

ENG 220: Mythology and Folklore-Honors, Fall 2019 (CRN 10905)

Section CAH: Tuesday/Thursday, 8:30–9:45 AM

North Hall, Room 208

Class web page: www.Brian-T-Murphy.com/Eng220.htm**Brian T. Murphy**

Bradley Hall, Y-16

Tue/Thu, 12:30–1:45 PM

516-572-7718

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DESCRIPTION:

This course is a study of the mythological roots of literature including Greek, Roman, and African mythology, tales from the Bible, and folk material such as ballads, fables, and proverbs. Myths and symbols are traced from their early sources through the 20th century. *Writing is an integral component of the course.*

SUNY GEN ED-GHUM; NCC GEN ED-GLNW, HUM, LIT

Prerequisite: ENG 102 or ENG 103 or ENG 109.

This class will emphasize critical reading and analysis of selected works of mythology and folklore from a variety of cultures and traditions, including works from ancient sources to present-day reinterpretations. Students must have successfully completed the prerequisite for this course, ENG 102 or ENG 109 (or the equivalent). Therefore, students are expected to have the necessary background and experience in analyzing, discussing, and responding to written works, as well as the ability to conduct independent research and to write correctly documented research essays using MLA format. Students are cautioned that this course requires extensive reading, writing, and discussions; students not prepared to read and to write on a regular basis and to take an active part in class discussions should *not* consider taking this course.

Course Goals	Learning Outcomes
Writing Literacy: to produce precise, clear, grammatically-correct, well-developed, and well-organized writing appropriate to academic, social, and occupational fields	Students will produce coherent texts within common college level forms and revise and improve such texts.
Critical Thinking: to be able to question information and to use reason to determine what to believe or what to do	Students will identify, analyze, and evaluate arguments as they occur in their own and others' work and develop well-reasoned arguments.
Informational Literacy: to locate, evaluate, and incorporate relevant source materials into the construction of an argument or informed point of view	Students will access and utilize basic computer and internet functions, demonstrating appropriate and effective utilization of programs and functions; use basic research techniques, demonstrating appropriate, effective research skills; locate, evaluate, organize, and synthesize information from a variety of sources on a specific topic to support an argument; and apply ethical and legal standards for use of source information, demonstrating the application of accepted ethical and legal restrictions on the use of published works.
Cultural Literacy: to engage with literary texts that reflect the diversity of the human experience in a variety of historical and cultural framework	Students will demonstrate understanding of cultural traditions other than European and North American; recognize the diversity and similarities of the ways in which people in different cultural traditions perceive and experience their lives;
Humanities Competency: to understand the conventions and practices of English Studies	Students are able to analyze or interpret texts, ideas, discourse systems, and the human values they reflect.

TEXTS: Textbooks have been ordered through the NCC Campus Store; however, **you are encouraged to purchase or rent them from wherever they are least expensive.**

Required:

Leeming, David. *The World of Myth: An Anthology*, 3 ed. Oxford: Oxford UP, 2018. 978-0190900137

Supplemental handouts, to be distributed in class.

A good college-level (paperback) dictionary

Recommended:

None of these texts have been ordered through the Campus Store, but we will be reading excerpts from each of them. Required excerpts will be made available online or as printouts, but you may wish to purchase your own copies for further reading. All are available online, on Amazon or other sellers.

Biallas, Leonard J. *Myths: Gods, Heroes, and Saviors*. Mystic, CT: Twenty-Third Publications, 1986. 978-0896222908

Gaiman, Neal. *Norse Mythology*. Norton, 2017. ISBN 978-0393609097.

Ovid. *Metamorphoses*. Trans. A. D. Melville. Introd. E. J. Kenney. Oxford U P, 2009. ISBN 978-0199537372.

Tolkien, *The Silmarillion*. Boston: Houghton Mifflin, 1977.

You should also have resources for questions of formatting or documentation. In addition to Purdue's OWL (Online Writing Lab), consider Diana Hacker's *Rules for Writers* or another current college-level handbook.

Note: Many of the individual texts to be read and discussed are available online; these are indicated on the schedule (below) as hyperlinks. However, students are still strongly cautioned that they **must purchase the textbook for class use, as well as for the supplemental materials included. Additional materials to be assigned are not included in the books ordered for the class, but may be accessed through the links provided or will be distributed as handouts in class.*

CLASS POLICIES:

Attendance: As per the Nassau Community College attendance regulation, "Students are expected to attend all classes. Absences due to illness or for other serious reasons may be excused at the discretion of the instructor. Students are advised that excessive absences may have a negative impact on their academic performance and/or outcome." Students must not only attend every class, but also arrive on time, be prepared, and take an active part in class (see Participation, below); students may be required to sign in each class session to verify their attendance. Excessive absences or latenesses will adversely affect your grade: Students may miss no more than three classes; further absences will result in a reduction of the final grade by one full letter grade for each additional absence. Students unable to attend class should contact the instructor regarding their absence; in addition, students are responsible for submitting all work on time regardless of absences. In addition, once students get to class, they are expected to stay in the classroom until the class is over. Leaving class early or getting up in the middle of class is considered disruptive behavior and should happen only in extreme emergencies.

Classroom Behavior: Students are expected to be present, prepared, attentive, and active participants in the learning process. As such, any distracting or inappropriate behavior or unauthorized use of electronic devices* is strictly prohibited. Students who wish to use a laptop for note-taking *may* be allowed to do so at the instructor's discretion, but will be required to sit in the front row and to submit a copy of their notes to the professor at the end of each class; failure to do so will result in a zero for the day, equivalent to being absent. Eating, sleeping, texting, or other inappropriate behavior may result in your being asked to leave the class and will adversely affect your final grade. According to the "Student Code of Conduct," "The College is committed to providing an atmosphere in which students have freedom to learn and engage in the search for truth, knowledge, and reason in accordance with the standards set forth by the academic community. Conduct that adversely affects a student's responsible membership in the academic community shall result in appropriate disciplinary action." Appropriate disciplinary action may include but is not limited to probation, suspension, and expulsion from the college. See the Nassau Community College "Classroom Management Policy" and "Student Code of Conduct" in the college catalog.

*On cell phone use in class, see Andrew Lepp, Jacob E. Barkley, and Aryn C. Karpinski. “The Relationship between Cell Phone Use and Academic Performance in a Sample of U.S. College Students.” *SAGE Open* 19 Feb. 2015; and Herrera, Tim. “Hide Your Phone When You’re Trying to Work. Seriously.” *New York Times (Smarter Living)* 2 Dec. 2018.

Plagiarism and Cheating: Plagiarism includes copying or paraphrasing another’s words, ideas, or facts without crediting the source; submitting a paper written by someone else, either in whole or in part, as one’s own work; or submitting work previously submitted for another course or instructor. Plagiarism, cheating, or other forms of academic dishonesty on any assignment will result in failure (a grade of zero) for that assignment and may result in further disciplinary action, including but not limited to failure for the course and expulsion from the college. See the Nassau Community College policy on “Academic Dishonesty & Plagiarism.”

Homework/Essay Submission: For each of the assigned essays and projects, a topic or list of topic choices will be provided. Your work must be on one of the assigned topics for that assignment or developed in consultation with the instructor* or it will receive a grade of “F”.

***Note:** You must obtain prior approval to write on topics other than those listed below; speak to me before or after class to set up an appointment during my office hours. Approval must be obtained at least one full week in advance of the due date. See details below.

All writing assignments must be received by the instructor *on or before the due date, by the beginning of the class period*, as indicated on the schedule, below. Students *may* also be required to submit an electronic copy of their work via TurnItIn.com; details to be announced. Essays submitted by email will not be accepted, and late work *if accepted* will be penalized 10% for each day it is late; see below. All at-home work must be typed (in 12-point Times New Roman), double-spaced, with one-inch margins, and stapled when submitted. In-class work must be neatly printed in blue or black ink on loose-leaf composition paper or in bluebooks provided by the instructor and double-spaced[§]. All essays must also include a proper heading (see Purdue Online Writing Lab’s Formatting and Style Guide), including Word Count; have an appropriate, original title; contain a clear, explicit, assertive, objectively worded thesis statement (thesis statements must be underlined); and (unless otherwise indicated) avoid use of I or you throughout. Finally, all work should be grammatically correct, free of errors in mechanics, grammar, usage, spelling, and documentation, and will be evaluated according to the Model for Evaluation of Student Writing. Please refer to the Paragraph Outline or Essay Outline and Revising and Editing Checklist for additional assistance.

Also, one would think that this would not even need to be stated, but read the work or works about which you are writing, and read them carefully! Do not rely upon your general impressions based on what you think was said in class, or on what you read online. There is no reason for your essays to contain factual errors.

Please feel free to communicate any concerns or questions to me before the essays are due; I will be available to meet with any student who needs assistance or additional instruction. Please speak to me before or after class or email me to set up an appointment during my office hours.

[§] On format, handwriting, and neatness, see Chase, Clinton I. “Essay Test Scoring: Interaction of Relevant Variables.” *Journal of Educational Measurement* 23.1 (1986): 33-41 and

Marshall, Jon C. and Jerry M. Powers. “Writing Neatness, Composition Errors, and Essay Grades.” *Journal of Educational Measurement* 6.2 (1988): 306-324.

Make-up Exams/Late Work: All assignment deadlines and scheduled exam dates are provided at the beginning of the semester; therefore, no make-up opportunities will be offered or late work accepted, except under extraordinary circumstances with appropriate documentation, and late work will be penalized 10% *for each day or portion thereof* it is submitted after the due date. **Note:** As all work is due at the beginning of the class period, *this includes work submitted on the due date after class has begun.*

Excuses such as “crashed computers,” “lost flash drives,” or “empty printer ink cartridges” will not be accepted. All essays or work should be saved both on your computer’s hard drive and again on removable storage device as well as uploaded to cloud storage (OneDrive, *et cetera*). Students should also keep backup copies of all work submitted.

***See also,** Mike Adams, “The Dead Grandmother/Exam Syndrome.”

Writing Center: Students should avail themselves of the Writing Center, located in Bradley Hall (Bldg. Y), 572-7195, and on the second floor of the Library, room L 233, 572-3595. The Writing Center offers one-on-one tutoring as well as workshops. email: wcenter@ncc.edu.

Disabilities and Accommodations: If you have a physical, psychological, medical, or learning disability that may adversely impact your ability to carry out the assigned coursework, contact the staff at the Center for Students with Disabilities (CSD) in Building U: 572-7241, TTY 572-7617. CSD will review your concerns and determine with you what accommodations are necessary and appropriate. All information and documentation are confidential.

ASSIGNMENTS:

Attendance and Participation (7.5%): As this class will combine both lecture and discussion, students are expected both to attend every session and to take an active part in class—joining in discussions and raising questions. Discussion is one of the best ways to clarify your understandings and to test your conclusions; therefore, it is imperative that all students participate regularly in order that we may together discover what each selection “means” to us. Open discussion always involves personal exposure, and thus the taking of risks: your ideas may not be the same as your fellow students’ or even the instructor’s. Yet as long as your points are honest and supportable, they will be respected by all of us in the classroom. Questions, discussion, disagreement, and laughter are all encouraged in this class (However, ridicule or scoffing is never tolerated).

Quizzes (7.5%): With the exception of the first day, class may begin with a short (five- to ten-minute) quiz or writing assignment on the reading(s) for the day, at the instructor’s discretion. Quizzes missed due to tardiness may not be made up. At the end of the semester, the lowest quiz grade will be dropped. Total number of quizzes during the semester will determine the point value of each; that is, if sixteen quizzes are given (lowest quiz grade will be dropped), each quiz is worth roughly one-half point.

Response Papers (10 @ 5%): Students will complete at least ten of the weekly response papers during the semester, on topics to be assigned. (See Response Paper Topics, below). Respond to each question or topic in a brief, well-developed, coherent, and thoughtful short essay of two to three pages (500-750 words). Your essay should include independent analysis and demonstrate careful thought, but no research is necessary, nor should any secondary sources be used. This is not a research essay; the only sources utilized or quoted should be the texts themselves. Use of secondary sources, whether credited or not, will be considered grounds for failure. Although these are personal responses, and therefore there is no “correct” answer, remember that they are still formal essays: in your analyses, formulate a clear, explicit, assertive (persuasive), objectively worded thesis statement, and avoid use of “I” or “you” throughout. At least one response paper will be shared with the class as a short (five-minute) presentation, ideally one that is open-ended, leading into class discussions with questions, major themes, or topics for further thought. Handouts, visual aids, or multi-media presentations are not required, but certainly allowed.

Students may complete more than ten response papers for extra credit: only the best ten scores will be utilized in determining final grades.

Research Paper/Final Project (35% total): Students will also complete a major semester project or argumentative (persuasive) Research Essay of at least seven to twelve pages (a minimum of 1500-2500 words), using a minimum of five to seven primary or secondary sources (secondary sources must be reliable: scholarly criticism or analysis, not summaries, reviews, or “analysis” from sites such as *e-Notes*, *SparkNotes*, *Wikipedia**, *123HelpMe*, or *Gradesaver.com*), correctly documented utilizing MLA format, with a cover page and Works Cited page (cover page and Works Cited do *not* count toward the seven-page requirement). Topics should be selected from a list of suggestions provided (see Research Paper Topics, below), or developed in consultation with the instructor. The project will be completed in stages during the semester; points will accrue as follows:

Proposal/Topic Selection (2.5%): Before beginning the assignment, students will develop and submit a clear, well-written, one-page explanation of the topic chosen from the list provided and the reason for selection. This proposal should include a preliminary idea of the plan of the paper, its intention or research question, and a preliminary thesis.

Annotated Bibliography (5%): Students will develop and submit an annotated bibliography for the research essay assignment, with a minimum of five to seven sources, correctly documented according to MLA format.

Preliminary Draft (2.5%): Students will submit a finished, typed draft of the completed research essay for review, evaluation, and comments.

Presentation (5%): Students will present to the class a summary and explanation of their final project or research essay.

Final Draft (20%): The final draft of the research paper or project must be submitted in a folder, including copies of all sources used and all of the above assignments associated with the research paper.

Extra Credit (various opportunities, to be announced, at 1–2 points each): Students may be notified of opportunities for extra credit during the semester, including attendance at various workshops or cultural events related to the class (“Recommended Field Trips”). If students attend one or more of these events, and provide evidence of attendance (ticket stub, program, unretouched digital image, *et cetera*) along with a typed one- to two-page personal response (review, analysis, reflection, critique, *et cetera*), they can receive additional points: a single event and written response is usually worth 2 points extra credit; attendance at additional events will earn one additional point each.

Note: As a general rule, extra credit only helps if you have already completed all of the assigned work, and will not make up for missing an essay (or two, or three). Extra credit opportunities will be announced in class, and they will also be on the class Announcements page, so do not ask at the end of the semester for “extra credit” to bring your average up. Students asking for extra points or changes to their grade may have their grade reduced, instead.

GRADING:

Final grades will be determined as follows:

<u>Attendance and Class Participation</u>	7.5%
<u>Quizzes</u>	7.5%
<u>Response Papers: 10 @ 10%</u>	50%
<u>Research Paper/Project:</u>	35%
<u>Topic Selection</u> (2.5%)	
<u>Annotated Bibliography</u> (5%)	
<u>Preliminary Draft</u> (2.5%)	
<u>Presentation</u> (5%)	
<u>Final Draft</u> (20 %)	
<u>Extra Credit</u> (if any) will be added to the final total.	

Total Points earned (Final Average) will determine the grade received for the course, as follows:

Final Percentage	Final Grade
90–100+	A
85–89	B+
80–84	B
75–79	C+
70–74	C
65–69	D+
60–64	D
0–59	F

Note: Percentages ending in .5 or greater are rounded up. Therefore, 79.5 rounds to 80, a B, but 79.4 rounds to 79, a C+.

SCHEDULE AND PROJECTED OUTLINE

IMPORTANT DATES: FALL SEMESTER 2019	
Mon., 2 Sept.	Labor Day: Classes do NOT meet
Tues., 3 Sept.	DAY, EVENING, and ONLINE EDUCATION classes begin
Fri., 6 Sept.	WEEKEND classes begin and
Mon., 9 Sept.	Last day to Drop/Add
Mon., 23 Sept.	Last day to drop full semester classes without a <u>W</u> grade
Mon., 30 Sept.	Rosh Hashanah: Classes do NOT meet
Tues., 8 Oct.	DAY classes meet on a Monday schedule; EVENING classes do not meet
Wed., 9 Oct.	Yom Kippur: Classes do NOT meet
Mon., 11 Nov.	Veterans' Day: Classes do NOT meet
Wed., 27 Nov.	EVENING classes do not meet
Thurs., 28 Nov.	Thanksgiving Day: Classes do NOT meet
Fri., 29 Nov.—Sun., 1 Dec.	Classes do NOT meet
Fri., 8 Nov.	Last day automatic <u>W</u>
Thurs., 12 Dec.	EVENING classes extended by 5 minutes for final exams
Sun., 15 Dec.	WEEKEND classes end
Tues., 17 Dec.	EVENING classes extended by 5 minutes for final exams
Wed., 18 Dec.	EVENING classes extended by 5 minutes for final exams
Thurs., 19 Dec.	EVENING classes do not meet Makeup Evening – If necessary, EVENING classes meet.
Fri., 20 Dec.	EVENING classes do not meet (Friday night Weekend College).
Sat., 21 Dec.	Makeup Weekend – If necessary, WEEKEND classes meet.
Sun., 22 Dec.	Classes do NOT meet
Mon., 23 Dec.	EVENING classes extended by 5 minutes for final exams; DAY, EVENING, and ONLINE EDUCATION classes end
Tues., 24 Dec.	Makeup Day – If necessary, DAY classes meet
NOTE: ALL DATES SUBJECT TO CHANGE; SEE <u>ACADEMIC CALENDAR: FALL 2019</u>	

Readings and Assignments:

Readings from *The World of Myth: An Anthology* and required additional readings are identified below by title and page numbers, e.g., Leeming “The Pantheons” (89-115), Gaiman, “Before the Beginning, and After” in *Norse Mythology* (27-35, Handout). All readings below are required and must be completed by the class indicated; the only exceptions are those indicated with an asterisk (*), which are recommended additional readings or resources. Additional readings may also be assigned. **Viewings** include select online resources and may be shown in class or can be viewed at home. To access streaming videos from home, click on the individual link. Then, when prompted, enter your username (N #) and password (PIN).

Note: This schedule is subject to revision according to the instructor’s discretion, the [Academic Calendar](#) for the semester, school closings due to inclement weather or other reasons, and the progress of the class. Additions or changes will be announced in class, and they will also be posted here as well as on the class [Announcements page](#).

Date:	Readings and Assignments:
	Labor Day: College Closed
Tue., 3 Sep.	Day, Evening & Distance Education (online) Classes Begin Course Introduction: Syllabus, texts, policies, assignments
Thu., 5 Sep.	<i>What Is Myth?</i> Readings: Leeming, “Introduction: The Dimensions of Myth” (1-8); Biallas, “Myth and Religion” (15-38, Handout) Viewings: TBA <i>Response Paper 1 due</i>
Tue., 10 Sep.	<i>Cosmogony and Creation Myths: Beginnings</i> Readings: Leeming, “The Creation” (15-42); Lewis, Mesopotamian Cosmology and Mythology; Gaiman, “Before the Beginning, and After” in <i>Norse Mythology</i> (27-35, Handout) Tolkien, “Ainulindalë: The Music of the Ainur” in <i>The Silmarillion</i> (13-22, Handout) Viewings: Stephen Greenblatt, “The Rise and Fall of Adam and Eve” “The Babylonian Creation Story” (30:41) Episode 14 of <i>Great Mythologies of the World, The Great Courses</i> “African Creation Stories” (28:53) Episode 26 of <i>Great Mythologies of the World, The Great Courses</i> Tolkien's Creation Myth (03:01)
Thu., 12 Sep.	<i>Cosmogony and Creation Myths: Beginnings, cont.</i> <i>Response Paper 2 due</i>
Tue., 17 Sep.	<i>Cosmogony and Creation Myths: Creation and Fall of Man</i>
Thu., 19 Sep.	<i>Cosmogony and Creation Myths: Creation and Fall of Man, cont.</i> <i>Response Paper 3 due</i>
Tue., 24 Sep.	<i>Pantheons</i> Readings: Leeming, “The Pantheons” (89-115); Tolkien, “Valaquenta” in <i>The Silmarillion</i> (23-32, Handout) Viewings: TBA
Thu., 26 Sep.	<i>Pantheons, cont.</i> <i>Response Paper 4 due</i> Proposal/Research Topic Due
Tue., 1 Oct.	<i>Pantheons, cont.</i>
Thu., 3 Oct.	<i>Flood Narratives</i> Readings: Leeming, “The Flood” (43-70); Tolkien, “Akallabêth: The Downfall of Númenor” in <i>The Silmarillion</i> (257-282, Handout)

	<p>Viewings: Flood Stories and Myths (02:56) Mesopotamian Flood Myths (05:41) “Tales of Flood and Fire” (31:25): Episode 24 of <i>Great Mythologies of the World, The Great Courses</i></p>
Thu., 10 Oct.	<p><i>Flood Narratives, cont.</i> <i>Response Paper 5 due</i></p>
Tue., 8 Oct.	<p>DAY classes meet on a Monday schedule; EVENING classes do not meet</p>
Tue., 15 Oct.	<p><i>Flood Narratives, cont.</i></p>
Thu., 17 Oct.	<p><i>Trickster Tales</i> Readings: Leeming, “The Trickster” (156-168); Biallas, “Tricksters” (88-109, Handout) Viewings: “Tricksters of Africa” (30:34): Episode 28 of <i>Great Mythologies of the World, The Great Courses</i> “<u>Native American</u> Tricksters” (31:24): Episode 57 of <i>Great Mythologies of the World, The Great Courses</i> <i>Response Paper 6 due</i></p>
Tue., 22 Oct.	<p><i>Trickster Tales, cont.</i></p>
Thu., 24 Oct.	<p><i>Trickster Tales, cont.</i> <i>Response Paper 7 due</i></p>
Tue., 29 Oct.	<p><i>Hero Tales and the Heroic Quest</i> Readings: Leeming, “Hero Myths” (203-269); Biallas, “The Heroic Task” (159-182, Handout) Viewings: TBA “The World’s Oldest Myth: Gilgamesh” (32:08): Episode 13 of <i>Great Mythologies of the World, The Great Courses</i> <i>Response Paper 8 due</i></p>
Thu., 31 Oct.	<p><i>Hero Tales and the Heroic Quest, cont.</i> Annotated Bibliography Due</p>
Tue., 5 Nov.	<p><i>Hero Tales and the Heroic Quest, cont.</i> <i>Response Paper 9 due</i></p>
Thu., 7 Nov.	<p><i>Hero Tales and the Heroic Quest, cont.</i> <i>Response Paper 10 due</i></p>
Tue., 12 Nov.	<p><i>Hero Tales and the Heroic Quest, cont.</i></p>
Thu., 14 Nov.	<p><i>Ragnarök and Apocalypse</i> Readings: Leeming, “The Apocalypse” (71-85); Gaiman, “Ragnarok: The Final Destiny of the Gods” in <i>Norse Mythology</i> (267-281, Handout) Viewings: TBA</p>

Tue., 19 Nov.	<i>Ragnarök and Apocalypse, cont.</i> <i>Response Paper 11 due</i>
Thu., 21 Nov.	<i>Ragnarök and Apocalypse, cont.</i>
Tue., 26 Nov.	<i>Ragnarök and Apocalypse, cont.</i> <i>Response Paper 12 due</i>
Thu., 28 Nov.	Thanksgiving Day: Classes do NOT meet
Tue., 3 Dec.	<i>Folklore, Kinder- and Hausmärchen, and Fairy Tales</i> Readings: Tolkien, “On Fairy Stories” (Handout); <i>Cinderella: A Case Study</i> (Handout) Viewings: TBA <i>Response Paper 13 due</i> Research Paper Due: Typed, finished draft for comments and suggestions
Thu., 5 Dec.	<i>Folklore, Kinder- and Hausmärchen, and Fairy Tales, cont..</i>
Tue., 10 Dec.	<i>Folklore, Kinder- and Huasmärchen, and Fairy Tales, cont.</i> <i>Response Paper 14 due</i>
Thu., 12 Dec.	<i>Folklore, Kinder- and Huasmärchen, and Fairy Tales, cont.</i>
Tue., 17 Dec.	Presentations: Final Projects Research Paper_Revisions Due (Final research project, in folder with all ancillary materials)
Thu., 19 Dec.	Presentations: Final Projects, cont. Final Conferences
Mon., 23 Dec.	Day, Evening, & Distance Education Classes End

WRITING TOPICS AND GENERAL INSTRUCTIONS:

For each of the writing assignments, a topic or list of topic choices is provided. Your essay must be on one of the assigned topics for that assignment or developed in consultation with the instructor. All essays must be submitted on or before the due date, by the beginning of the class period; late work will not be accepted.

Be sure to focus carefully on the topic: formulate a strong, objectively worded thesis, and avoid plot summary. Remember that these are formal essays: they must have an appropriate, original title; contain an introduction, body, and conclusion; have a clear, explicit, assertive, objectively worded thesis statement; and avoid use of “I” or “you” throughout. See Jack Lynch’s “Getting an A on an English Paper,” especially “The Thesis” and “Close Reading,” at <http://andromeda.rutgers.edu/~jlynch/EngPaper/>.

Also, one would think that this would not even need to be stated, but *read* the work or works about which you are writing, and read *carefully*! Do not rely upon your general impressions based on what you think was said in class, or on what you read online. There is no reason for your essays to contain factual errors.

Please feel free to communicate any concerns or questions to me before assignments are due; I will be available to meet with any student who needs assistance or additional instruction. Please speak to me before or after class or email me to set up an appointment during my office hours.

RESPONSE PAPER TOPICS:

For each week, a question or topic will be provided. You may complete any ten response papers, but your response must be on the assigned topic for the week it is submitted, and must be submitted on or before the due date, by the

beginning of the class period, or it will receive a zero (0). Late work will not be accepted. Students may complete more than ten response papers for extra credit: only the best ten scores will be utilized in determining final grades.

Instructions: Respond to each question or topic in a brief, well-developed, coherent, and thoughtful essay of **at least two to three pages (500-750 words)**. Your essay should include independent analysis and demonstrate careful thought, but **no research is necessary, nor should any secondary sources be used. This is not a research essay; the only sources utilized or quoted should be the texts themselves. Use of secondary sources, whether credited or not, will be considered grounds for failure.** Although these are personal responses, and therefore there is no “correct” answer, remember that they are still formal essays: in your analyses, formulate a clear, explicit, assertive (persuasive), objectively-worded thesis statement, and avoid use of “I” or “you” throughout. Do not attempt to address all aspects of the text, but carefully focus your topic, and avoid merely paraphrasing or summarizing the work. Be sure to support your answers with specific references to the work. Essays must be typed, double-spaced, and grammatically correct; essays will be evaluated according to the Model for Evaluation of Student Writing.

1) Choose from one of the following:

A. In “Why Mythology Is Still Important Today,” Bryan N. Griffin, Jr., states, “For one thing, it makes up a major part of anybody’s heritage. It is a constant reminder of who we are and where we come from....But the reason why mythology is still important is that it is pure storytelling. Everybody either likes to tell a good story or listen to someone tell a good story.” Heritage and story-telling: are these adequate reasons to study mythology? **Why read and study mythology? What is its value, be it in our current socio-cultural milieu, or ever?**

B. Joseph Campbell, in *The Power of Myth*, makes the following recommendation: “Read other people's myths, not those of your own religion, because you tend to interpret your own religion in terms of facts—but if you read the other ones, you begin to get the message” **Other than the obvious, what might Campbell mean when he refers to “your own religion,” and what myths do we accept as truths?**

2) According to Leeming (16), Charles Long’s *Alpha: The Myth of Creation* identifies five archetypes of creation: *ex nihilo*, *chaos*, *world parent*, *emergence*, and *earth diver* creation myths. As we look at the creation myths from numerous cultures and different eras, we do see that certain themes or elements repeat, and that these categories, while overlapping, do apply, at least to those discussed by Leeming. **Why do so many different cultures share these common motifs or ideas? That is, what does this indicate about the nature of myths or about humans and human culture?**

3)—14) TBA

FINAL PROJECT/RESEARCH PAPER: Due in stages (see below)

Students will complete either an independent creative or scholarly project (see topics 4 and 5, below) or a traditional research essay of at least seven to twelve pages (1500-2500 words minimum), with a cover page and Works Cited page (cover page and Works Cited do not count toward the seven-page requirement). The paper must be argumentative (persuasive), with a clear, explicit, and assertive thesis statement, and must use a minimum of five to seven sources, up to three primary sources and a minimum of three to five secondary sources. Secondary sources must be scholarly criticism or analysis, not summaries, reviews, or “analysis” from sites such as e-Notes, SparkNotes, Wikipedia*, 123HelpMe, or Gradesaver.com; instead, use the library resources, including the available electronic databases such as Academic Search Complete, Literary Sources through Artemis, Literature Resource Center, Bloom’s Literary Reference, Literature Criticism Online, Humanities Source, Project MUSE - Standard Collection, MagillOnLiterature Plus, and JSTOR Arts & Sciences I Current Collection to locate appropriate sources. To access the databases from home, click on the individual database link. Then, when prompted, enter your username (N #) and password (PIN). Essays **must** contain quotations from or other references to your sources, and these references should be used to support your assertions about the text; you must include at least one short quotation, one long—block—quotation, and one paraphrase, and these sources must be properly documented (utilizing MLA format), and integrated into your writing smoothly and correctly. See also Research Paper checklist.

* On use of *Wikipedia* in college-level research, see *Wikipedia* founder Jimmy Wales on *PBS NewsHour*: “I don't think at a university level it makes sense to cite any encyclopedia in an academic paper. That's just not what an encyclopedia's role is

in the research process. Maybe if you're in junior high, you know? If some kid out there is twelve years old and they wrote something and they put in a footnote, we should be thrilled, right? That's his first start on the idea of crediting other people with ideas and things like that, but at the university level? No, it's a bit junior high to cite an encyclopedia.”

Proposal/Topic Selection and Preliminary Thesis: Due Thursday, 26 September

Whether you are writing a traditional research paper or an alternative final project, you must establish a plan and a clear thesis before you can begin to put together a focused, well-organized, and purposeful product. Therefore, as your first step in the assignment, you must develop and submit a clear, well-written, one-page explanation of the topic you have chosen, your reason for the selection, your focus and opinion, and a clear, well-written, explicit, and assertive preliminary thesis. This proposal may also include a preliminary idea of the plan of the paper, its intention or research question. Note: Choose your topic carefully. You will not be allowed to change your topic once you have made your selection, although you may change your position on the particular issue and will, presumably, modify your thesis during the process of research and writing. ***Note:** Students must obtain prior approval for independent topics; speak to me before or after class or email me to set up an appointment during my office hours.

Your proposal must take the following form:

Topic: the specific topic selected from the list provided or one developed in consultation with the instructor.

Rationale: why you have chosen to research and write about this particular topic.

Focus: a narrowed form of the subject, and the issue or debate involved.

Opinion: your subjective opinion on the debate or issue.

Thesis: your opinion, worded *objectively*.

For example:

Topic: W. B. Yeats' *The Death of Cuchulain*

Rationale: We read about Cuchulain in Prof. Anderson's *History of Ireland* class last year, and she mentioned Yeats' use of mythology, too, so I'm curious about it.

Focus: How does Yeats use Irish legends in *Cuchulain*, and why? What is his intent?

Opinion: I think that Yeats wants to rekindle an interest in Irish tradition and mythology, which were being ignored in favor of English versions.

Preliminary Thesis: In *The Death of Cuchulain*, Yeats rewrites Irish legend in order to emphasize the richness of his native tradition, as a reaction against English dominance in art, politics, and religion.

Topic Choices:

1) Analysis of Another Culture's Myths/Legends:

Research a body of cultural myths or folklore that we have *not* extensively covered, perhaps related to aspects of your personal heritage (for example, African myths, Celtic myths, Italian folklore, Caribbean legends, Latin American myths, Native American mythology, *et cetera*). Then *narrow and focus your topic* more closely on an aspect of cultural myth that interests you. You may consider focusing on how one culture treats one or more of the following, or on how two cultures contrast in their versions of them:

Cosmogony and Creation Myths

Flood Narratives

Trickster Tales

Hero Tales and the Heroic Quest

Ragnarök and Apocalypse

For example, you might research how the West African Anansi (trickster spider) stories were brought to the Caribbean. Or you might want to compare African or Afro-Caribbean Anansi Spider stories with Native American Spider Woman stories or Native American Coyote stories.

2) Case Study of Folklore, *Kindermärchen*, or Fairy Tales:

Based on the example of *Cinderella: A Case Study*, develop an analysis of a folktale, fairy tale, or motif that exists in multiple versions; for example, *Little Red Riding Hood*, *Beauty and the Beast* (including *Cupid and Psyche*), *The Mermaid Wife*, *Changelings and Fairy Abductions*, and others. Consider the way in which the

various versions of the story present a society and its cultural values and beliefs. What purpose and/or effect do these values and beliefs have, and how do these represent or reflect the texts' socio-cultural milieu?

3) Analysis of Adaptation(s):

Many myths, legends, or fairy tales, in addition to those discussed in class, have been adapted into modern short stories, novels, plays, even films or graphic novels. Others have been adapted in a manner more free than that employed for those listed above. These adaptations are generally less "faithful" to the text, essentially involving a radical transformation or expansion or a complete revision of the original, often including a shift in setting, both time and place. (Consider Amy Heckerling's *Clueless* and its radical, Suzanne Ferriss might say reactionary revision of Jane Austen's *Emma* as an example of this kind of treatment.) Choose one such text and analyze *at least* two different modern revisions or adaptations. How does the modern revision alter or adapt the ancient text, and to what end? That is, not only how are the texts different, but why? How does each version adapt, revise, or alter the story? What is changed or left out, and why? How do all of these individual changes contribute to a different interpretation of the text; that is, what is the *significant* difference between the versions? And, finally, how does the socio-cultural milieu of each film inform these differences? Some suggested works (see me if you have others in mind):

- [Anonymous.] Ballads, such as the 13th-century Swedish "Töres döttrar i Wänge,":
Adapted by Ulla Isaksson as Ingmar Bergman's *Jungfrukällan, a.k.a. The Virgin Spring*, 1960
Adapted by Wes Craven as *Last House on the Left*, 1972. (Seriously!)
(See also, Dennis Iliadis's remake of *The Last House on the Left*, 2009).
- Apollonius of Rhodes, *Argonautica*, or, *The Voyage of the Argo* :
Graves, Robert. *The Golden Fleece* (1944 UK version; aka Hercules, My Shipmate, 1945 US)
Riordan, Rick. *The Sea of Monsters*. (2006)
Treece, Henry. *Jason* (1961)
Several film versions, including the classic *Jason and the Argonauts*, aka *Jason and the Golden Fleece* with effects by Ray Harryhausen, the not-so-classic made-for-television 2000 remake., and (I kid you not) a 1968 Soviet musical version.
- *Beowulf* :
Crichton, Michael. *Eaters of the Dead*, filmed as *The 13th Warrior*
Gardner, John. *Grendel*, filmed as the animated Australian *Grendel, Grendel, Grendel*
Headley, Maria Dahvana. *The Mere Wife*.
Hinds, Gareth, adapt. and illus. *Beowulf* [graphic novel]. Cambridge, MA: Candelwick P, 2007.
Several other film versions, including the 2007 version and the vaguely futuristic science fiction version
- Homer, *The Iliad* and related tales:
Shanower, Eric. *Age of Bronze*, Vol. 1: *A Thousand Ships*; Vol. 2: *Sacrifice*; Vol. 3: *Betrayal*. Orange, CA: Image Comics, 2007. (originally published as *Age of Bronze* issues 1-24).
Morrow, James. "Arms and the Woman." *Bible Stories for Adults*. New York: Harcourt Brace, 1996. 215-243.
Twenty-eight movies about the Trojan War
- Homer, *The Odyssey* and related tales:
Atwood, Margaret. *The Penelopiad: The Myth of Penelope and Odysseus*
Joyce, James. *Ulysses*.
Georges Méliès 1905 *L'île de Calypso: Ulysse et le géant Polyphème*
O Brother, Where Art Thou?
- Ovid, *Metamorphoses* and Classical Mythology
Philips, Marie. *Gods Behaving Badly*. Boston: Little Brown, 2007.
Terry, Philip, ed. *Ovid Metamorphosed*. London: Vintage, 2001.
Numerous film adaptations of individual myths and legends, ranging from Walt Disney's *The Goddess of Spring* and the classic *Black Orpheus* to *Clash of the Titans*

- Thomas Malory, *Le Morte Darthur* and Arthurian Legends
Too many literary and cinematic adaptations to mention, including about 100 film versions, including George Romero's classic (camp) 1981 *Knightriders*.
- Folklore, *Kinder- and Huasmärchen*, and Fairy Tales:
Adaptations to numerus to mention, including "Little Red Riding Hood" adapted as *Red Riding Hood* (2011) or Angela Carter's "The Company of Wolves" in *The Bloody Chamber*, adapted as a radio play and then filmed as *The Company of Wolves*.

4) Mythopoeia and Explication (Create your own mythology):

Just as *The Silmarillion* provides an entire mythological/historical background for J.R.R. Tolkien's tales of Middle Earth, develop a myth or series of myths that could be appropriate to a specific culture of your imagining, and analyze/explain its importance and significance in terms of cultural identity, transmission of norms and standards, and so on. That is, contrast your mythology and its use with that of an extant body of myth or legends, such as those of the Norse, Egyptian, or Blackfoot.) Your created mythology could include any or all of the following:

Cosmogony and Creation Myths
Flood Narratives
Trickster Tales
Hero Tales and the Heroic Quest
Ragnarök and Apocalypse

5) A topic of your own.

If you wish to write on a topic other than those listed above, or to develop an alternative project (An illustrated book of Sumerian myths for children? An animated version, with commentary, of creation as depicted in the Rig Veda?), you must obtain approval **at least one full week in advance of the Proposal/Topic Selection due date**. You must discuss with me your proposed project, its scope, and your plans; please speak to me before or after class or email me to set up an appointment during my office hours.

Please feel free to communicate any concerns or questions to me; I will be available to meet with any student who needs assistance or additional instruction.

Annotated Preliminary Bibliography: Due Thursday, 31 October

You must submit an annotated preliminary bibliography with a minimum of five to seven sources, correctly cited according to MLA style. This may include up to three primary sources and a minimum of three to five secondary sources; secondary sources must be scholarly criticism or analysis, not summaries, reviews, or "analysis" from sites such as *e-Notes*, *SparkNotes*, *Wikipedia**, *123HelpMe*, or *Gradesaver.com*; instead, use the library resources, including the available electronic databases such as Academic Search Complete, InfoTrac General OneFile, Lexis-Nexis Academic, Opposing Viewpoints in Context, Points of View Reference Center, and CQ Researcher, to locate appropriate sources. To access the databases from home, click on the individual database link. Then, when prompted, enter your username (N #) and password (PIN). You may also utilize MRQE.com, The Movie Review Query Engine, but be sure to select only professional, reliable reviews: *New York Times*? Probably okay. *JoBlo's Movie Emporium*? Not so much.

In addition to a correct citation for each source, you must include a description or summary of the source, at least one paragraph long, and an explanation of how you foresee incorporating it into your essay. For additional information on Annotated Bibliographies, see the Purdue University Online Writing Lab (OWL)'s Annotated Bibliographies, as well as "Sample Annotated Bibliography" online.

Preliminary Draft: Due Tuesday, 3 December

A finished, typed draft of the completed research essay must be submitted for review, evaluation, and comments. This should be a complete draft of your research essay, using a minimum of three to five secondary sources, five to seven pages, and including both a cover page and Works Cited page. This draft is worth 5% of your final grade; failure to bring the required essay will result in a zero for the assignment.

Note: You do not need to submit the folder containing copies of your sources at this time.

Presentations: Tuesday and Thursday, 17 & 19 December

Students will present to the class a summary and explanation of their final project or research essay. Each presentation must be five to ten minutes long, and, ideally, open-ended, leading into class discussions with questions, major themes, or topics for further thought. Handouts, visual aids, or multi-media presentations are not required, but certainly allowed. You *must* be present on the day you have signed up for to give your presentation.

Research Paper: Due Tuesday, 17 December

The final research essay must be submitted, in its folder with all supporting materials: photocopies or printouts of all sources, Topic Selection and Preliminary Thesis, Annotated Preliminary Bibliography, Preliminary Draft, outline—if you have completed one—and any other related materials. Be sure to print out or photocopy all secondary sources, and **highlight** all relevant passages, whether quoted, paraphrased, or summarized. Failure to submit a complete folder according to these instructions will be grounds for failure on the assignment. In addition, plagiarism, either in whole or in part, will result in automatic failure (a grade of zero) for the assignment. You must also submit a copy via TurnItIn.com. Failure to submit the complete folder on the due date will result in a zero for the assignment.

MODEL FOR EVALUATION OF STUDENT WRITING

	UNSATISFACTORY	SATISFACTORY	ABOVE AVERAGE	EXCELLENT
A. CONTENT: Includes thesis statement and both quantity and quality of supporting details	Thesis is lacking or incorrect, and not supported with appropriate detail. Writing is thin, including generalizations with few or no concrete examples or illustrations.	Thesis is apparent but general or common-place. Support may be sketchy or occasionally irrelevant. Generalizations are supported with examples, but content may be thin.	Thesis is explicit, appropriate, and well supported. Content is both adequate and appropriate, providing examples and illustrations to support all generalizations.	Thesis is explicit and significant, assertive, objectively worded, and supported with substantial and relevant information. The essay includes a wealth of relevant details, examples, or imagery.
B. ORGANIZATION: Includes paragraph development and arrangement of body paragraphs, as well as coherence (introduction, body, conclusion)	The plan and purpose of the essay are not apparent. It is not developed or is developed with some irrelevancy or redundancy. Paragraphs are incoherent or undeveloped. Transitions are lacking.	The plan of development is apparent but not consistently followed. The writing lacks clarity or is repetitious. The paragraphs are generally effective, but transitions may be weak or mechanical.	The plan of development is clear and consistently followed. The writing is concise and clear, with a minimum of repetition. Paragraphs are generally well-developed and effective, with appropriate transitions.	It is planned logically and progresses in clearly ordered and necessary steps, and developed with originality and attention to proportion and emphasis. Paragraphs are logically and effectively developed with effective transitions.
C. DICTION AND MECHANICS: Includes conventions of grammar, usage, and punctuation, as well as appropriate diction	Often, sentences are not grammatically correct. Vocabulary is elementary, not college level. Words are used incorrectly. Persistent usage, spelling, or punctuation errors exist.	Sentences are generally correct but may lack distinction, creativity, or style. Vocabulary is generally used correctly. Occasional lapses in grammar, punctuation, or spelling exist.	Sentences are correctly constructed and demonstrate variety. The vocabulary is effective and appropriate. Errors in grammar, punctuation, or spelling are rare.	The sentences are skillfully constructed, effective, and varied. Words used are vivid, accurate, and original. The writing is without flaws in grammar or mechanics. A personal style is evident.
D. RESEARCH AND DOCUMENTATION: Includes documentation and incorporation of appropriate college-level sources	Sources are lacking or inappropriate. Information from sources is not adequately incorporated into the body of the essay. Documentation is missing, inadequate, or incorrect.	Sources are adequate, but may be too general. Information is occasionally weakly incorporated or is unconnected to the content of the essay. Documentation is generally correct, but may contain some minor errors.	Sources are generally relevant, authoritative, and appropriate. Information is relevant and is usually incorporated correctly. In-text citations and References or Works Cited page are generally correct.	Sources used are relevant, substantial, and authoritative, demonstrating creativity and scholarly research. Information is introduced and incorporated smoothly and appropriately. Documentation is clear and free of errors.

I, _____ (print your name), hereby acknowledge that I have received a copy of the syllabus for the above course. Furthermore, I agree to read and follow the syllabus and to abide by class policies and procedures. I understand that attending class meetings regularly, completing all assigned work, and abiding by class policies is necessary in order to pass the class, and that failure to do so will adversely affect my grade and may result in failure for the course.

Signed: _____ Date: ___/___/___

(To be signed, dated, and returned by the student.)

Please see other side to complete personal information survey.

1. Your preferred name: _____
(If you go by your middle name, prefer *Chris* to *Christopher*, etc.)

2. Previous college-level English courses completed, at NCC or elsewhere.
(Please include semester, instructor, and grade, if possible.)

3. What do you hope to get out of this class?

4. What do you perceive as your strengths/weaknesses as a writer?

5. Do you have any additional questions, concerns, or issues?