

REL 110:04 THE NATURE OF RELIGION

Professor Constantina Rhodes
Hunter College



ONLINE (ZOOM)

Spring 2021
MTh 8:10-9:25 a.m.

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SCOPE OF THE COURSE:

This course addresses the overall question "What is religious about religions?"

We will explore different forms of religion and different phenomena that comprise them. What lies at the heart of religious experience? What is the "logic" of religious practice and ceremony? What is initiation and how does it transform an "ordinary" person into a religious professional such as a shaman or a priest? What is God, what are gods and goddesses, and how are they related? What is the nature of preliterate religions of the earth and spirits, and what do historical religious traditions have in common with them? What is the fate of traditional religion in the modern world? What are alternative religious practices?

We will begin by drawing on the groundbreaking work of Mircea Eliade, who defined the study of the history of religion. We will consider, for example, concepts of the sacred and the profane. How does Eliade define these? How can these definitions be applied? We will consider these ideas first as theory, and then, through detailed examples from various world religions. Throughout the scope of our discussions we will also consider the breadth of religious life: Why, for example, are "medicine men" actually religious professionals whose healing covers every aspect of life, from the individual to the community? Similarly, in what ways is *feng shui*, at its core, a religious practice that addresses both "mundane" and "religious" concerns? Our consideration of Eliade's definitions of 'sacred' and 'profane' will therefore stay with us the entire semester as we move from topic to topic, and culture to culture.

In this course, students will learn to recognize the defining characteristics of religion and religiosity. In addition, they will learn to identify and clearly articulate how these characteristics are exemplified in a wide variety of religious traditions. Through class discussions, papers, and extemporaneous writing exercises, students will develop the skills to interpret key principles, and to compare, contrast, and analyze these principles as they are expressed across the centuries and throughout diverse religious cultures.

COURSE FORMAT:

1. Reading: All reading assignments must be completed as scheduled in the syllabus. By 'reading' it is presumed that you will have really studied what is discussed in these books, will have taken notes on and thought about their ideas, and will have prepared questions and comments for class.
2. Speaking: Class will be conducted as a combination of lecture and directed discussion. It is assumed that you will participate with comments and questions. I may call on you to contribute whether or not you raise your hand.
3. Writing: There will be four formal papers. In addition, there will be regular, brief, informal writings: For each class, students must compose a brief answer to at least one of the study questions for that day's reading assignment, and be prepared to share their answer in class discussion.

REQUIRED TEXTS:

Available through various online booksellers. ORDER NOW, as online purchases have been significantly delayed during the quarantine. Paper copies are preferable to electronic ones.

- Eliade, Mircea. *The Sacred and the Profane*
- John (Fire) Lane Deer and Richard Erdoes, *Lame Deer, Seeker of Visions*
- COURSE PACKET (CP) of selected readings. This will be posted on Blackboard.

EVALUATION:

Grades will be based upon:

- Four formal papers (three 3-4 pp.; one 4-6 pp.)
- Reading responses. For each day's reading assignment, there are study questions "to consider." In your notebooks, write out a brief response to at least one of these questions and be prepared to share it in class discussion.
- Steady attendance; active, thoughtful class participation; and observing Classroom Guidelines. Three absences are allowed without penalty. Thereafter, your grade may be compromised significantly.
- Special note about online classes: We will be meeting at the regularly scheduled class times on Zoom. It is essential that you have internet access and a computer with a working camera. You must remain visibly present for the duration of the class. If you cannot meet these requirements, you should not take this class.

Final course grade:

90%: formal papers

10%: participation, in-class work, attendance, observation of Classroom Guidelines

Classroom Guidelines:

Being present for class means *being present*. Therefore, students are expected to attend class regularly and to log in on time. You will enhance your grade by arriving to class having read the assignments and contributing thoughtfully to class discussions. To keep things moving along, I may call on you whether or not you raise your hand, and you should be prepared to contribute to the discussion in this way. You should also be ready to share your written response to at least one of the day's study questions.

You may lower your grade if you miss more than three classes; consistently arrive late; leave early or disappear from view once class has begun; or do not have a notebook or the reading materials for that day.

Attendance Policy:

Three absences are allowed without penalty or explanation. Excessive absences, late arrivals, or early departures, whereby you miss a significant part of the in-class experience, may result in a severe penalty and possible failure of the course. To be considered present you must be visible (cameras on) for the entire class period. It is not necessary to email me about occasional absences, though of course keep me posted about extensive, ongoing situations that may affect your participation in the course.

Due dates:

Assignments are due as noted on the Course Schedule and on Blackboard. Plan your composition and Blackboard submission time accordingly! Late papers are strongly discouraged and will be penalized by half a letter grade. Approximately two weeks after the due date (exact date noted on the Blackboard assignment), late papers will not be accepted; the portal will close and the grade will be recorded as a zero. The final paper of the semester will have an even briefer window for submission.

Note that the Blackboard portal for submitting papers will be via Turnitin. As soon as you submit your paper, check for an email from Turnitin confirming your submission. If you don't receive such an email, it means that your submission didn't go through and that I did not receive it. Keep trying until it goes through correctly so that you receive proper credit.

Revisions:

Papers receiving a grade of B- or lower may be resubmitted for *consideration* of a higher grade. In order to exercise this option, students must first discuss revisions with me. Note that revisions entail more than merely touching up a few errors but instead entail substantial attention to form, content, and mechanics. The original paper with my notations must accompany the revised version, and this must be submitted before the due-date of the next assignment. Late papers do not have the option for revision, nor does the final paper of the semester.

Office hours:

Zoom office hours: 15-minute meetings, 2:30-4:00 on Mondays, by appointment only. Email me to determine the best way to address your issues: crhodes@hunter.cuny.edu.

Grading Rubric:

A: Excellent work, wholly accurate, thoroughly thought-through, clearly and elegantly written. Well engaged with the material and fully responsive to the question posed. Demonstrates good application of MLA format.

B: Very good work. Well-supported arguments/explanations, clearly presented though perhaps not as perfectly as with an A paper.

C: Satisfactory to good work, some deficiencies in accuracy, thoroughness. Lacking specifics or full development, but arguments generally sound.

D: Poor work with significant deficiencies in accuracy and thoroughness, although demonstrating effort.

F: Inadequate work and effort.

Academic integrity:

Submission of anyone else's work under your name -- in terms of content or form, ideas or words, in whole or in part -- will result in an F for the course and a report of academic dishonesty to the Dean of Students. Assisting anyone else in the course to do this will have the same result. Additionally, you are not permitted to "plagiarize" yourself. That is, don't submit work that you've done for another class.

Participating in websites for "sharing" work is also considered plagiarism -- whether you post your papers or copy from posted papers.

Intellectual material appearing in publication (any form, including the internet and copying another student's work) or obtained orally is available for use only when properly cited. This applies to both direct and indirect quotes. Failure to appropriately cite the original author constitutes plagiarism. If you are unsure about whether something needs to be cited, consult a specialist in the Writing Center or see me.

"Trigger Warning":

The study of religions considers the underpinnings of our fundamental attitudes toward reality and therefore inherently questions not only our beliefs but the hitherto often unconscious grounds from which they stem. Such consideration is inherently "uncomfortable" for those who prefer opinion over thinking—and which of us doesn't? — so let this be a blanket "trigger warning" for the entire course. Potentially difficult, painful, unsettling *real* issues will be discussed throughout the semester. Thinking more profoundly—more thoughtfully--about them is our goal.

Continuation in this course will serve to indicate your acceptance of these policies. If you are not willing to comply with these policies and guidelines, you should consider not taking this class.

REL 110:04 The Nature of Religion
Professor Rhodes

Spring 2021 Course Schedule

Week 1

M Feb 1

Introduction to the academic study of religion

Th Feb 4

Introduction, continued; **Student information sheets due**

Week 2

M Feb 8

UNIT #1: SACRED SPACE AND TIME

Read: Eliade, *The Sacred and the Profane*:

Introduction, pp. 8-18

Consider: What does Eliade see as the primary characteristic of religion? What does he mean by "sacred" and "profane"? What does he mean when he says that the sacred equals power, reality, and being? What does he mean by a desacralized cosmos? How would you describe a desacralized cosmos, in your own words? What is *homo religiosus*? Why can "religious man" live only in a sacred world?

Th Feb 11

Read: Eliade, *The Sacred and the Profane*:

Ch. 1 ("Sacred Space and Making the World Sacred"), pp. 20-32

Consider: Above questions, plus: What is sacred space? What is profane space? What happens in sacred space? What is the difference between chaos and cosmos?

Week 3

M Feb 15 -- PRESIDENTS' DAY -- NO CLASSES

Th Feb 18

Read: Eliade, *The Sacred and the Profane*, Ch. 1 ("Sacred Space and Making the World Sacred"), pp. 32-65

Consider: Above questions, continued, plus: What is *axis mundi*? What is *imago mundi*?

Week 4

M Feb 22

Read: Eliade, *The Sacred and the Profane*, Ch. 2 ("Sacred Time and Myths"), pp. 68-91

Consider: What is sacred time? What is profane time? What is the significance of a sacred calendar, and, in particular, of the new year? What is a *theophany*? In what ways is the affirmation of the religious understanding of time a refusal of history?

Th Feb 25

Read: Eliade, *The Sacred and the Profane*, Ch. 2, pp. 91-113

Consider: Study questions as above, plus: What does Eliade mean when he says, "But *repetition emptied of its religious content necessarily leads to a pessimistic vision of existence*" (107)? What do you think about this?

Week 5

M March 1

Sacred Time, Sacred Space, and Ceremonial Worship (*Pūjā*) in Hinduism

Read: Rhodes, from *Invoking Lakshmi: The Goddess of Wealth in Song and Ceremony*: "Introduction: Invoking Lakṣmī: The Goddess Arrives in Delhi"; and "Invoking Lakṣmī in Ceremony: *Lakṣmī Pūjā*," Course Packet, pp. 46-68

Consider: How do the preparations for worship of the goddess reflect the concepts of sacred space and sacred time as discussed by Eliade? What is meant by the "guest motif"? Where does the goddess "come from" before the ritual, and where does she "return to" afterwards? Why are the preliminary actions, as well as the ritual "farewell" so important in terms of sacred time and space? Similarly, what is the role of the threshold?

Th March 4

View on YouTube: "The Long Search #2: Hinduism: 330 Million Gods," by Ron Eyre (52 min.) (We will meet briefly on Zoom and then log off early to allow you time to watch the video.)

Write down two quotes, discussion points, or questions about *puja* from the video and be prepared to share them in the next class meeting.

Week 6

M March 8

Discuss video (which you will have viewed before this class meeting):

YouTube: "The Long Search #2: Hinduism: 330 Million Gods," by Ron Eyre (52 min.)

Be prepared to share two quotes, discussion points, or questions about *puja* from the video.

UNIT #2: THE SACREDNESS OF NATURE

Read: Eliade, *The Sacred and the Profane*, Ch. 3 ("The Sacredness of Nature and Cosmic Religion"), pp. 116-129

Consider: What exactly does Eliade mean by "the sacredness of nature"? Why does he say that it is "transparent"? What is a *hierophany*? In what ways is the natural "indissolubly connected with the supernatural"? Why is it significant, for religious man, that "the cosmos is a living organism, which renews itself periodically"? In terms of nature, how does the worldview of religious man differ from that of nonreligious man?

Th March 11

Paper #1 due: On Sacred Space and Time: The Example of Hindu Puja (Submit on Blackboard)

Read and consider: Continued discussion of above reading and questions.

Week 7

M March 15

Read: Eliade, *The Sacred and the Profane*, Ch. 3 ("The Sacredness of Nature and Cosmic Religion"), pp. 138-159

Consider: What is the desacralization of nature and what are its implications? What is the significance of earth, sky, and water to religious man? What is the relationship between "myth," "symbol," and the conscious experience of one's world?

Th March 18

The Earth Spirit

Read: Mitchell, from *The Earth Spirit: Its Ways, Shrines, and Mysteries*, Course Packet, pp. 3-12

Consider: What is Mitchell's understanding of the earth spirit? What *is* it? How was man's attitude toward his environment initially formed? How did that attitude change? In what ways does the "mystical" combine with the "practical"? Why did Edward Carpenter, in 1889, declare that civilization "was a kind of disease," and for what reasons did the Socialists of the Fabian Society criticize him?

Week 8

M March 22

Read: Mitchell (continued), Course Packet, pp. 12-17.

Skim: Rossbach, "Origins," Course Packet, pp. 24-35.

Consider:

Consider: What is *feng shui*? How does it exemplify religious Taoism? What are the basic *feng shui* principles regarding one's conscious relationship with the environment – both the natural world and the habitats that we construct for the living and the dead? What is cosmic *ch'i* and what is human *ch'i*? Study the diagram of the world's *ch'i* (on Course Packet p. 33) and explain it in your own words. In what ways does *feng shui* offer a solution to the "problem" of civilization vs. nature?

Th March 25

Read, Mitchell (continued), Course Packet, pp. 17-23

Consider: Study questions as above. In addition, what does the author mean in the final paragraph when he says, "For the human spirit, like the spirit of the earth, is a natural wanderer and does not forever accept domesticity"? How and why does the earth spirit change throughout space and time? Consider Eliade's ideas about sacred space, sacred time, and hierophany.

Week 9

M March 29 -- SPRING BREAK!

Th April 1 -- SPRING BREAK!

Week 10

M April 5

UNIT #3: HUMAN EXISTENCE AND SANCTIFIED LIFE

Read: Eliade, Ch. 4 ("Human Existence and Sanctified Life"), pp. 162-179

Consider: Explain Eliade's argument that religious man (*homo religiosus*) exemplifies what it means to be fully human. What are some of the features of experiencing life in such a way? What does Eliade suggest about a life lived in a completely profane/nonreligious way? What are the effects on religious man when he loses or is denied connection with the sacred? When he loses or is denied engagement with sacred space, sacred time, and sacred community?

Th April 8

Paper #2 due: *On The Sacredness of Nature: The Example of the Earth Spirit (Submit on Blackboard)*

Read: Eliade, Ch. 4, continued, pp. 184-213

Consider: What is the significance of initiation and rites of passage? Why is initiation said to be both glorious and painful? What is the symbolism of death and rebirth here? What are men's societies and women's societies? How do such societies and practices reflect religious man's understandings of the cosmos? How do they contribute to the definition of religious man and what it means to be fully human?

Week 11

M April 12

Read: *Lame Deer, Seeker of Visions*, Ch. 1 ("Alone on a Hilltop")

Consider: What is the purpose of Lame Deer's vision quest? What are some of the features of this initiation? What is the relationship between the individual, the spirits, the community, and the medicine elders? How would you explain his experience in terms of his exemplifying Eliade's *homo religiosus*/"religious man"?

Th April 15

Read: *Lame Deer, Seeker of Visions*, Ch. 7 ("Talking to the Owls and the Butterflies")

Consider: Freedom is an essential component of Lame Deer's teachings. What does Lame Deer say about freedom vs. domesticity? How does he define domesticity? According to Lame Deer, how does over-domestication diminish one's relationship to the Great Mystery and thus to one's own personal spirit and life force? Compare these ideas to what we've read in Eliade and Mitchell. Explain how it is considered natural for religious man to talk to the owls and the butterflies.

Week 12

M April 19

Read: *Lame Deer, Seeker of Visions*, Ch. 9 ("Medicine, Good and Bad")

Consider: What are the characteristics of a medicine man? Also, contemplate what Lame Deer means when he says, "Only human beings have come to a point where they no longer know why they exist" (p. 157 large edition, p. 162 smaller edition). How does this resonate with Eliade's argument about the sacred life in Ch. 4 of *The Sacred and the Profane*?

Th April 22

Read: Rhodes, "Reflections on the Lakota Sun Dance," Course Packet, pp. 134-139;
and

Lame Deer, Seeker of Visions, Ch. 12 ("Looking at the Sun, They Dance")

Consider: What is the Sun Dance and what is its purpose? How does the Sun Dance exemplify the categories of sacred time and sacred space? How and why does one become a Sun Dancer?

What is the role of sacrifice here? Explain how the physical intensity of the Sun Dance reflects Lame Deer's teachings about the relationship of the body to the sacred. In what ways are Sun Dancers considered to be *wakan* (holy, sacred)? What is the relationship between Sun Dancers and the community? Review the unfortunate episode told by Pete Catches toward the end of the chapter. How might this be explained, in terms of the differences between "religious man" and "profane man"?

How is Nature itself an integral part of the Sun Dance? Consider the ceremonial grounds, the Sun Dance Tree, and, in the occurrence that I write about, the appearance of eagles.

Week 13

M April 26

Paper #3 due: On Human Existence and Sanctified Life: The Example of Lame Deer (Submit on Blackboard)

UNIT #4: COMPARISONS: TRADITIONAL RELIGIOUS PROFESSIONALS (MEDICINE MEN, SUNDANCERS, AND SANTEROS) VS. "PROFANE MAN"

Read: Murphy, "Botanica" and "The Religion," Course Packet, pp. 140-154

Consider: What is Santería? As a syncretistic religion, how does it blend traditional Yoruba religion with Roman Catholicism? What are the features of initiation into its priesthood? How do these reflect other patterns of initiation that we have discussed? What is the relationship between santeros (priests) and the orishas (gods)?

What is *ashé* or *aché*? How does this compare with the Chinese *ch'i* and Lakota *wakan* that we have discussed? How does increased *ashé* resonate with the features of living as "religious man"? That is, how does a santero exemplify religious man?

Th April 29

Santeros, cont. (Continue discussion of Murphy with questions from above)

Week 14

M May 3

View on YouTube:

"Tahca Ushte: John Fire Lame Deer: Lakota Holy Man – Heyoka Society" (32 min.)
(We will meet briefly on Zoom and then log off early to allow you time to watch the video.)

Write down two quotes, discussion points, or questions from the video and be prepared to share them in the next class meeting.

Th May 6

Discuss video (which you will have viewed BEFORE this class meeting):

YouTube: "Tahca Ushte: John Fire Lame Deer: Lakota Holy Man – Heyoka Society" (32 min.)

Be prepared to share two quotes, discussion points, or questions from the video.

Consider: What are some of the challenges involved with the practice of traditional religions in a contemporary world?

Week 15

M May 10

Review traditional religious professionals vs. "profane man."

Th May 13

***Paper #4 due: On Comparisons: Traditional Religious Professionals vs. Profane Man
(Submit on Blackboard)***

Review themes of the course.

Week 16

M May 17

Wrap-up...

ASSIGNMENT SCHEDULE

See ABOUT WRITTEN WORK and SAMPLE MLA FORMAT at the end of this syllabus for specific guidelines and requirements.

Thursday 3/11/21:

Paper #1 due on Sacred Space and Time: The Example of Hindu Puja. 3 - 4 pages

Define what Eliade means by sacred space and sacred time. Then discuss how Hindu puja (ceremonial worship) exemplifies these concepts. Construct a careful outline before composing your paper; this will provide a strong structure.

Include at least two direct quotes from the readings -- at least one from Eliade (Ch. 1 and/or Ch. 2), and at least one from Rhodes. Remember to use MLA format for in-text citations and Works Cited. See "About Written Work" and "Sample MLA Format" at the end of this syllabus for further specifications.

Thursday 4/8/21:

Paper #2 due on The Sacredness of Nature: The Example of the Earth Spirit and/or Feng Shui. 3 - 4 pages

Toward the beginning of Ch. 3, Eliade states (116-17):

"... [t]he world exists, it is there, and it has a structure; it is not a chaos but a cosmos, hence it presents itself as creation, as work of the gods. This divine work always preserves its quality of transparency, that is, it spontaneously reveals the many aspects of the sacred. The sky directly, "naturally," reveals the infinite distance, the transcendence of the deity. The earth too is transparent; it presents itself as universal mother and nurse. The cosmic rhythms manifest order, harmony, permanence, fecundity. The cosmos as a whole is an organism at once *real, living, and sacred*...

Drawing upon this quote, explain what Eliade means by the sacredness of nature and its transparency. Then discuss how beliefs about the Earth Spirit and/or feng shui exemplify Eliade's observation about the sacredness of nature and religious man's conscious interaction with it. Build your discussion around specific examples from the readings.

Include at least two direct quotes from the readings -- at least one from Eliade (Ch. 3), and at least one from Mitchell. Remember to use MLA format for in-text citations and Works Cited. See "About Written Work" and "Sample MLA Format" at the end of this syllabus for further specifications.

Monday 4/26/21:

**Paper #3 due on Human Existence and Sanctified Life: The Example of Lame Deer.
3 - 4 pages**

For Eliade, “religious man” (*homo religiosus*) exemplifies what it means to be fully human; in contrast, “nonreligious man has lost the capacity to live religion consciously” (Eliade 213) and is therefore not living to his fullest human potential.

Review Eliade, Ch. 4, and identify three characteristics of “religious man.” Discuss how Lame Deer demonstrates these three characteristics. Comment on Lame Deer’s observations that living fully as a human being places one at odds with “over-domesticated” life in the contemporary world.

Include at least two direct quotes from the readings -- at least one from Eliade (Ch. 4), and at least one from the sections we have read in *Lame Deer*. Remember to use MLA format for in-text citations and Works Cited. See "About Written Work" and "Sample MLA Format" at the end of this syllabus for further specifications.

Thursday 5/13/21:

**Paper #4 due on Comparisons: Traditional Religious Professionals vs. Profane Man.
4 - 6 pages**

This is going to be a different kind of paper. Create a conversation representing two points of view: religious man vs. profane man/nonreligious man. Here is your chance to demonstrate what you’ve considered this semester about the sacred and the profane.

Your “religious man” should represent one (or more!) of the religious professionals that we’ve encountered (Hindu worshipers, Sun Dancers, medicine men, traditionalists who align with the Earth Spirit, feng shui practitioners, etc.) Your “profane man” should be someone (or more!) of your creation, based on the tenets we’ve discussed. Enjoy the use of your imagination. Give your characters names, describe what they look like, where they come from. Be creative in the circumstances of how and where they happen to meet and have this conversation.

Structure the conversation around such topics as what it means to live religiously, what it might mean to live without connection to the sacred, challenges of initiation, role in the community, understanding of the sacred, the way in which they communicate with God and/or the spirits, personal attitudes about living this way (was it chosen or voluntary?).

Be sure to allow both the religious man and nonreligious man to address the rewarding and uplifting, as well as the challenging and exasperating aspects of their lifestyles. Also be sure to give them equal time in the conversation.

Make it a real conversation. Of course, the circumstances of their meeting may be entirely surreal!

Include at least one significant quote from our course readings for each, and provide a Works Cited. See "About Written Work" and "Sample MLA Format" for further specifications.

A note about format: You might want to single-space this, leaving a space after the words of each speaker, as in the text of a screenplay.

ABOUT WRITTEN WORK:

Form and content:

- Papers will be graded for attentiveness to the questions posed, depth of original thought, obvious engagement with the material, accuracy in grammatical and mechanical form, proper use of documentation, and excellence in overall presentation.
- Papers must include at least **two quotes** from the course text(s).
- Limit your research to our course materials. I am interested in your reflections upon our readings, not on what others have to say. Do not go to the Internet or other outside sources.
- MLA style of documentation is preferred (and required for an A). (For details, see the Hunter Library website or Diana Hacker, *A Writer's Reference*.) When quoting from the Course Pack, cite the author of the individual chapter or book, the original page numbers, and the full bibliographic information for that chapter, which is found on p. 2 of the Course Pack and/or in the sample Works Cited below.
- Give your paper a creative title.
- Number your pages on the top right, using MLA format (which includes your last name)
- Papers must be typewritten and double-spaced.
- Include Work(s) Cited at the end of the paper.
- Submit on Blackboard (Turnitin) in Word format

Sample Works Cited in MLA Format:

Works Cited

Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. Trans. Willard R. Trask.

New York: Harcourt Brace & Co., 1959.

Kalweit, Holger. *Shamans, Healers, and Medicine Men*. Boston: Shambhala, 1992.

Lame Deer, John (Fire), and Richard Erdoes. *Lame Deer, Seeker of Visions*. NY: Pocket Books, 1994 [1972].

Mitchell, John. *The Earth Spirit: Its Ways, Shrines, and Mysteries*. London: Thames and Hudson, 1975.

Murphy, Joseph A. *Santeria: African Spirits in America*. Boston: Beacon Press, 1988.

SAMPLE MLA FORMAT

Student's Full Name

Professor's Name

EAC150

26 Jan. 2021

Full Title of Research Paper in Times New Roman, Size 12 Font

Begin the first paragraph of your research paper with a half-inch indent. Your first sentence is what should immediately follow the title.

As your paper develops, you will want to incorporate your research. Sometimes you will use direct quotes that “duplicate the original source word for word” (Koltz 23). Other times, you will put the ideas from your research into your own words, and that paraphrased material must also be cited in-text (Dworkin 3). You cite a website with an author the same way you would an article (Poncelet). Even if your information came from a website without an author, you must cite that source, just using the first word or first couple words of the title in quotation marks.

At the end of your paper, you will list all of your sources in a Works Cited List. The Works Cited List begins on a new page and must be included in every research paper. Format the list in alphabetical order.