksgiving holiday---no classes.**

**19.) Tuesday, November 28.**

Monotheism and Christian Egypt. Coptic understandings of the pharaonic pagan legacy. Akhenaten, Nefertiti, and the Amarna Revolution. The question of monotheism in the context of pharaonic polytheism. The struggle to create a pluralistic society in the wake of the Lotus Revolution and the Arab Spring: religious diversity, Islamist persecution of Egyptian Christians, the "Theban Legion" in the 21<sup>st</sup> century, and the Coptic reappropriation of Egypt's pharaonic legacy.

**Readings:** El-Shamy, "Why the Copts Were Called 'Blue Bone'", 139-140, "Mari Girgis's Belief Legend Cycle," 158-162. Wilkinson, 184-213; Silverman, 122-131 ("The Celestial Realm"); "Theban Legion" (online Wikipedia entry); D. Pinault, "Ready to be Martyrs: Coptic Christians in Egypt Claim Their Ancient Roots," *America: The National Catholic Weekly*, September 10, 2012 (available online). Review Jill Kamil's "Coptic Egypt" Camino readings.

**Discussion questions/terms to know:** Lewis/El-Shamy: What do these stories tell us about Coptic attitudes to the pagan pharaonic legacy? What is Mari Girgis's role in Coptic folklore today? What does Kamil focus on in her survey of ancient Egypt, and what does she regard from pharaonic Egypt as worth linking with Coptic Christianity? In what ways did Akhenaten and Nefertiti's "Amarna Revolution" constitute a continuation of, or break with, earlier Egyptian religious thought? What are the historical and cultural implications of the self-designation "Theban Legion" for a 21<sup>st</sup>-century Coptic organization, and how does today's Theban Legion make use of its ancient Egyptian legacy?

**20.) Thursday, November 30. SECOND TEST.**

No new readings.

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**Required Texts.** The following books are available for purchase from the SCU campus bookstore:

--1.) Collier, Mark & Manley, Bill. **How to Read Egyptian Hieroglyphs**. University of California Press. Revised edition.

- 2.) El-Shamy, Hasan M. **Folktales of Egypt**. University of Chicago Press.
- 3.) Lewis, Bernard & Burstein, Stanley, eds. **Land of Enchanters: Egyptian Short Stories from the Earliest Times to the Present Day**. Markus Wiener Publishers.
- 4.) Pinch, Geraldine. **Magic in Ancient Egypt**. University of Texas Press. 2<sup>nd</sup> edition.
- 5.) Silverman, David P., ed. **Ancient Egypt**. Oxford University Press.
- 6.) Smith, Huston. **Islam: A Concise Introduction**. Harper San Francisco.
- 7.) Wilkinson, Richard H. **Reading Egyptian Art: A Hieroglyphic Guide to Ancient Egyptian Painting and Sculpture**. Thames & Hudson.

**Required Camino material.** The following texts are available via SCU's online Camino system:

- 1.) D. Pinault. "The Rosicrucian Order and Ancient Egypt." In J. Freeman, R. Majka, & D. Pinault, eds., *Women of the Nile* [Rosicrucian Egyptian Museum exhibit catalogue], (San Jose: Supreme Grand Lodge of the Ancient & Mystical Order Rosae Crucis, 1999), 4-7.
- 2.) Qur'an, chapters 1, 2, 255, 96, 112, 113, 114. Translated by D. Pinault.
- 3.) Qur'an: Judgment & Afterlife (selections). Translated by D. Pinault.
- 4.) *The Egyptian Book of the Dead* (selections). Transl. R. Faulkner et al.
- 5.) Hans Jonas. *The Gnostic Religion* (Beacon, 1991), 42-51, 112-125.
- 6.) E.A.W. Budge. *Egyptian Tales and Legends*. "The Story of Dorotheos & Theopisthe," 218-225; "The Life of Onnoprius," 264-271; "Apa Aaron," 283-286.
- 7.) Hasan al-Banna. "The New Renaissance," 59-63, from Donohue & Esposito, eds., *Islam in Transition* (Oxford, 2007).
- 8.) "The Prince Who Was Predestined to Die a Violent Death." In E.A. Wallis Budge, *Egyptian Tales and Legends: Pagan, Christian, Muslim*. NY: Dover, 1931, 2002, pp.118-127.
- 9.) Jill Kamil. *Coptic Egypt: History and Guide*. Cairo: American University in Cairo Press, 1987, pp.15-42.
- 10.) Yusuf Idris. "The Chair Carrier." In Roger Allen, ed. *In the Eye of the Beholder: Tales of Egyptian Life from the Writings of Yusuf Idris*. Minneapolis: Bibliotheca Islamica, 1978, pp.135-140.
- 11.) Toby Wilkinson. "The Tradition of the Pharaohs Lives On." *The Wall Street Journal*, February 5, 2011.
- 12.) Stephen J. Davis. "Introduction. The Roots of Coptic Christology: Incarnation and Divine Participation in Late Antique Alexandrian Greek Theology," pp.1-14; "Postscript: The Modern Legacy of Coptic Christology," pp.271-278.

**Readings that are available on the internet.**

- 13.) D. Pinault, "Ready to be Martyrs: Coptic Christians in Egypt Claim Their Ancient Roots." *America: The National Catholic Weekly*, September 10, 2012.
- 14.) Wendell Steavenson, "Two Revolutions: What Has Egypt's Transition Meant for Its Women?" *The New Yorker*, November 12, 2012.
- 15.) Wikipedia article. "Gamal Abdel Nasser."
- 16.) Wikipedia article. "Theban Legion."

**Requirements and grading.**

The final grade will be assigned on the following basis.

2 tests, each worth 10%:	Total: 20%
4 textual-analysis essays, each worth 10%:	Total: 40%
1 artifact-analysis essay:	20%
Participation:	20%

**NB: ONLY STUDENTS WHO ATTEND THE FIRST DAY OF CLASS ARE ELIGIBLE TO TAKE THIS COURSE. STUDENTS WHO MISS THE FIRST DAY OF CLASS WILL NOT BE ALLOWED TO CONTINUE IN THIS COURSE.**

**NB: TO HAVE THE POSSIBILITY OF EARNING A PASSING GRADE FOR THIS COURSE, YOU MUST COMPLETE ALL THE COURSE REQUIREMENTS. ANYONE WHO NEGLECTS TO TAKE THE TESTS OR SUBMIT THE REQUIRED ESSAYS WILL BE INELIGIBLE FOR A PASSING GRADE FOR THE COURSE.**

The two **tests** will be taken in class on the dates indicated above in the “course syllabus” section. These tests will comprise short-format essays and questions involving brief definitions, identifications, and/or translations. Preparation for each test will entail a comprehensive review on your part of all assigned readings, lectures, and discussions up to the date of the test.

**Essay assignments (textual analysis & artifact-analysis).** Each **textual-analysis essay** will be devoted to an assigned topic linked to the required readings. Each essay is to be typed, double-spaced, and is to include brief paginated citations of the texts used in support of each of your arguments. ***Length of each textual-analysis essay: 4-5 pages. (You may exceed this length if necessary.)*** Due dates will be listed on the assignment sheet distributed for each essay (see also the “course syllabus” section). Please note: each paper must be handed in to me on time, at the beginning of class on the date it is due. I will lower the grade for your essay by at least one step (eg, C becomes C-) if you fail to submit your essay at the beginning of class on the due date. I will lower the grade by at least two steps (eg, C becomes D+) for papers submitted the day after they are due. The grade given for a particular essay will be lowered an additional step for each further day late the paper is submitted. Lateness penalties also accrue during weekends.

**NB: Email/on-line submissions are NOT acceptable.**

I urge you to meet with me to discuss your ideas, outlines, and first drafts for each essay assignment. Additionally, please be sure to proof your essays for grammatical mistakes, typographical errors, and infelicities of wording: these can have an adverse effect on the grade you earn.

As noted earlier, there will also be an **artifact-analysis essay**. **Length of this essay: 8-10 pages. (You may exceed this length if necessary.)** This will involve a comparison of religious artifacts on display at the Rosicrucian Egyptian Museum in San Jose. You will be required to attend at least one weekend group visit to the Museum (see syllabus above for dates). Your work may necessitate subsequent individual visits on your own. I encourage you to obtain student membership in the Museum (this will save you money on admission fees). Especially helpful for this assignment will be the following required textbooks: Collier/Manley, *How to Read Egyptian Hieroglyphs*; Wilkinson, *Reading Egyptian Art*; Pinch, *Magic in Ancient Egypt*. During the

quarter I'll distribute an assignment sheet for this essay stipulating in more detail the requirements for this work. The lateness penalties described above also apply to this assignment.

**NB: Each page of your essay assignments must have a header that includes your name, the title of the essay, and the appropriate page number.**

*Those interested in writing successful essays should note the following:* I prize writing that is lapidary (note the etymology of this word, with its history in Roman epigraphy, and its connotations of concision and elegance): make every word count! And I expect that if you choose to pursue this course, your writing will reflect a desire to use your reflections on each set of readings so as to further a personal program of spiritual and intellectual development.

Class **participation** is an important part of this course. Thus you should make your best effort to attend class regularly and participate actively in classroom discussions. The assigned readings are to be completed *before* the class for which they are due. Reading each assignment in advance is essential to your informed and thoughtful participation. This is an important point to emphasize: your presence in class will contribute to your participation grade only if you prepare in advance and then actively contribute to classroom discussions. Make a point of preparing the study questions listed under each day's readings in the syllabus; this is part of your preparation for classroom participation.

**Participation** implies that when you are in the classroom, you are not only physically present but also completely engaged, intellectually and spiritually, in classroom lectures and discussions. With this in mind, you must ensure that your cellphone and other electronic devices are turned off while you're in class; and you're not to engage in text-messaging, emailing, etc. while in class. **Please note: No laptops, tablets, etc. are allowed in class.** This means that, unless you have the requisite authorization from Disabilities Resources for a computer, you'll have to use a pen and notebook to take notes—and in fact you should anticipate that you'll be taking a lot of notes in class each day. **If you fail to comply with these regulations, you will be marked as absent for the day on which the offense takes place, with the consequent penalties for absence as indicated in the section below.**

With regard to issues of participation and grading, please note the following:

Frequent **absence** from class will hurt your final grade for the quarter. ***"Frequent" here means more than one unexcused absence during the quarter.*** **After the first unexcused absence, your FINAL GRADE for the course will be lowered one step (eg, C becomes C-) for each unexcused absence.**

Of course illness or personal circumstances might arise that necessitate your absence; if this occurs please contact me at once so that we can discuss your situation. **(NB: A note from the Cowell Student Health Center does not automatically excuse your absence.)** You should never be absent without notifying me. If you know in advance you must be away, please notify me of this. If you suddenly and unexpectedly miss class for any reason, you must contact me immediately (via email, voicemail, or a visit to my office) to explain why you missed class. This

will not excuse your absence but it will let me know you take your responsibilities seriously and plan to continue in our course. This is a courtesy to me; and I value courtesy.

NB: Whenever you **email** me, be sure to include the following in the subject line: your name; our course title; topic of email. Thus, eg: Basilides Gnostikos/RSOC 19/request for meeting.

**Attendance.** Please note also that I take attendance at the beginning of each class. I consider you late if you arrive after I finish taking attendance. Frequent lateness will affect your participation grade adversely. “Frequent” here means more than two unexcused instances of lateness during the quarter. After the second unexcused instance of lateness, your participation grade will be lowered one step (eg, C becomes C-) for each unexcused instance of lateness. If you arrive late for any class, please let me know at the end of the period that you are here so I can note your tardy presence (as you can see from the above, absence is penalized more heavily than tardiness). Note also that if you arrive more than twenty minutes late to class, you will be marked as absent for that day. Early departure from class (especially without notifying me first) may also cause you to be marked as absent.

**A note on participation and reading.** To be able to participate in classroom discussions, you need to remember clearly the content and significance of the assigned readings. This can be challenging, especially given the large number of primary and secondary sources assigned for this quarter. In preparing for each day’s discussion, you are expected to take notes on each assigned text as you read it. Bring these notes to class along with the texts assigned for that day. This will equip you to enjoy (rather than merely suffer through) each day’s discussion.

**A suggestion on reading assignments.** Students often ask me how to read so as to be prepared for class. I suggest the following steps:

- 1.) First, leaf through the assigned pages. Skim section-headings to preview the topics.
  - 2.) Then read through the assigned material from the beginning, taking notes as you go to keep track of the progression of ideas and of your own reaction to the material. Be sure to take into account the discussion questions and “terms to know” that are indicated in the syllabus for the given day’s reading.
  - 3.) When you’re finished, write a brief summary of what you’ve just read. This is for your own benefit and reference, not to hand in to me.
  - 4.) Critique the material. Note ideas with which you disagree. Don’t be passive: wrestle with the concepts.
  - 5.) If something is unclear, note it down, and bring the question to class.
  - 6.) Bring the text, your notes and summary, and your questions to class. You’re now in a position to contribute to class discussion on the basis of your reading.
- Remember: skimming isn’t enough. Read to retain; read to discuss.

**Writing assignments and academic honesty.** It is your responsibility to ensure that work you submit as your own is in fact your own, and that you acknowledge properly any sources from which you take **ideas and phrasing**. I comply with University policies regarding plagiarism and academic honesty (consult the discussion entitled “Academic Integrity” in the Undergraduate

Bulletin). Should you need clarification concerning this issue, please consult me before submitting your essay. ***This is my response when a student engages in plagiarism: the student receives an F for the plagiarized assignment. The student also receives an F for the course and is expelled from my course. Additionally, I send a report of the student's plagiarism to Santa Clara University's Office of Student Life and I consult with the Dean of Student Life concerning the possibility of further disciplinary action.***

In **grading** your work this quarter I use the following criteria:

F: unacceptable. With regard to essay assignments, this is the only grade for which I permit a rewrite. The highest grade I will award a rewrite, however, is D.

D: acceptable, even if unsatisfactory.

C: adequate; satisfactory.

B: good; impressive work.

A: outstanding. Indicates work that excels in meeting the standards of thoroughness, creativity, and sustained and thoughtful engagement with the assigned subject matter.

Additionally, please note the following **grade scale**:

A = 96-100%

A- = 90-95%

B+ = 86-89%

B = 80-85%

B- = 76-79%

C+ = 70-75%

C = 66-69%

C- = 60-65%

D+ = 56-59%

D = 50-55%

D- = 46-49%

F = 45 or less

**Disability accommodation policy**: If you have a documented disability for which accommodations may be required in this class, please contact Disabilities Resources, Benson 216, [www.scu.edu/disabilities](http://www.scu.edu/disabilities), as soon as possible to discuss your needs and register for accommodations with the University. If you have already arranged accommodations through Disabilities Resources, please initiate a conversation with me about your accommodations during my office hours within the first two weeks of class. Students who are pregnant and parenting may also be eligible for accommodations. Accommodations will be provided only after I have verification of your accommodations as approved by Disabilities Resources, and with sufficient lead time for me to arrange testing or other accommodations. For more information you may contact Disabilities Resources at [408-554-4109](tel:408-554-4109).

**Information sheet for RSOC 19.**

Name: \_\_\_\_\_ Year (Fr., Soph., Jr., Senior) \_\_\_\_\_

Email address: \_\_\_\_\_

Cellphone number; other phone #s: \_\_\_\_\_

Local address: \_\_\_\_\_

Academic Major \_\_\_\_\_ Academic Minor \_\_\_\_\_

Previous coursework in Religious Studies (at SCU or elsewhere): \_\_\_\_\_

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Previous study of Egyptian religion/ history and/or Islam (ancient, medieval, modern):

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Particular interests in the field of Egyptian religious traditions: \_\_\_\_\_

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Knowledge of languages in addition to English (please indicate level of competence):

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Please indicate whether you have studied any of the following languages. Please also indicate level of competence (introductory/intermediate/advanced):

Egyptian hieroglyphs \_\_\_\_\_

Arabic \_\_\_\_\_

Hebrew \_\_\_\_\_

Latin \_\_\_\_\_

Greek \_\_\_\_\_

German \_\_\_\_\_