

# English 3333 Literature and Mythology



## Fall 2020 Syllabus



Frederic Leighton, *The Return of Persephone*

Source: Leeds Art Gallery

## Basic Information

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## Communication

Via class messages and email

This course is a Web Course and is conducted within Canvas  
<http://utpb.instructure.com>

**NOTE:** The due dates and times for the activities will adhere to the Central Time Zone.

## Course Catalog Description:

The study of mythology within the context of British, American Literature or Comparative Literature.

## Course Content Description:

The primary goal of this course is to introduce students to the richness, excitement, and significance of classical (Greek and Roman) mythology. But the course moves beyond a simple introduction to an understanding of literature, in terms of its mythological allusions, and to various interpretations of mythological figures in the arts: painting and sculpture.

We will begin by discussing the primary objectives that myths, according to Joseph Campbell, frequently serve: (1) the processes of the universe; (2) the origin of customs or social rituals in terms of group behavior; and (3) the meaning of significant individual behavior. The approach to this course will often be interdisciplinary, including videos of myths and tragedies and visual representations of classical-subject paintings.

## Measurable Learning Outcomes:

By the end of the semester, students taking this course will be able to do the following:

1. Demonstrate knowledge of classical (Greek, Roman) mythology.
2. Interpret mythological allusions in literature.
3. Interpret classical myths using various theoretical perspectives
4. Recognize the ideological forces that shape mythological constructs.

5. Evaluate the impact of classical mythology on gender constructs.
6. Identify classical myths and demonstrate their significance in psychology, literature, art and popular culture.

## **Prerequisites:**

ENGL 1301, ENGL 1302, And a Sophomore Level Survey Course

## **Materials**

### **Required Materials:**

Aeschylus, *Prometheus Bound and Other Plays* (Penguin, 1961)

Paulo Coelho, *The Alchemist* (Harper Collins, 1998)

Euripides, *Ten Plays* (Bantam, 1960)

Homer, *The Odyssey* (Farrar & Strauss, 1998)

Sophocles, *The Complete Plays* (Bantam, 1967)

Ovid, *Metamorphoses* (Oxford, 1998)

Thomas Hardy, *Jude the Obscure* (Oxford, 1998)

### **Recommended Materials:**

Eric Flaum, *The Encyclopedia of Mythology* (Courage Books, 1993)

*The Oxford Companion to Classical Literature* (Oxford UP, 1997)

## **Important Academic Dates**

UTPB [Academic Calendar](#)

## **Course Overview**

**Readings:** See above list of books and Course Schedule

## Course Schedule

Fall 2020

***\*ALL Tests and Assignments are due by 11:00 PM on Saturday of the week listed. Your comments on your classmates' posts are due by Sunday at 5:00 P.M. of the same week.***

Modules	Assignments	Points
Module 1	Discussion board on Ovid's <i>Metamorphoses</i>	100
Module 2	Discussion board on Ovid's <i>Metamorphoses</i>	100
	Discussion board on Ovid's and Shelley's Medusa	100
Module 3	Discussion board on gender constructs in mythology	100
	Discussion board on externalist and internalist approaches to myths	100
Module 4	Test 1 on <i>Metamorphoses</i>	200
	Discussion board on Faith and Reason	100

<b>Modules</b>	<b>Assignments</b>	<b>Points</b>
	Discussion board on Daedalus and Icarus paintings	100
Module 5	Discussion board on Leighton and Watts' paintings of Orpheus and Eurydice	100
	Discussion board on H.D.'s and Browning's Orpheus and Eurydice	100
	Discussion board on representations of women in <i>Metamorphoses</i>	100
Module 6	Test 2 on Ovid	200
	Discussion board on cultural beliefs in the <i>Odyssey</i>	100
Module 7	Discussion board on the origins of contemporary gender constructs in the <i>Odyssey</i>	100
Module 8	Test on the <i>Odyssey</i>	200
	Discussion board on <i>Prometheus Bound</i>	100

<b>Modules</b>	<b>Assignments</b>	<b>Points</b>
Module 9	Discussion board on Oedipus and Antigone	100
	Discussion board on Applying Lessons of Ancient Greece	100
Module 10	Discussion board on <i>Medea</i>	100
Module 11	Midterm	200
	Discussion board on mythological allusions in <i>Jude the Obscure</i>	100
Module 12	Discussion board on mythological paintings in <i>Jude the Obscure</i>	100
Module 13	Discussion board on study questions on <i>Jude the Obscure</i>	100
Module 14	Discussion board on characteristics of the epic and mythological allusions in the <i>Alchemist</i>	100
Module 15	Discussion board on alchemy and the pyramids in the <i>Alchemist</i>	100

<b>Modules</b>	<b>Assignments</b>	<b>Points</b>
	Discussion board on study questions on the <i>Alchemist</i>	100
Module 16	<b>Final</b>	1000
	<b>Paper</b>	2000
	<b>Total points</b>	<b>6000</b>

### Grading Scale:

<b>Grade Range</b>	<b>Letter Grade</b>
90% and above	A
80% to 89%	B
70% to 79%	C
60% to 69%	D
Less than 60%	F

### Papers

You will have to write 1 paper (5-6 pages long), due at the end of the semester. Including several versions of a myth, this paper will be primarily your own approach to one of the works we have studied. I will give you various topics for your essay. **If you would rather choose your own topic, please email me and discuss it with me in advance. I must approve your choice before you pursue that topic.**

The grade of your paper will depend on (1) whether you follow the assignment; (2) whether you demonstrate the thesis of your paper persuasively; (3) whether you demonstrate your understanding of the myths and their connection to the literary work you have chosen. Late papers will be graded a lower grade. Do not email your papers; you must upload them. The grading criteria for your papers are described after the paper topics.

## **Final Paper Instructions, topics and grading criteria**

**Option A** (see option B after list of topics)

Your essay should demonstrate your understanding of classical mythology within the context of a literary work. Taking into consideration mythological allusions in **one** literary work we have studied, trace their manifestations and their implications. If you prefer writing in detail about one or two myths within a literary work, then you should consult more than one source about the myths you have chosen.

If you choose to write about several myths within a literary work, you should establish some thematic connections so that your paper does not end up resembling a list of myths. For instance, you may choose to demonstrate how the mythological allusions in *Jude the Obscure* capture the author's perspectives on women. You may also want to show how the writer revises traditional versions of a myth and for what purpose.

Your ultimate goal is to show that we can reach a deeper understanding of a literary work through our knowledge of mythology. The paper should be primarily your own interpretation of the work you have chosen rather than a series of critical interpretations.

Follow the MLA style for notes and Works Cited. You should have at **least 5 sources in your Works Cited** and 5-6 pages (font Times New Roman 12). This is a big class; I won't read past page 6. You may use JSTOR or Project Muse for your research or museums or galleries for research on paintings. If you choose paintings, you must also cite art historians' interpretations of them.

## **Topics**

Here are suggestions for a few possible topics. **If you would rather write on a topic not listed here, you must discuss it with me in advance. If you don't, you won't get credit for your paper.**

1. The theory of the gaze in Patricia Salzman-Mitchell *A Web of Fantasies* and *The Odyssey* or **one** of the works we have studied, *Jude the Obscure*, *The Alchemist*. Write on one work only. On the gaze see also Sophia Andres, "George Eliot's Challenge to Medusa's Gendered Disparities," *Victorian Newsletter*, Spring 1999, 27-32.
2. *The Alchemist* as a modern *Odyssey*. Read books on the epic and relate some of the theories to this novel.
3. Reconfigurations of classical-subject paintings in *Jude the Obscure* (See Frederic Leighton, Lawrence Alma-Tadema, John William Waterhouse, Evelyn de Morgan).
4. Mythological figures and representations of Sue or Arabella in *Jude the Obscure*.
5. Paganism and Christianity in *Jude the Obscure*. Discuss the reasons for their juxtaposition in the novel and their meaning in relation to Victorian culture.
6. *The Alchemist* or *Jude the Obscure* as a modern epic. Read books on the epic and relate some of the theories to this novel.
7. Contradictory concepts in ancient Greek tragedies. Read theories on ancient Greek tragedy and concentrate on one of the tragedies we have read demonstrating the paradoxical nature of tragedy especially as it is conveyed through the Chorus and the tragic hero/heroine.

## Option B

### Essay topics, option B

Find three different paintings of one mythological story and compare and contrast the artists' interpretations of the myth. Since part of your discussion will include gender constructs, you should discuss the paintings in a chronological order. When discussing the part of the myth the artist represents, you may quote Ovid. Some of the artists you may consider are the following: Edward Burne-Jones, Dante Gabriel Rossetti, Evelyn De Morgan, Frederic Leighton, Lawrence Alma Tadema, Simeon Solomon. Questions you may consider when discussing the paintings are the following:

What part of the myth does the painter choose to represent?

What part does he or she omit?

What cultural beliefs do the representations of mythological men or women in paintings reveal?

You should include the interpretation of at least one art historian for each one of the paintings you discuss. No online sources please, unless they are scholarly websites representing one artist's works or articles or chapters in books you have located through JSTOR or Project Muse. You may also find art historians in museums that own the paintings you discuss, Google Scholar, Internet Archive, Khan Academy, arthistory.net. As a courtesy to your classmates, please use the books you consult in the library. Do not check them out.

Include small copies of the paintings in your paper and a Works Cited page. Follow the MLA format throughout. When quoting or paraphrasing, you must include in parenthesis the author's name and page number. You should have at least 6 sources in your Works Cited. Your paper should be 4-5 pages (Times New Roman 12).

## GRADING CRITERIA

**A**—an “A” essay is not merely engaging—it is convincing. The “A” essay is also marked by stylistic finesse: the title and opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific; the sentence structure is varied; the tone enhances the purposes of the paper. Finally, the “A” essay, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity.

**B**—a “B” essay delivers substantial information-- that is, substantial in both quantity and interest value. Its specific points are logically ordered, well-developed, and unified around a clear organizing principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structures pleasingly varied. The mark of “B” writing is that it engages and entertains its reader.

**C**—a “C” essay is an average essay. It serves to convey an idea to the reader; it demonstrates knowledge of the subject it treats; mechanical errors are few and do not jeopardize the sense of the essay. However, the reader will be aware of improvements that could have been made. For instance, several paragraphs may not be fully developed; the opening paragraph may not draw the reader in; the concluding

paragraph may offer only a perfunctory wrap-up; the organization may not be well suited to the topic; the sentences may follow a few predictable patterns; the diction may not always be precise and effective. Thus, while “C” writing will serve its writer in most academic and life situations, there is room for improvement. A “C” in our writing courses is our way of expressing confidence that the writer who earns it is able to function at the college level.

**D**—a “D” essay is appropriate to the assignment but does not successfully fill one or more of the next level of expectations regarding student writing. It does not communicate an idea, treat a subject or demonstrate mastery of written language and conventions well enough to be considered adequate. It may in some manner be incoherent, so that the reader must guess at the meanings of sentences or whole paragraphs; the reader may be unable to see how the thoughts of the writer are connected from paragraph to paragraph. Language may be used incorrectly, grammar may be so consistently poor that it detracts from a reader’s attention to the material the essay covers; the whole idea may be improperly or hastily examined and poorly conveyed. Nevertheless, the reader will find that his/her struggle to understand the essay is in some measure rewarded by the exposition of a subject that the writer has earnestly engaged. No essay that shows a lack of mastery over the mechanical rules of written English can earn more than a “D”

**F**—we require that all work be done by the person asking to receive credit for it, that the work done suits the assignment given, and that the writing be an act of communication. Any failure in regards to the first or second requirement, no matter how good in other respects, must be graded “F.” An essay that does not manage to communicate the thinking of its author, does not treat a subject adequately or does not demonstrate command of standard written English will also earn an “F.”

### Grading Scale:

Grade Range	Letter Grade
90% and above	A
80% to 89%	B
70% to 79%	C
60% to 69%	D
Less than 60%	F

*\*Unless otherwise stated, all materials, activities, and assessments are required and are not optional.*

## **Communication, Grading & Feedback:**

My preferred method of contact is through course messages. I respond to student messages within 48 hours M-F. I grade assignments within 48-72 hours after they have been posted or before the new assignments are due. And I provide individual feedback with my grades.

## **Time Management:**

Depending on your reading skills, you should expect to spend 5-7 hours each week studying for this course.

## **Policies**

### **Discussion Board**

Discussion Board is primarily for discussing course related topics and issues. Best practices are:

- Read all message postings in online discussion.
- Respond to the question directly
- Reply to minimum of two other student posts.
- Use a person's name in the body of your message when you reply to their message.
- Avoid postings that are limited to 'I agree' or 'great idea', etc.
- Ensure responses to questions are meaningful, reflective.
- Support statements with concepts from course readings, refer to personal experience, examples.
- Follow **Rules of Behavior (below)**.

### **Rules of Behavior**

Discussion areas are public to every student in this class (including your instructor) who will see what you write. Please pay attention to the language you use and adhere to the following guidelines:

- Do not post anything too personal.
- Do not use language that is inappropriate for a classroom setting or prejudicial in gender, race, or ethnicity.
- Do not use all caps in the message box unless you are emphasizing (it is considered shouting).
- Be courteous and respectful to other people on the list
- Do not overuse acronyms like you would use in text messaging. Some of the list participants may not be familiar with acronyms.
- Use line breaks and paragraphs in long responses.
- Write your full name at the end of the posting.
- Be careful with sarcasm and subtle humor; one person's joke is another person's insult.

## **Make-Up/Late Submission Policy**

Late discussion board postings and papers will not be accepted. Computers are not always reliable, so be sure to have a back-up plan and don't leave your work till the last minute. Always make extra file copies of your work and double check to see that attachments have attached. All due dates are firm. Being sick or having computer problems doesn't excuse you from class work or assignments. Late assignments will not receive points. It's important to contact me in advance if you are having problems. The office of [Student Services](#) and the [University Counseling Center](#) can also help if you are having personal issues that interfere with your school work.

## **Academic Dishonesty/Plagiarism/Cheating**

The academic community regards academic dishonesty as an extremely serious matter, with serious consequences. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. Any suspicion of academic dishonesty will be reported and investigated. A student who engages in scholastic dishonesty that includes, but is not limited to cheating, plagiarism, and collusion will receive an "F" for the course.

All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. For complete information on UTPB student conduct and discipline procedures consult the [University's Handbook:Scholastic Dishonesty](#).

**Academic dishonesty** includes, but is not limited to cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a 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 acts.

**Plagiarism** includes, but is not limited to the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit.

## **Attendance and Class Participation**

Regular and active participation is an essential, unmistakably important aspect of this online course. Students will log on a minimum of three times every seven days. All students are expected to do the work assigned, notify the instructor when emergencies arise.

## **Tracking**

Learning management systems have tracking features. Statistics are collected that quantifies how often and when students are active in the course and provides information if the student has accessed different pages of the course.

## **Absenteeism**

All the course activities have set dates to be completed and submitted. After the due dates the activities will not be available for the students. Not logging into an online course is considered absenteeism. Contact instructor immediately in case of emergency medical situation.

## **Course Incomplete/Withdrawal/Grade Appeal**

All students are required to complete the course within the semester they are signed up. Incomplete grades for the course are rarely given, will only be granted if the student provides a valid, documented excuse for not being able to complete the course on time, and has contacted the instructor prior to the scheduled last class to request an extension. The student signs a contract that includes the incomplete course activities and the new due dates.

Find information and dates regarding drops and withdrawals consult the University Handbook: [Drops and Withdrawals](#) and [Appeal Process](#).

## **Accommodation for Students with Disabilities**

**Students with Disabilities:** The University of Texas Permian Basin in compliance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act provides “reasonable accommodations” to students with disabilities. Only those students, who an Instructor has received an official Letter of Accommodation (LOA) sent by the Office of ADA for Students, will be provided ADA academic accommodations.

**ADA Officer for Students:** Mr. Paul Leverington  
**Address:** Mesa Building 4242/4901 E. University, Odessa, Texas 79762  
**Voice Telephone:** 432-552-4696  
**Email:** [ada@utpb.edu](mailto:ada@utpb.edu)

For the accessibility and privacy statements of external tools used within courses, go to [Accessibility and Privacy Statements](#).

## Computer Skills, Technical & Software Requirements

Students will need to be able to create word processing documents, save files and submit files.

Students can use cloud version of Word, PowerPoint and other Microsoft products through use of their UTPB Outlook 365 and UTPB email address. For more information refer to [UTPB Office 365 Page](#).

## Computer Technical Requirements

See [Technical Requirements](#).

## Online Student Authentication

UTPB requires that each student who registers for an online course is the same student who participates in, completes, and receives credit for the course. UTPB’s Distance Education Policy requires faculty members to employ at least two methods of verification to ensure student identities. To access online courses students must login to the UTPB learning management system using their unique personal identifying username and secure password. UTPB’s Distance Education Policy requires at least one additional student identification method within the course that has been determined and approved by the faculty or academic program. This course satisfies the second method of student authentication by submission of an authentication assignment.

\*Approved up to date photo identifications are: passports, government issued identification, driver’s licenses, military ID from DoD. Dual credit and early college high school students use school district identifications.

Please provide through the assignment drop box:

A clear image of yourself

In color

1. Well lit, and no shadows on your face or your ID that can obscure your image
2. Must be taken on the day you submit the photo to reflect your current appearance
3. Taken in full-face view directly facing the camera
4. With a neutral facial expression and both eyes open
5. Then a picture of your ID with only your name and picture showing (Picture ID card in which the ID number has been covered (tape over any numbers).

I just need to see you, then the image of you on the card with your name. Make sure to attach both image files in either JPEG or PNG format to the assignment BEFORE you submit it.

## **Preparation for Emergencies**

### **Computer Crash**

Not having a working computer or a crashed computer during the semester will NOT be considered as an acceptable reason for not completing course activities at a scheduled time. NOTE: Identify a second computer before the semester begins, that you can use when/if your personal computer crashes.

### **Complete Loss of Contact**

If you lose contact with course connectivity completely (i.e. you cannot contact me via Canvas or email), you need to call instructor, and leave message regarding connectivity loss and contact information.

### **Lost/Corrupt/Missing Files**

You must keep/save a copy of every project/assignment on an external drive, UTPB Outlook 365 OneDrive, or personal computer. In the event of any kind of failure (e.g. virus infection, student's own computer crashes, loss of files in cyberspace, etc.) or any contradictions/problems, you may be required to resubmit the files.

# End-of-Course Evaluation & Instructor Evaluation

Every student is encouraged to complete an end of course evaluation survey provided by UTPB. During the last two weeks of class, there will be an announcement in Canvas, an email, and a button in your course navigation that will take you to any available surveys.

The survey is anonymous and your responses are confidential. Your feedback is critical to us and to your instructor as we strive to improve our offerings, and our support of you, the students.

## Student Support Services

SERVICE	CONTACT
ADA Accommodation/Support	<a href="#">Services for Students with Disabilities</a> (432) 552-4696
Testing Services	<a href="#">Testing Services &amp; Academic Accommodations Department</a> (432) 552-2630
Advising	(432) 552-2661 <a href="#">UTPB Academic Advising Center</a>
Bookstore	<a href="#">UTPB Campus Bookstore</a> (432) 552-0220
Email, Office 365, my.utpb.edu	<a href="#">Information Technology</a>
Financial Aid and Scholarship	<a href="#">UTPB Financial Aid</a> (432) 552-2620
Library	The <a href="#">J. Conrad Dunagan Library</a> Online at (432) 552-2370
Registrar	<a href="#">UTPB Registrar</a> (432) 552-2635
Student Services	<a href="#">Student Services</a> (432) 552-2600
Technical Support	<a href="#">Canvas</a>

SERVICE	CONTACT
	1-866-437-0867
Tutoring & Learning Resources	If you are taking courses through UTPB the following links provide services: <a href="#">Smarthinking Online Tutoring</a> (provides tutoring services), <a href="#">SmarterMeasure</a> (measures learner readiness for online course).

## Disclaimer & Rights

Information contained in this syllabus was to the best knowledge of the instructor considered correct and complete when distributed for use in the beginning of the semester. However, the instructor reserves the right, acting within the policies and procedures of UTPB to make changes in the course content or instructional techniques without notice or obligation. The students will be informed about the changes, if any.

## Copyright Statement

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