

**INTRODUCTION TO FICTION:  
CREATION, APOCALYPSE, AND MONSTERS:  
AN INTRODUCTION TO WORLD MYTHOLOGY**

Fall 2017

ENGL 2307-004, Rm. 455 (MWF, 10-10:50 a.m.)

ENGL 2307-013, Rm. 455 (MWF, 1-1:50 p.m.)

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Office Hours: Mondays, 9:00 – 10:00 a.m.; Wednesdays, 11:00 a.m. – 1:00 p.m. (and by appointment)

**Course Description:**

Mythologies of the world are an enduring part of our cultural narratives regardless of whether we believe in the facts of the stories themselves. The facts are tangential to the human truths mythological tales reveal. Why do we tell ourselves stories as a culture? What qualities do the mythologies of different cultures share? What can mythologies teach us about human imagination and shared experience? Can mythologies demonstrate our capacity for empathy and our desire for connection?

This class will explore these questions as we consider the foundational role mythology plays in the creation and enduring traditions of many cultures. Narratives not only shape our understanding of the world, but our restricted perspective contributes to the shaping our own cultural narrative. In this class we consider the inherent value of mythology, as well as the many critical perspectives we can pursue in analyzing the world's many mythologies. We will base our study in comparative mythology and seek the aid of such theorists as Claude Lévi-Strauss, Vladimir Propp, Carl Jung, and Victor Turner. This class considers not only the written mythologies of the past, but also the worlds of our collective imaginations (through a creative group project) and familial oral narrative in order to analyze both the collective past and our present.

**An important disclaimer:** This course requires study and analysis of sacred texts as literature. These sacred texts include narratives from such religions as Christianity, Islam, Judaism, Hinduism, and Buddhism. These texts will be comparatively analyzed with each other and the mythical texts of other religions and cultures. We will not study these materials as religious texts, but rather as literature.

This course satisfies the Texas Tech University core curriculum requirement in humanities, contributing to the Competency Statement for the Humanities: "Students graduating from Texas Tech University should be able to think critically and demonstrate an understanding of the possibility of multiple interpretations, cultural contexts, and values."

**Required Texts:**

Leeming, David Adams. *The World of Myth: An Anthology*. Oxford University Press, 2014.  
Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton University Press (Bollingen Series, No. 17), 1973.

Coursepack Available at the Copy/Mail Center in the SUB.

*Additional Supplemental Readings will be supplied by the instructor.*

**Learning Objectives:**

The University Catalog states that “the objective of the humanities in a core curriculum is to expand the student’s knowledge of the human condition and human cultures, especially in relation to behaviors, ideas, and values expressed in works of the human imagination and thought. Through study in disciplines such as literature and philosophy, students will engage in critical analysis and develop an appreciation of the humanities as fundamental to the health and survival of any society.” By the end of this course students will be able to:

1. Describe and apply major theoretical approaches to analyzing mythology.
2. Assess the role of mythology in culture.
3. Compare different mythological traditions from many of the world’s cultures.
4. Develop an appreciation for the value of shared cultural narratives.
5. Critically evaluate not only the mythologies of other cultures, but also the stories we tell ourselves.
6. Assess and reflect upon your own reading and writing processes.

**Learning Assessments:**

The objectives listed above will be assessed in the following ways:

1. Blackboard assignments, group-work, short essays, class discussion, group project.
2. Blackboard assignments, short essays, class discussion.
3. Blackboard assignments, class discussion, group-work.
4. Class discussion, group project, group-work, short essays.
5. Short essays, class discussion, group project, Blackboard assignments.
6. Class discussion, Blackboard assignments, short essays.

**Assignments:****Grade Distribution:**

Participation: 10%

Blackboard Writing Assignments: 10%

Class Discussion Leadership: 20%

Short Essay #1: 20%

Short Essay #2: 20%

Group Project: 20%

**Participation: 10%**

You will be evaluated on your participation throughout the semester based on work in the following activities:

- Small group discussion
- Full group discussion
- Individual in-class writing
- Reading quizzes
- Bringing required materials (including assigned text, reading log, and notebook/pen for taking notes)

Participation in class discussion means: listening attentively, contributing ideas, asking questions, taking notes, etc. There are many ways to participate, but if you sit in the back of the classroom with headphones, then you are clearly not participating.

If you are not in class, you cannot participate, and your grade will reflect not only your absences but also your reduced participation.

Each class, there are two possible Participation points to be earned:

1. Attendance and preparedness for class
2. Participation in class activities and discussion

**Blackboard Writing Assignments: 10%**

Four times throughout the semester, you will be asked to write a short essay on Blackboard. A prompt will be provided and your work will be assessed based on your attention to the prompt and text as well as the clarity of the points you make. These assignments are low-stakes opportunities to try out theoretical approaches and new ideas. The assignment will go live on Thursday at 12:00 a.m. and will be due by Saturday evening (12:00 a.m. Sunday).

**Class Discussion Leadership: 20%**

Each student will be required to lead discussion on one assigned class day. Leading discussion means coming to class prepared with a handout, discussion questions, and individual analysis of the readings for the class period. It will be your responsibility to lead the class in thinking through the selections for that day. You will be required to apply one theoretical framework to the reading selections, provide some background on the culture(s) from which the myths arise, and keep the class on topic in our discussion. If you would like to bring in outside materials such as videos, visuals, other texts, a powerpoint, etc., you are welcome to do so. A handout with your list of discussion questions and an outline of your theoretical analysis will be required. **A more detailed rubric with instructions will be provided on Wednesday, August 30.**

**Short Essay #1: 20%**

**Due Monday, October 9.** For this essay, you will select one type of myth (Creation, Hero, Monster, etc.) investigated for this course. What do these myths in this category have in common? What characteristics are distinct to their origin cultures? Using one theorist (Campbell, Propp, Lévi-Strauss, Turner, Jung), analyze this group of myths. You must use myths from the textbooks, however you may also bring in myths from outside sources that fit the type. Your paper should be 4 pages, double-spaced in Times New Roman, 12-point font with a works cited in MLA format.

This must be a formal thesis-driven piece of writing. This essay is due both in class as a hardcopy and on Blackboard as Word document. **A more detailed rubric will be provided on Wednesday, September 13.**

**Short Essay #2: 20%**

**Due Friday, November 17.** For this essay, you will seek out an oral narrative from a friend or family member. Interview your person about one myth or folktale. (I recommend recording the interview.) You will then type up the myth/folktale and do a Proppian Analysis of that myth/folktale. Your paper should be 4 pages, double-spaced in Times New Roman, 12-point font with a works cited in MLA format. This essay is due both in class as a hardcopy and on Blackboard as Word document. **A more detailed rubric will be provided on Wednesday, October 11.**

**Group Project: 20%**

For your final project you will create, as a group, an ancient culture and a mythology for that culture. We take as a foundation for this ancient society the mysterious Voynich Manuscript at Yale's Beinecke Library (Links on Blackboard). This mysterious 15<sup>th</sup> century manuscript is from an unknown culture in an unknown language. You will invent the ancient culture responsible for the mysteries of this manuscript. This project will require several steps including: naming the culture and their language, placing that culture on a world map (where are they located?), creation of a god or gods for that culture, designing at least one myth involving those gods or a mythical hero, analyzing that myth with one of the theoretical frameworks introduced in the course, and then creatively rendering that myth for the class (as a video, a puppet show, a rap, a ballad or song, a picture book, a painting, a play, etc.). You will also need to invent the mysterious scribe who decided to record the myths of that culture into the Voynich Manuscript. Your project will be presented on during the Finals Exam Period, though there will be several deadlines along the way. **A detailed rubric and instructions will be provided when we do group project sign-ups on Wednesday, September 6.**

**Grading Breakdown:****90 – 100 = A**

Strong, distinguished work. Student writing is prepared and organized. Student shows clear understanding of the literature and writing technique. Writing is sophisticated and coherent.

**80 – 89 = B**

Above average, high quality work. Student writing is prepared and organized. Student understands a majority of the literature and writing technique. Writing quality is elementary, but clear. Student is coherent, but could be more sophisticated in his/her argument or writing quality.

**70 – 79 = C**

Average, passing work. Student meets bare minimum requirements for assignment. Assignment is complete but does not offer much introspection or deep-understanding of the literature. Argument and writing quality are elementary. Writing and organizational errors. Inconsistencies present.

**60 – 69 = D**

Below average work. Student does not meet the minimum requirements for assignment. Assignment is incomplete and unprepared. Basic understanding of text, but no argument – or vice versa.

**0 – 59 = F**

Fail. Student shows a very limited understanding of the literature or assignment.

**Classroom Decorum & Course Policies:****Submission of Work:**

Unless granted special permission, students must type and print all assignments. The ONLY exception is the Final Portfolio, which will be due electronically. Assignments are due on the deadline at the beginning of class. Where noted, the assignment must be submitted both in hardcopy and on Blackboard. I will not accept submitted materials in any other manner (i.e. via e-mail, under my door, in my box, etc.)

All submitted work MUST follow the standard MLA guidelines. This means: typed, double-spaced pages, 1-inch margins, Times New Roman 12-point font (in black ink), page numbers, and a works cited. There should be a centered title for your short papers that is just below the heading. Headings should be right-adjusted and contain the following information:

Jane Smith  
English 2307-004  
September 5, 2017  
Short Essay #1

**Jungian Analysis of the World Mother in Cosmogonic Myths**

In order to pass this class, you MUST submit all required assignments.

**Late Work:**

Late work will only be accepted in extreme emergency situations. In emergency situations, students may e-mail me about submitting an assignment late, but must make specific arrangements for that submission; however, for each calendar day that the paper is late, the final grade for the work will decrease by one letter. Timeliness and personal responsibility is critical to succeeding in college-level coursework. When dual submissions are required (Blackboard and hard copy), timely submission of both methods is required. Submitting the hard copy on time, but a late submission on Blackboard will constitute “Late Work”. Submitting the Blackboard copy on time, but a late hard copy will also constitute “Late Work”. In both cases, the assignment will drop a letter grade for each day that one required submission is late.

**Absences:**

You are allowed THREE unexcused absences. Any subsequent unexcused absences after three will result in one whole grade deduction PER ABSENCE. Only in extreme circumstances will an absence be excused (court-mandated appearance, mandatory sports or TTU-related function, or extended illness). With documentation, your absence may be excused and will not count against your three “free” absences. Please note that a hangover, headache, or a cold does not qualify as an “extended illness.” After TWO doctor’s notes, you will have used up your excused absences. You cannot succeed in this class if you are absent. After six unexcused absences, you automatically fail this class.

Unless you have made previous arrangements with me, your assignments are due on their scheduled dates regardless of your absences. If you know you are going to be absent, you must make arrangements to submit the assignment in advance of the due date. A late submission due to an absence (excused or unexcused) will still constitute “Late Work” and be marked down accordingly.

If you are in-class, but not present (i.e., on your phone, sleeping, passing notes, messaging on your laptop, listening to music, etc.), you will be considered absent. Physically being in-class does not warrant participation or attendance.

Two tardies (10 or more minutes late for class) will constitute one unexcused absence. If you are running from a class somewhere else on campus and anticipate being a few minutes late, you must notify me prior to class with evidence of the need to arrive late.

**Technology Use in the Classroom:**

Students must obtain permission from me **PRIOR** to class before using laptops. Texting during class is strictly prohibited. If you are caught texting, I will give you a verbal warning. Any subsequent time you are caught texting, I will simply mark you absent. Headphones and earbuds are strictly prohibited. If you are expecting a call you that must take due to an emergency, please notify me before class and take the phone call outside.

Please note that eBooks are not an acceptable form of the required books for this class. You must have access to a physical copy of the book. I recommend using the ISBN from the Barnes & Noble bookstore online and seeking out a used copy on Amazon. Alternatively, make use of the Library and Inter-Library Loan to obtain borrowed copies of the required books. You must purchase the Course Pack. There is no alternative to this textbook.

**Student Conduct:**

The readings we will encounter in this class may be socially, morally, or emotionally challenging for some. You do not have to agree with, or even like, all the texts, but you do have to be able to read and discuss them critically and sympathetically. Please be respectful of other students and your instructor. This classroom will be a safe place for all of us, regardless of our race, ethnicity, age, religion, social class, gender identity, or sexual preference. Please bring any breach of this standard to my attention immediately. Use common sense and be empathetic of others. If you engage in any distracting or delinquent behavior during class, you will be asked to leave and will be counted absent. If such behavior continues, you will be dropped from the course.

**Scholastic Dishonesty:**

“‘Scholastic dishonesty’ includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act.” It will not be tolerated and may result in the failure of the assignment, at the least, and possible course failure. Additionally, offending students may be referred to Student Judicial Programs. Bottom line: Plagiarism is easy to spot. Don’t do it.

Examples of plagiarism include (but are not limited to):

Outright plagiarism: using someone else’s entire paper as your own;

Ghostwriting: having someone else write your paper for you;

Cut and paste: taking sections from another paper and/or website and including it in your own work; and

Insufficient Citation: failing to cite information obtained from other sources and/or your research.

**Writing Assistance:**

Students looking for extra assistance during this course should contact the Writing Center, located in Eng/Phil 175. Students can meet with writing tutors to discuss ideas and arguments in texts; the center is not a “fix-it” shop set up to correct errors in grammar and mechanics, although they will assist you with questions regarding any issues. You will need to make an appointment in person, online (<http://uwc.ttu.edu>) or by phone (806-742-2476) and with plenty of time before your due date. Appointments fill up fast, so think ahead!

**Americans with Disabilities Act:**

“Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor’s office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. [...] Contact Student Disability Services in 335 West Hall or (806) 742-2405.”

**TTU Resources for Discrimination, Harassment, and Sexual Violence:**

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at [titleix.ttu.edu/students](http://titleix.ttu.edu/students). Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: TTU Student Counseling Center, 806-742-3674, <https://www.depts.ttu.edu/scc/> (Provides confidential support on campus.) TTU Student Counseling Center 24-hour Helpline, 806-742-5555, (Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis Center, 806-763-7273, [voiceofhopelubbock.org](http://voiceofhopelubbock.org) (24-hour hotline that provides support for survivors of sexual violence.)

The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, rise.ttu.edu (Provides a range of resources and support options focused on prevention education and student wellness.)  
 Texas Tech Police Department, 806-742-3931, http://www.depts.ttu.edu/ttpd/ (To report criminal activity that occurs on or near Texas Tech campus.)

**Statement of LGBTQIA Support:**

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identity that could interfere with your success at Texas Tech. Please note that additional resources are available through the Office of LGBTQIA within the Center for Campus Life, Student Union Building Room 201, [www.lgbtqia.ttu.edu](http://www.lgbtqia.ttu.edu), 806.742.5433.

Office of LGBTQIA, Student Union Building Room 201, [www.lgbtqia.ttu.edu](http://www.lgbtqia.ttu.edu), 806.742.5433  
 Within the Center for Campus Life, the Office serves the Texas Tech community through facilitation and leadership of programming and advocacy efforts. This work is aimed at strengthening the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community and sustaining an inclusive campus that welcomes people of all sexual orientations, gender identities, and gender expressions.

**Tentative Class Schedule:**

<b>DATE</b>	<b>READINGS/ASSIGNMENTS</b>	<b>Unit</b>
<b>8/28 M</b>	<b>Class Introduction</b> Read Syllabus & J. R. R. Tolkien’s “Mythopoeia” in preparation for first class (both will be e-mailed)	<b>Orientation</b>
<b>8/30 W</b>	“What is Myth?” (supplied by instructor on Blackboard) <b>Discussion Leadership Signups and Instructions Distribution</b>	<b>Theoretical Approaches to Mythology</b>
<b>9/1 F</b>	“The Forest of Symbols – Victor Turner’s Theory” (supplied by instructor on Blackboard)	<b>Theoretical Approaches to Mythology</b>
<b>9/4 M</b>	<b>NO CLASS (HOLIDAY)</b>	
<b>9/6 W</b>	“How to Perform a Jungian Analysis” (supplied by instructor on Blackboard) <b>Group Project Sign-ups and Instructions Distribution</b>	<b>Theoretical Approaches to Mythology</b>
<b>9/8 F</b>	“A Proppian Analysis of <i>The Wizard of Oz</i> ” (supplied by instructor on Blackboard)	<b>Theoretical Approaches to Mythology</b>

<b>9/11 M</b>	Campbell, “The Hero and the God” (pp. 30-40), “The World Navel” (pp. 40-46)	<b>Theoretical Approaches to Mythology</b>
<b>9/13 W</b>	“ <i>The Epic of Gilgamesh</i> ” (Course Pack) <b>Paper #1 Instructions/Rubric Distribution</b>	<b>Theoretical Approaches to Mythology</b>
<b>9/15 F</b>	“A Lévi-Straussian Analysis of the <i>Epic of Gilgamesh</i> ” (Course Pack) <b>Blackboard Assignment #1</b>	<b>Theoretical Approaches to Mythology</b>
<b>9/18 M</b>	Leeming, “Part 1: Cosmic Myths” (pp. 13-16); Leeming, “Egypt: Ex Nihilo Beginnings” (pp. 16-18); Leeming, “Mesopotamia: <i>Enuma Elish</i> and the World Parent” (pp. 18-20); Leeming, “China: Cosmic Egg and Yin and Yang” (pp. 26-27)	<b>Creation, Aetiology, Cosmogony</b>
<b>9/20 W</b>	Campbell, “Out of the Void—Space” (pp. 269-272); Campbell “Within Space—Life” (pp. 273-280); Leeming, “India: The Sacred Words” (pp. 24-25); Leeming, “Iran (Persia): Aryan and Zoroastrian” (pp. 25-26); Leeming, “Meso-America (Aztec-Mexica): Coatlicue and the World Mother” (pp. 33-34) <b>Discussion Leadership</b>	<b>Creation, Aetiology, Cosmogony</b>
<b>9/22 F</b>	Campbell, “The Breaking of the One into the Manifold” (pp. 281-288); Campbell, “Folk Stories of Creation” (pp. 289-295); Leeming, “Israel: Genesis and the Talmudic Lilith” (pp. 20-24); Leeming, “Africa (Boshongo-Bantu): Bumba’s Creation” (pp. 34-36); Leeming, “Modern Physics: The Big Bang” (pp. 38-39) <b>Discussion Leadership</b>	<b>Creation, Aetiology, Cosmogony</b>
<b>9/25 M</b>	Campbell, “From Psychology to Metaphysics” (pp. 255-260); Leeming, “Greece: Hesiod’s <i>Theogony</i> ” (pp. 27-31); Leeming, “Iceland (Norse): The World Parent of the <i>Eddas</i> ” (pp. 31-33) <b>Discussion Leadership</b>	<b>Creation, Aetiology, Cosmogony</b>
<b>9/27 W</b>	Campbell, “The Call to Adventure” (pp. 49-58); Leeming, “Hero Myths” (pp. 203-208); Leeming, “Greece: Herakles (Hercules) and the Twelve Labors” (pp. 214-220); Leeming, “Ireland: Cuchulainn” (pp. 230-232) <b>Discussion Leadership</b>	<b>Hero with a Thousand Faces</b>
<b>9/29 F</b>	<b>NO CLASS</b> <b>Blackboard Assignment #2: Watch <i>Star Wars: A New Hope</i> + Review Proppian Myth Functions</b>	<b>Hero with a Thousand Faces</b>
<b>10/2 M</b>	Campbell, “Supernatural Aid” (pp. 69-77); Campbell, “The Crossing of the First Threshold” (pp. 77-89); Leeming, “Native North America (Tewa): Water Jug Boy” (pp. 209-211); Leeming, “India: The Buddha” (pp. 220-230) <b>Discussion Leadership</b>	<b>Hero with a Thousand Faces</b>

<b>10/4 W</b>	Campbell, “The Belly of the Whale” (pp. 90-94); Campbell, “The Road of Trials” (pp. 97-109); Leeming, “Israel: Jonah” (pp. 240-242); “Patience” (Course Pack)	<b>Hero with a Thousand Faces</b>
<b>10/6 F</b>	Campbell, “The Meeting with the Goddess” (pp. 109-120); “Pwyll, Prince of Dyfed” (Course Pack) <b>Discussion Leadership</b>	<b>Hero with a Thousand Faces</b>
<b>10/9 M</b>	Campbell, “The Ultimate Boon” (pp. 172-192); Leeming, “Europe: King Arthur” (pp. 235-237); Leeming, “Europe: Percival and the Holy Grail” (pp. 237-240) <b>Paper #1 DUE</b>	<b>Hero with a Thousand Faces</b>
<b>10/11 W</b>	Campbell, “The Magic Flight” (pp. 196-207); Leeming, “Arabia: Muhammad and the Night Journey” (pp. 245-246); Leeming, “Greece: Odysseus” (pp. 265-268) <b>Discussion Leadership</b> <b>Paper #2 Instructions/Rubric Distribution</b>	<b>Hero with a Thousand Faces</b>
<b>10/13 F</b>	Campbell, “Master of Two Worlds” (pp. 229-237); Leeming, “Myths of the Gods” (pp. 87-88); Leeming, “Egypt” (pp. 90-92); “Excerpt from Bulfinch’s Mythology: Egyptian Deities” (Course Pack) <b>Discussion Leadership</b>	<b>Gods, Goddesses, and the Pantheon</b>
<b>10/16 M</b>	Campbell, “Freedom to Live” (pp. 238-243); Leeming, “India: The Triad” (pp. 92-94); Leeming, “Ireland and Wales: The Family of Don and the Tuatha de Danann” (pp. 111-115) <b>Discussion Leadership</b>	<b>Gods, Goddesses, and the Pantheon</b>
<b>10/18 W</b>	Leeming, “Greece: Originators and Olympians” (pp. 95-109); Leeming, “Iceland (Norse): The Aesir and the Vanir” (pp. 109-111) <b>Discussion Leadership</b>	<b>Gods, Goddesses, and the Pantheon</b>
<b>10/20 F</b>	Leeming, “The Supreme Being” (pp. 117-128) <b>Discussion Leadership</b>	<b>Gods, Goddesses, and the Pantheon</b>
<b>10/23 M</b>	Leeming, “The Dying God” (pp. 136-153) <b>Discussion Leadership</b>	<b>Gods, Goddesses, and the Pantheon</b>
<b>10/25 W</b>	Leeming, “The Trickster” (pp. 154-165) <b>Discussion Leadership</b>	<b>Gods, Goddesses, and the Pantheon</b>
<b>10/27 F</b>	Campbell, “The Keys” (pp. 245-251); “Grettir’s Saga” (Course Pack) <b>Discussion Leadership</b> <b>Blackboard Assignment #3</b>	<b>Monsters</b>

<b>10/30 M</b>	Angela Carter, "The Bloody Chamber" (Course Pack)	<b>Monsters</b>
<b>11/1 W</b>	Leeming, "The World of the Afterlife" (pp. 277-284); Leeming, "The Temple" (pp. 291-292); Leeming, "The Garden, The Grove, and the Cave" (pp. 299-302) <b>Discussion Leadership</b>	<b>Mythical Places</b>
<b>11/3 F</b>	Leeming, "The Stone" (pp. 294-295); Leeming, "The Tree" (pp. 295-299); Leeming, "The Labyrinth" (pp. 302-304) <b>Discussion Leadership</b>	<b>Mythical Objects</b>
<b>11/6 M</b>	Campbell, "Mother Universe" (pp. 297-302); Leeming, "The Great Mother" (pp. 128-136); Leeming, "Europe: Mary" (pp. 269-271) <b>Discussion Leadership</b>	<b>Women in Myth</b>
<b>11/8 W</b>	Campbell, "Woman as Temptress" (pp. 120-126); Margaret Atwood, "The Penelopiad" Excerpts (Course Pack)	<b>Women in Myth</b>
<b>11/10 F</b>	"Branwen daughter of Llyr" (Course Pack) <b>Discussion Leadership</b>	<b>Women in Myth</b>
<b>11/13 M</b>	Campbell, "Matrix of Destiny" (pp. 302-307); Leeming, "Indonesia (Ceram): Hainuwele" (pp. 248-249); Leeming, "India: Draupadi" (pp. 250-252); Leeming, "Australia (Aboriginal): The Pleiades" (pp. 252-256) <b>Discussion Leadership</b>	<b>Women in Myth</b>
<b>11/15 W</b>	Campbell, "The Hero as Lover" (pp. 342-345); Leeming, "India: Rama and Sita" (pp. 249-250); Leeming, "Greece and Rome: Orpheus and Eurydice" (pp. 262-265); Leeming, "Greece: Alcestis" (pp. 271-272) <b>Discussion Leadership</b>	<b>Women in Myth</b>
<b>11/17 F</b>	Campbell, "The Universal Round" (pp. 261-269); Leeming, "The Flood" (pp. 41-42); Leeming, "Mesopotamia (Sumer-Babylon): Utnapishtim (Ziusudra)" (pp. 42-48); Leeming, "Israel: Noah" (pp. 48-54) <b>Discussion Leadership</b> <b>Paper #2 DUE</b>	<b>The Flood</b>
<b>11/20 M</b>	Excerpt from "Cleanness" (Course Pack)	<b>The Flood</b>
<b>11/22 W</b>	<b>NO CLASS (HOLIDAY)</b>	
<b>11/24 F</b>	<b>NO CLASS (HOLIDAY)</b>	
<b>11/27 M</b>	Leeming, Remainder of "Flood" section (pp. 54-68) <b>Discussion Leadership</b>	<b>The Flood</b>
<b>11/29 W</b>	Campbell, "Departure of the Hero" (pp. 356-364); Leeming, "Israel: The Day of Yahweh" (pp. 70-72); Leeming, "Asia Minor (Christian): The Book of Revelation" (pp. 72-74); Leeming, "Iran (Zoroastrian): The Savior Saoshyant" (p. 74) <b>Discussion Leadership</b>	<b>Apocalypse</b>

<b>12/1 F</b>	Campbell, “End of the Microcosm” (pp. 365-373); Leeming, “Arabia (Muslim): End of the World” (pp. 74-76); Leeming, “India: The End of the Kali Age” (pp. 76-79) <b>Discussion Leadership</b> <b>Blackboard Assignment #4</b>	<b>Apocalypse</b>
<b>12/4 M</b>	Campbell, “End of the Macrocosm” (pp. 374-378); Leeming, “Native North America (Hopi): Emergence to the Fifth World” (pp. 79-80); Leeming, “Iceland (Norse): Ragnarök” (pp. 81-82); Leeming, “Modern Physics: Entropy and Heat Death” (pp. 82-83) <b>Discussion Leadership</b>	<b>Apocalypse</b>
<b>12/6 W</b>	Excerpt from Snorri Sturluson’s “Prose Edda” (Course Pack) <b>LAST DAY OF CLASSES</b>	<b>Apocalypse</b>
<b>12/11 M</b>	<b>FINAL EXAM PERIOD FOR 10 AM (2307-004) CLASS (1:30-4PM)</b> <b>Group Project Presentations</b>	<b>FINALS</b>
<b>12/13 W</b>	<b>FINAL EXAM PERIOD FOR 1PM (2307-013) CLASS (1:30-4PM)</b> <b>Group Project Presentations</b>	<b>FINALS</b>