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This title was first published in 2001: From Sacred Text to Internet addresses two key issues affecting the global spread of religion: first, the impact of new media on the ways in which religious traditions present their messages, and second, the global relocation of religions in novel geographical and social settings. The book offers extended studies of Buddhism, Christianity, Hinduism and a wide-ranging survey chapter that refers to the presence on the Internet of many of the world’s most influential religions. The chapters explore the relationship between scholarly reconstructions of the life of Jesus and representations of Jesus in contemporary popular cultures; the production and use of sacred images for the Hindu mass market; how Buddhism is represented and spread in the West; the Islamization of Egypt, its causes and influences; and the uses to which the Internet is put by religions as well as how information technology has influenced the future shape of religion. The five textbooks and Reader that make up the Religion Today Open University/Ashgate series are: o From Sacred Text to Internet o Religion and Social Transformations o Perspectives on Civil Religion o Global Religious Movements in Regional Context o Belief Beyond Boundaries o Religion Today: A Reader

RSSSR 30 includes an empirical study of attachment and another on daily spiritual practices, as well as two special sections which explore the social scientific study of religion in Indonesia and what has become widely known as the Pope Francis effect in contemporary Catholicism.

The debate surrounding the Christian aspects of C.S. Lewis’s The Chronicles of Narnia, J.R.R. Tolkien’s The Lord of the Rings, Philip Pullman’s His Dark Materials and J.K. Rowling’s Harry Potter has revealed not only the prominence of religious themes in fantasy fiction, but also readers’ concerns over portrayals of religion in fantasy. Yet while analyses of these works fill many volumes, other fantasy series have received much less attention. This critical study explores the fantastic religions and religious themes in American and Canadian works by Stephen R. Donaldson (Chronicles of Thomas Covenant), Guy Gavriel Kay (Fionavar Tapestry), Celia S. Friedman (Coldfire Trilogy), and Brandon Sanderson (Mistborn). References to biblical tradition and Christian teachings reveal these writers’ overall approach to Christianity and the relationship between Christianity and the fantasy genre.

What distinguishes humans from nonhumans? Two common answers:free will and religion!are in some ways fundamentally opposed. Whereas free will enjoys a central place in our ideas of spontaneity, authorship, and deliberation, religious practices seem to involve a suspension of or relief from the exercise of our will. What, then, is agency, and why has it occupied such a central place in theories of the human? Automatic Religion explores an unlikely series of episodes from the end of the nineteenth century, when crucial ideas related to automatism and, in a different realm, the study of religion were both being born. Paul Christopher Johnson draws on years of archival and ethnographic research in Brazil and France to explore the crucial boundaries being drawn at the time between humans, !nearhumans,! and automata. As agency came to take on a more central place in the philosophical, moral, and legal traditions of the West, certain classes of people were excluded as less-than-human. Tracking the circulation of ideas across the Atlantic, Johnson tests those boundaries, revealing how they were constructed on largely gendered and racial foundations. In the process, he reanimates one of the most mysterious and yet foundational questions in trans-Atlantic thought: what is agency?

Common views of religion typically focus on the beliefs and meanings derived from revealed scriptures, ideas, and doctrines. David Morgan has led the way in radically broadening that framework to encompass the understanding that religions are fundamentally embodied, material forms of practice. This concise primer shows readers how to study what has come to be termed material religion!the ways religious meaning is enacted in the material world. Material religion includes the things people wear, eat, sing, touch, look at, create, and avoid. It also encompasses the places where religion and the social realities of everyday life, including gender, class, and race, intersect in physical ways. This interdisciplinary approach brings religious studies into conversation with art history, anthropology, and other fields. In the book, Morgan lays out a range of theories, terms, and concepts and shows how they work together to center materiality in the study of religion. Integrating carefully curated visual evidence, Morgan then applies these ideas and methods to case studies across a variety of religious traditions, modeling step-by-step analysis and emphasizing the importance of historical context. The Thing about Religion will be an essential tool for experts and students alike. Two free, downloadable course syllabi created by the author are available online.

By exploring topics such as the Internet, print press, advertising, satellite television, video, rock music, literature, cinema, gender, religious intellectuals, and secularism, this unique and wide-ranging volume explains Iran as a complex society that has successfully managed to negotiate and embody the tensions of tradition and modernity, democracy and theocracy, isolation and globalization, and other such cultural-political dynamics that escape the explanatory and analytical powers of all-too-familiar binary relations. Featuring contributions from among the best-known and emerging scholars on Iranian media, culture, society, and politics, this volume uncovers how the existing perspectives on post-revolutionary Iranian society have failed to appreciate the complexity, the paradoxes and the contradictions that characterize life in contemporary Iran, resulting in a general failure to explain and to anticipate its contemporary social and political transformations.

Religious Education in the Secondary School is a comprehensive, straightforward introduction to the effective teaching of Religious Education in the secondary classroom. Acknowledging the highly valuable yet often misunderstood contribution of RE, this text shows how the subject can be taught in a way that explores the impact of religion on the lives of people and society, engaging pupils and preparing them to become individuals who celebrate and respect diversity. It is illustrated throughout with ideas for teaching at different key stages and offers expert chapters introducing you to both the World Religions and the core aspects of effective teaching and learning. With an emphasis on developing an understanding of the importance - and different ways - of meeting the learning needs of all pupils, key chapters cover: -Understanding different pedagogies of RE -Spirituality and RE -Tips on effective planning and assessment -An approach to teaching across the Key Stages -Core subject knowledge in Buddhism, Christianity, Hinduism, Islam, Judaism and Sikhism Written by an experienced teacher, teacher educator and examiner, Religious Education in the Secondary School is a succinct compendium and has a real classroom applicability offering all trainee RE teachers, as well as those teaching Religious Education as specialists or non-specialists a wealth of support and inspiration.

Salvation from Cinema offers something new to the burgeoning field of "religion and film": the religious significance of film technique. Discussing the history of both cinematic devices and film theory, Crystal Downing argues that attention to the material medium echoes Christian doctrine about the materiality of Christ’s body as the medium of salvation. Downing cites Jewish, Muslim, Buddhist, and Hindu perspectives on film in order to compare and clarify the significance of medium within the frameworks of multiple traditions. This book will be useful to professors and students interested in the relationship between religion and film.

Only virtuous humans are supposed to move in time to meet their happy destiny or karma. The tale of Jamal in Slumdog Millionaire is such a case of serendipitous mobility towards riches and love ! a !journey! in which good heroes and urban communities respecting solidarity are successfully modernised. Unsurprisingly, the film became tangled in many controversies around India’s destiny in the world: the film inserted Mumbai into various financial, political and artistic scenes, increased tourism in its filmed slums, and brought about charity projects in which celebrities and tourist businesses were involved. Slumdog Millionaire served as a global example of a !developing country!’s! uneven but unique modernisation. This book examines such mobilities of ideas, art, tourism and activism together. In doing so, it reveals the significance of Mumbai as a post-colonial city in discussions of modernity ! a form of mobile adaptation to new world realities. Tzanelli examines the various agents involved in controversies through multiple virtual and real journeys to India’s colonial history and present social complexity, with a view to actualise a post-colonial future, a !destiny! as the country’s serendipitous destination. Addressed to interdisciplinary audiences, the book will be a useful text for students and scholars of globalisation, mobility, tourism, media and social movement theory.

This is the first extensive scholarly study of drone metal music and its religious associations, drawing on five years of ethnographic participant observation from more than 300 performances and 74 interviews, plus surveys, analyses of sound recordings, artwork, and extensive online discourse about music. Owen Coggins shows that while many drone metal listeners identify as non-religious, their ways of engaging with and talking about drone metal are richly informed by mysticism, ritual and religion. He explores why language relating to mysticism and spiritual experience is so prevalent in drone metal culture and in discussion of musical experiences and practices of the genre. The author develops the work of Michel de Certeau to provide an empirically grounded theory of mysticism in popular culture. He argues that the marginality of the genre culture, together with the extremely abstract sound produces a focus on the listeners’ engagement with sound, and that this in turn creates a space for the open-ended exploration of religiosity in extreme states of bodily consciousness.

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