

UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

COLLEGE (check one):	Arts and Sciences <input checked="" type="checkbox"/>	Business <input type="checkbox"/>	Education <input type="checkbox"/>
Proposal Submitted By: Angela Pitts		Date Prepared: 1/10/14	
Course Title: Meditation and Contemplative Practices			
Department/discipline and course number*: CPRD 104			

**This course number must be approved by the Office of the Registrar before the proposal is submitted.*

Number of credits proposed:	3	Prerequisites:	None		
Will this be a new, repeatable "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?)			<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; text-align: center;">NO x</td> <td style="width: 50%; text-align: center;">YES</td> </tr> </table>	NO x	YES
NO x	YES				

Date of first offering of this new course: FALL SEMESTER, year	FALL SEMESTER, 2014			
Proposed frequency of offering of the course:	Every semester			
List the faculty who will likely teach the course:	Angela Pitts, David Ambuel			
Are ANY new resources required?	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; text-align: center;">NO <input checked="" type="checkbox"/></td> <td style="width: 33%; text-align: center;">YES <input type="checkbox"/></td> <td style="width: 34%;"><i>Document in attached impact statement</i></td> </tr> </table>	NO <input checked="" type="checkbox"/>	YES <input type="checkbox"/>	<i>Document in attached impact statement</i>
NO <input checked="" type="checkbox"/>	YES <input type="checkbox"/>	<i>Document in attached impact statement</i>		

This new course will be (check all that apply):			
Required in the major	<input type="checkbox"/>	General Elective	<input checked="" type="checkbox"/>
Elective in the major	<input type="checkbox"/>	General Education**	<input checked="" type="checkbox"/>

***AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.*

Catalog Description:	<p>This course offers a practical, experiential and theoretical introduction to Mindfulness Meditation and Contemplative Practices. Students learn and practice meditation techniques while exploring the contemplative practices and theories of a variety of cultural traditions (such as Buddhism, Taoism, Native American religious traditions, ancient Greek and Roman philosophical and dramatic traditions) and from a variety of disciplinary perspectives (such as dramaturgy, psychology, philosophy, neuroscience, religion).</p>
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COURSE HISTORY			
Was this course taught previously as a topics or experimental course?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
Course Number and Title of Previous Course	Semester Offered	Enrollment	
PHIL 231E: Contemplative Practice	Spring 2013	18	
CPRD 100: Contemplative Practice	Spring 2014	14	
CPRD 100: Contemplative Practice	Spring 2014	16	
xx CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. This means that students who took the earlier "topics" course will only be able to take the new course if they made a C- grade or lower in the earlier course.			
NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.			

REQUIRED ATTACHMENTS:

1. **Rationale Statement** (Why is this course needed? What purposes will it serve?)
2. **Impact Statement** (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. **Sample Syllabus**

Department Chair Approval: _____ CRV

Date: 1-20-14

CCC Chair Approval: _____ Tim ODonnell

Date: 2-12-14

UCC Chair Approval: _____

Date: _____

Rationale: This course provides students with a unique opportunity to *practice* the contemplative techniques of Vipassana (Mindfulness) meditation *while* they are studying contemplative practices from a variety of contemplative traditions and disciplinary perspectives. Not only does this offer students a remarkable opportunity to develop direct and personal experience of contemplative practice, but also to develop a life-long skill that will promote focus and concentration, deep and intentional learning and critical, creative thinking. Researchers Richhart and Perkins have offered the following insights on the potential impact of mindfulness meditation training for students in higher education (“Life in the Mindful Classroom: Nurturing the Disposition of Mindfulness”, *Journal of Social Issues*, 2000, 56:1, p. 30):

Mindfulness is a facultative state that promotes increased creativity, flexibility, and the use of information, as well as memory and retention. It is an enabling state in which individuals tend to feel more in control of their lives...Consequently, the real educational potential of mindfulness lies not in raising test scores, but in addressing some of the other intractable problems of education, such as the flexible transfer of skills and knowledge to new contexts, the development of deep understanding, student motivation and engagement, the ability to think critically and creatively, and the development of more self-directed learners.

Scientific studies have shown that the average attention span in an era of multi-tasking and rapidly changing stimuli is dramatically and alarmingly decreasing. In 2000, the average attention span was 12 seconds. In 2013, the average attention span is 8 seconds (Source: National Center for Biotechnology Information, U.S. National Library of Medicine). This course will help students to increase their attention spans through focused concentration exercises and techniques proven successful by centuries of experience and scientific study. This course will, therefore, have wide impact for the student’s academic experience far beyond the specific theoretical and disciplinary perspectives explored in the course. No other academic course like this exists on campus and one cannot overstate the need for it. Successful Contemplative Sciences courses and programs exist at many of our competing institutions in the region (consider UVA’s well-developed interdisciplinary program: <http://www.uvacontemplation.org/> and George Mason University’s Center for Consciousness and Transformation: <http://masonleads.gmu.edu/faculty/the-center-for-consciousness-and-transformation/> , for example).

Impact Statement: Because this course centers on meditation practice, reading, discussion and creativity rather than traditional research, no new resources are required to implement this course. In the way of technology, the course utilizes an existing UMW blog; in the way of library resources, existing databases and the very occasional ILL request are all that is necessary; students will purchase their own reading materials or find them accessible electronically through instructor-provided links on CANVAS; appropriate space already exists in the form of the Leidecker Center for Asian Studies, which contains meditation cushions, a quiet environment and sufficient digital projection capabilities. The instructors may reserve a van once a semester to take students on a field trip to a free meditation retreat center. Apart from staffing resources, which would be managed through appropriate course rotations within the disciplines of Classics and Philosophy (and, potentially, Religion), this would be the only additional resource required, and it is a reasonably moderate one.

Sample Syllabus and Other Documents Follow:

-Syllabus

- Final Project Description
- Rubric for Final Project
- Rubric for Reflection Papers

CPRD 100*: Contemplative Practice

[Current iteration of proposed CPRD 103]

Section 1

MWF 13:00 Trinkle B39

David Ambuel (dambuel@umw.edu)

Office Hours: MWF 12-1 p.m. and by appointment

Section 2

TTh 14:00 – 15:15 Trinkle B39

Angela Pitts (apitts2@umw.edu)

Office Hours: TR 3:30-5:00 and by appointment

Course Description:

Researchers Richhart and Perkins have offered the following insights on the potential impact of mindfulness training for students in higher education (“Life in the Mindful Classroom: Nurturing the Disposition of Mindfulness”, *Journal of Social Issues*, 2000, 56:1, p. 30):

Mindfulness is a facultative state that promotes increased creativity, flexibility, and the use of information, as well as memory and retention. It is an enabling state in which individuals tend to feel more in control of their lives...Consequently, the real educational potential of mindfulness lies not in raising test scores, but in addressing some of the other intractable problems of education, such as the flexible transfer of skills and knowledge to new contexts, the development of deep understanding, student motivation and engagement, the ability to think critically and creatively, and the development of more self-directed learners.

This course offers a practical, experiential and theoretical introduction to Mindfulness Meditation and Contemplative Practices. By practical, we mean *praxis*, a word that originates from the ancient Greek *prattō*, meaning “I do”. In other words, we will learn the basics of meditation not just by discussing a variety of theories about contemplative practice, but by actually experiencing meditation through personal practice, with the goal of enhancing concentration, understanding, critical thinking and engagement. Every class period will involve guided meditation and discussion of readings about contemplative practice from a variety of cultural traditions (Buddhism, Taoism, Native American religious traditions, Ancient Greek philosophical and dramatic traditions, et al.) and disciplinary perspectives (drama, psychology, philosophy, neuroscience, religion). explores the theme of “Happiness” through a variety of contemplative traditions, focusing particularly on developing the

techniques of mindfulness meditation through daily practice in order to increase happiness, creativity and a general sense of well-being in the student's educational experience.

This course will offer an optional (and free) class excursion to a Meditation retreat center for Apr. 17-20 (see below).

Learning Objectives

- Student develops a daily practice of at least one model of contemplative meditation
- Student explores contemplative practices from a variety of classical and modern perspectives
- Student explores contemplative practices through multiple genres and disciplines, including drama, philosophy, neuroscience, psychology and art
- Student practices mindfulness meditation through creative, intentional and attentive reflection-writing and improvisational creativity
- Student develops increased concentration, engagement and critical thinking skills.
- Through consciousness-raising mindfulness meditation, student cultivates ethical values such as sympathetic joy, compassion, equanimity and loving kindness

Required Texts

1. Sophocles, *Antigone*. tr. By Reginald Gibbons and Charles Segal. Oxford, 2003 ISBN: 0-19-514373-6
2. Aristotle, *Nicomachean Ethics*. Translated by Christopher Rowe and Sarah Broadie. Oxford University Press. ISBN 978-0198752714
3. Thich Nhat Hanh, 2009. *Happiness: Essential Mindfulness Practices*. Berkeley: Parallax Press. ISBN 978-1888375916
4. Thich Nhat Hanh, 1988, 2009. *The Heart of Understanding: Commentaries on the Prajnaparamita Heart Sutra*. Berkeley: Parallax Press. ISBN 978-1888375923
5. Hanson, Rick. 2009. *Buddha's Brain: The Practical Neuroscience of Happiness*. Oakland: New Harbinger Publications. ISBN-13: 978-1-57224-695-9
6. Epstein, Mark. 1995. *Thoughts Without a Thinker*. New York: Basic Books. ISBN: 0-465-08585-7
7. Lao-Tzu, 1988. *Tao Te Ching*. Tr. Stephen Mitchell. NY: HarperCollins. ISBN 978-0060955434
8. Buddhadasa Bhikkhu. *Mindfulness With Breathing : A Manual for Serious Beginners*. Wisdom Publications ISBN: 978-0861711116
9. Suzuki, Shunryu, 2006. *Zen Mind, Beginners, Mind*. Shambala. ISBN-10: 1590308492 ISBN-13: 978-1590308493 (available as PDF through Canvas, MODULES)
10. Yamada, Koun. 2004. *The Gateless Gate: The Classical Book of Zen Koans*. Somerville, MA: Wisdom Publications. ISBN 978-0861713820
11. (Ambuel's Section 01 only:) Nachmanovitch, Stephen. *Free Play: Improvisation in Life and Art*. ISBN: 9780874776317
12. (Pitts' Section 02 only:) Langer, Ellen. *On Becoming an Artist: Reinventing Yourself through Mindful Creativity*. ISBN: 978-0345456304
13. (Pitts' Section 02 only:) Epes Brown, Joseph. 1953, 1989. "Hanblecheyapi: Crying for a Vision" (Ch. 4) in *The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux*.

Norman, OK: Univ. of Oklahoma Press, p. 44-66. (available as PDF through Canvas, MODULES)

Other Resources and Electronic Assignments (Course Blog, Podcasts, and Video talks)

- Course Blog: <http://meditation.umwblogs.org>**
- Tara Brach's audio dharma talks: <http://www.tarabrach.com/audiodharma.html>
- San Francisco Zen Center Podcasts: <http://www.sfzc.org/zc/display.asp?catid=1,10&pageid=558>
- Audio Dharma: www.audiodharma.org
- Buddhanet: www.buddhanet.net/audio-talks.htm
- Access to Insight: <http://accesstoinsight.org>
- Thanissaro Bhikkhu on "Appropriate Awareness": http://www.audiodharma.org/talks/audio_player/884.html
- Writings and talks by Ajahn Chah: <http://ajahnchah.org>
- Principles and Practices of Zen, five parts, starting with: <http://www.youtube.com/watch?v=Hj12o7vXalg>

**All other links may be found on the course blog

COURSE REQUIREMENTS:

This course emphasizes practice and participation. Therefore, there will be no tests or research papers of traditional type. Full participation and engagement in reading, discussion, journal writing, reflection writing and creative practice is, therefore, essential to success in the course; absences and tardiness for any reason will adversely affect your grade. It should also be mentioned that tardiness will disrupt the concentration and focus of other students who are meditating, so please be conscientious about arriving to class on-time.

All students are required to:

1. Complete all readings and assignments and participate in class discussions.
2. During class periods, we will learn a variety of Vipassana meditation techniques, including postures and practices for sitting meditation, walking meditation and standing meditation, with a variety of internal and external focal points (breathing, sound, physical sensation, etc.) to develop focus, mindful experiential awareness and concentration. It is essential to your success to devote yourself seriously to each practice.
2. Meditate on your own outside of class per our daily instructions and keep a log of your experiences . We recommend meditating AT THE SAME TIME each day whenever possible.
3. Keep a practice journal, including a meditation log (#2 above) and reflections on your developing practice. We will periodically review your journal and provide feedback and suggestions for working through common and idiosyncratic challenges.
4. Complete five 2 page reflection papers (12 point, Times New Roman, 1.5 spacing) over the course of the semester. Each reflection paper should respond to some specific aspect of one of the readings.
5. Both sections will collaborate together to organize, advertise, host and participate in a campus-wide Mindfulness Creativity Contest for all UMW students towards the end of the semester.
6. Complete a Mindfulness-based creative project, including a proposal and a reflective essay. Final creative project due at the end of the semester (see accompanying assignment description).
7. Present your creative project to the rest of the class and submit it as an entry in the Mindfulness Creativity Contest (see #5 above and accompanying assignment description).

Final Grade Breakdown:

1. Preparation, Participation and Practice: 20%
2. Meditation Log: 20%
3. Reflection Papers: 5% each; 25% total
4. Final Creative Project (including proposal and projected timeline, reflection paper and completed project): 20%
5. Presentation of Creative Project: 5%
6. Collaborative participation in organizing a campus-wide Mindfulness Creativity Contest: 10%

Course Schedule

Week 1: Jan. 13-17

Introduction to Contemplative Practice and Vipassana Meditation.

Short, 5 min. guided meditations and Discussion of Reading Assignments.

Reading Assignments:

1. Thich Nhat Hanh, *Happiness: Essential Mindfulness Practices*.
2. Begin reading Buddhadasa Bhikkhu. *Mindfulness With Breathing : A Manual for Serious Beginners*. (Also skim through the glossary, but don't be overwhelmed!)
3. Listen to "[Appropriate Awareness](#)" audiofile by Thanissaro Bhikkhu. (See course blog for link)

Week 2: Jan. 20-24

Meditation sessions (10 minutes) and Discussion of Reading Assignment.

Reading Assignments:

1. Hanson, *Buddha's Brain: The Practical Neuroscience of Happiness*

Contest Preparation: Each section develop a possible title, theme and description for the Contest: due Jan. 23 (Pitts) or Jan. 24 (Ambuel)

Week 3: Jan. 27-31

Meditation sessions (15 minutes) and reflection; Discussion of reading assignments. Decide on contest title, theme and description.

Reading Assignments:

1. Buddhadasa Bhikku, *Mindfulness with Breathing*
2. Suzuki, *Zen Mind, Beginner's Mind*.
3. Aristotle , *Nicomachean Ethics*, Book I.

Reflection paper 1 due Thurs. Jan. 30 (Pitts) or Fri. Jan. 31 (Ambuel)

Lecture: Thursday, January 30, Dodd Auditorium, 7:30 p.m.

2014 Jefferson Lecture celebrating the Statute of Virginia for Religious Freedom

"Whose Freedom? Islam, Gender, and the Politics of Representation"

by Amina Wadud, Professor Emerita of Islamic Studies, Virginia Commonwealth University.

Week 4: Feb. 3-7

Meditation sessions (20 minutes) and reflection; Discussion of reading assignments.

Reading and other assignments:

1. Thich Nhat Hanh, *The Heart of Understanding: Commentaries on the Prajnaparamita Heart Sutra*.
2. Watch *Principles and Practices of Zen*

Contest Preparation: Develop and Plan Event, including drafting a Call for Projects and Submission Guidelines

Journals Due: Thurs. Feb. 6 (Pitts); Fri. Feb. 7 (Ambuel)

Week 5: Feb. 10-14

Meditation sessions (20 minutes) and reflection; Discussion of reading assignments.

Reading Assignment:

1. Epstein, *Thoughts Without a Thinker*

Contest Preparation: Develop Advertising Strategies; Divide up Tasks

Reflection paper 2 due Thurs. Feb. 13 (Pitts); Fri. Feb. 14 (Ambuel)

Week 6: Feb. 17-21

Meditation sessions (20 minutes) and reflection; Discussion of reading assignments.

Reading Assignment:

1. Koans in *Gateless Gate*.

Contest Preparation: Execute Advertising Strategies and Other Tasks

Creative Project: Proposal and Timeline due Thurs. Feb. 20 (Pitts); Fri. Feb. 21 (Ambuel)

Week 7: Feb. 24-28

Meditation sessions (20 minutes) and reflection; Discussion of reading assignments.

Reading Assignments:

1. 10 poems of the *Tao Te Ching* (Your choice)
2. (Pitts, sec. 02 only) Ch. 4 of *The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux*.

Journals Due: Tues. Feb. 25 (Pitts); Wed., Feb. 27 (Ambuel)

Week 8: Mar. 3-7

SPRING BREAK – No classes. Practice meditation independently each day of Spring Break.

Week 9: Mar. 10-14

Meditation sessions (25-30 min.) and reflection; Discussion of reading assignments.

Reading Assignments:

1. (Section 01, Ambuel) Nachmanovitch, *Free Play: Improvisation in Life and Art*.
2. (Section 02, Pitts) Langer, *On Becoming an Artist: Reinventing Yourself through Mindful Creativity*.

Reflection Paper 3 due Thurs., Mar. 13 (Pitts), Fri. Mar. 14 (Ambuel)

Contest Preparation: Advertising, Second Phase: Execute Tasks

Week 10: Mar. 17-21

Meditation sessions (30 min.) and reflection; Discussion of reading assignments.

Reading Assignments:

1. Review Aristotle, *Nicomachean Ethics*, Book I
2. Aristotle, *Nicomachean Ethics*, Books VIII – X.

Journals Due: Thurs. Mar. 20 (Pitts); Fri. Mar. 21 (Ambuel)

Week 11: Mar. 24-28

Meditation sessions (30-35 min.) and reflection; Discussion of reading assignments

Reading Assignments:

1. Aristotle, *Nicomachean Ethics*, Books VIII – X.
2. Sophocles, *Antigone*

Reflection Paper 4 due Thurs., Mar. 27 (Pitts); Fri. Mar. 28 (Ambuel)

Contest Preparation: Plan Receipt and Exhibition of Creative Projects and Performances

Week 12: Mar. 31-Apr. 4

Meditation sessions (35-40 min.) and reflection; Discussion of Reading Assignment

Reading Assignment:

1. Sophocles, *Antigone*

Week 13: Apr. 7-11

Meditation sessions (35-40 min.) and reflection; Discussion of Reading Assignment

1. Sophocles, *Antigone*, “Ode to Man” (2nd Choral Ode, lines 369-413)

Reflection paper 5 due Thurs. Apr. 10 (Pitts); Fri. Apr. 11 (Ambuel)

Week 14: Apr. 14-18

Meditation sessions (40-45 min.) and reflection; Discussion of Reading Assignment

1. (Section 01, Ambuel) Nachmanovitch, *Free Play: Improvisation in Life and Art*
2. (Section 02, Pitts) Langer, *On Becoming an Artist*

Journals Due: Tues., Apr. 15 (Pitts); Wed. Apr. 16 (Ambuel)

Week 15: Apr. 21-25

Meditation sessions (40-45 min.) and reflection on Mindfulness and Happiness.

Discussion of contemplative practice and art

MINDFULNESS CREATIVITY CONTEST:

TURN IN FINAL CREATIVE PROJECT REFLECTION PAPER

Final Exam Period: Creative Project Presentations

During the final exam period, students will give 5-10 minute presentations of their final projects.

Presentations followed by meditation.

OPTIONAL MEDITATION RETREAT: Prof. Ambuel and I are working on planning an optional weekend meditation retreat to the Bhavana Society’s Theraveda Buddhist Monastery and Meditation Center in West Virginia. Introduction to Meditation Retreat, 3 nights: Apr. 17-20, 2014. The retreat begins at 5:00 on the 17th, so we will leave campus earlier in the day via campus van. You MUST register through the Bhavana Society’s website if you wish to participate. Registration opens 3/18/14, 12:01 a.m. and fills up quickly. Sign up here:

http://bhavanasociety.org/main/retreat/introduction_to_meditation_retreat14/

The retreat is free, with the option to provide a donation to the center. Please note: one need not be Buddhist to participate; persons of all

Creative Final Project
Assignment Description
CPRD 100: Contemplative Practice
[current iteration of proposed CPRD 103]
Profs. David Ambuel and Angela Pitts

In daily life, we are bombarded with external stimuli that seem to demand our constant attention. We rush from place to place, multi-task obsessively, experience unprecedented amounts of visual and electronic stimuli, and react to situations with long-standing patterns of behavior that are deeply based in aversive fear or grasping desire for things to be different than they are. All of these distractions can retard our capacity to focus, to develop concentration, to see beyond the surface of things and ingrained patterns of thought and to see situations, people and our environment from new perspectives. New perspectives are more often than not the fodder of innovation and creativity.

Mindfulness training helps to reduce reactivity, deepens focus and concentration, and promotes a deeper state of calm and inner awareness. In a practiced, quieter state of mind, the capacity to listen with a new-found openness awakens. In silence, there is space, and where there is space, there is room for creativity to arise. In the words of the accomplished composer and violinist Daniel Kobiak (Pathless Journey, © 2004, offering an interpretation of the composition, “Moon Gazing on the Interlunar Sea”):

At the moment of silence between two notes, creativity leaves all the limitations of thought to open a window for true creation’s visitation...That unfathomed silence can only come to you; you cannot reach for it...How can anything be transformed unless it looks at itself like ‘the moon gazes on the interlunar sea?’

The final project for this course involves deepening and expressing the creativity that arises from this place of focused awareness and inter-spective ‘gazing’. The assignment, then, provides the student with a structured opportunity to produce a unique expression in any form that is inspired by “true creation’s visitation.” Here are some guidelines:

- The form of the project will be up to you. You have the power and the freedom to create from your own interests and strengths. You may choose to write a play or a poem or a series of haikus. Or, you may choose to compose and perform a song or produce a documentary. Or you may choose to create a

sculpture or a series of paintings or another form of visual art. You may wish to design clothing or a Zen garden or artisan-style crafts while practicing mindfulness.

- This piece of work need not be masterful, but it should be highly evolved, well thought-out and worked on over time. In light of our reading, *Zen Mind, Beginner's Mind*, we encourage you to try out an art form or skill that is new to you, or one that stretches beyond your current expertise. If, for example, you are a skilled guitarist, perhaps you might try a new stringed instrument and work on composing and recording a song on that instrument.
- You will provide a written proposal for your creative project, along with a projected timeline. Your proposal should indicate what you intend to create, how our readings have helped to guide your intentions, and a projected schedule for working on it and allowing it to evolve. Be sure to allow plenty of time and space for the work to develop through you. Be sure to incorporate into your timeline sufficient time and space for editing and refining your final project.
- The making of your project should be rooted in Mindfulness. We recommend meditating for at least 5 min. prior to and after each working session and journaling on what manifested during each creative session.
- Along with the project, you will offer a short (2-3 pg.), but highly refined reflective piece in writing about your project, explaining how your idea for the project came about and evolved through contemplative practice. Draw from your journal—the archive of your creative sessions. What does your work communicate? How did mindfulness training serve the *process* of creation? What challenges did you encounter in the process and how did you draw upon previously unidentified resources (internal and external) to overcome them? Did any of the readings over the course of the semester offer insight that inspired your creative process? If so, how?
- You will submit your project as an entry for the CPRD 100: Contemplative Practice Mindfulness and Creativity Contest sponsored by this class.
- Each student will present her/his project at the UMW Research and Creativity Symposium on April 25, so please plan ahead to attend.
- During the final exam period, you will present your project to the rest of the course-community so that we can all share in the enjoyment of your creativity and discuss more intimately and more thoroughly how Mindfulness, Contemplative traditions and Contemplative Practice guided your creative process; each presenter will have 5-10 minutes.
- This project, together with the reflective writing piece, will take the place of a final exam.

Rubric For Final Creative Project CPRD 100: Contemplative Practice

Your project will be evaluated on the basis of 10 categories (10 points possible for each category): Mindfulness, Attention to Detail in Execution, Relevance to the Course and to Contemplative Practice, Depth and Breadth of Process, Writing Style, Development over Time and Timeliness of Submission, Completeness of Submission, Degree of Polish (Presentation), Effective Communication (Presentation), and Overall General Quality of the Project.

For each category, a score of 1 to 10 is possible. Below are the criteria we use to determine each score in each category.

10: Mature, Distinguished: Mindfulness and creativity clearly co-arose and are reflected in both the product and the reflection piece; fine attention to detail seems to be the result of depth and breadth of a finely-tuned process; risk-taking evident; revision, where appropriate, is manifest; relationship to Mindfulness, meditation and/or any other of the course-related concepts and practices apparent and thoughtfully expressed; writing style fluid, eloquent and error-free; presentation polished and effective; submission timely and complete.

8-9: Mature: Mindfulness and creativity clearly co-arose and are reflected in both the product and the reflection piece; attention to detail seems to be the result of depth and breadth of a process; some creative risk-taking evident; revision, where appropriate, could be undertaken; relationship to Mindfulness, meditation and/or any other of the course-related concepts and practices apparent and expressed; writing style clear, thoughtful and generally error-free; presentation effective; submission generally timely and complete.

6-7: Evolving: Unclear *how* mindfulness informed and guided the creative process; some attention to detail and creative risk-taking evident and further development of the project would probably enhance it; revision could enhance the maturity and depth of the project; relationship to the course-related

concepts and practices remains unclear or implicit rather than explicit; writing style contains errors that distract the reader; presentation could use more fine-tuning; submission late or incomplete.

4-5: **Incomplete:** Unclear *if* mindfulness informed and guided the creative process; attention to detail and/ or creative risk-taking unapparent; the project, in general, wants evolution, development and/ or completion; relationship to the course-related concepts and practices remains unclear; writing style contains errors that distract the reader; presentation wants polish and effectiveness; submission seriously late or incomplete.

0-3: **Immature:** Project still in the beginning stages of development or not turned in.

Categories of Evaluation, Scores and Evaluative Comments from Instructor:

1. MINDFULNESS: _____/10

Comments:

2. ATTENTION TO DETAIL IN EXECUTION: _____/10

Comments:

3. RELEVANCE TO COURSE AND TO CONTEMPLATIVE PRACTICE: _____/10

Comments:

4. DEPTH AND BREADTH OF PROCESS: _____/10

Comments:

5. WRITING STYLE OF PROPOSAL AND REFLECTIVE ESSAY: _____/10

Comments:

**6. DEVELOPMENT OF PROJECT OVER TIME AND TIMELINESS OF SUBMISSION:
_____/10**

Comments:

7. COMPLETENESS OF SUBMISSION: _____/10

Comments:

8. DEGREE OF POLISH (PRESENTATION): _____/10

Comments:

9. EFFECTIVE COMMUNICATION (PRESENTATION): _____/10

Comments:

10. OVERALL GENERAL QUALITY OF PROJECT:

Comments:

SUMMARY COMMENTS:

Total Score: _____ / 100; Project Grade: _____

GRADING SCALE:

94-100 A	88-89 B+	79-78 C+	68-69 D+	59 or below F
93-90 A-	87-83 B	73-77 C	63-67 D	
	82-80 B-	70-72 C-	60-62 D-	

Rubric for Reflection Papers

Scoring:

- 9-10: Well developed, Mature throughout
- 7-8: Generally developed; some improvements may result in maturity of development
- 5-6: Evolving; some foundation present; some development wanted
- 3-4: Generally under-developed; significant development wanted with regard to focus, precision and articulation of ideas
- 1-2: Little to no observable development: ideas and focus unclear; writing replete with distracting errors
- 0: Immature: Ideas and focus seriously lacking or paper not turned in

	Paper 1	Paper 2	Paper 3	Paper 4	Paper 5
Focus of Ideas: ideas focused and precise					
Relevance:					

reflection relevant to the course material					
Engagement: reflection offers thoughtful engagement with course material					
Precision: accuracy of ideas, citations, paraphrase, etc.					
Writing Style: clarity of language, correct grammar, eloquence					

Overall Assessment of Reflections, Development and Engagement:

Scoring: 9-10: Mature expressions of timeliness, development, mindfulness, engagement and clarity throughout.

timeliness, 7-8: Generally mature; some improvements may result in further maturity of development, mindfulness, engagement and quality of writing.

5-6: Evolving; some foundation present; some development wanted

3-4: Generally under-evolved; significant timeliness, development, mindfulness, engagement, and/or quality of writing wanted

1-2: Little to no observable timeliness, development, mindfulness, engagement, and/or quality of writing

0: Immature: Serious lack of timeliness, development, mindfulness, engagement and/or quality of writing

Timeliness: Reflections turned in periodically over the course of the semester, demonstrating	
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engagement with material as we encountered it.	
Development: Reflections overall demonstrate development of ideas and experience over the course of the semester.	
Mindfulness: Reflections show mindfulness of writing	
Engagement: Reflections overall demonstrate engagement with the course	
Quality of Writing: Clarity, precision and eloquence of writing style in sum	

50 Points Possible for Each Paper; 250 possible points:

Total Score: _____

50 Points Possible for Overall Assessment of Reflection:

Total Score: _____

Sum of Individual Papers and Overall Assessment: _____ / 300 possible

Grading Scale:

300-282: A	269-264: B+	239-234: C+	209-204: D+
281-270: A-	263-249: B	233-219: C	203-189: D
	248-240: B-	218-210: C-	188-180: D-