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ENG 3009G-051: Myth and Culture

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We often use the word myth quite casually, to dismiss a story or assertion as false (“That’s just a myth”). The work of this course will offer ways to think about myth as just the opposite—as a matter of powerful (though not objective) truth, a significant narrative that shapes a culture’s sense of life in deep, fundamental ways. Myth, after all, is what someone believes. As we read, think, write, and talk, we’ll learn much about the past and about ourselves.

In the limited time of this Intersession course, we'll do this learning by focusing on two of the greatest mythic stories ever made: Homer’s Iliad and Odyssey. Anne Carson, a contemporary poet and classicist, says that “Homer is the most amazing thing in the world, in every way. I think everyone should read Homer a lot. . . . There are other people but Homer is primal.” He sure is: his storytelling strategies, character types, and situations provide much of the DNA of western storytelling. And Homer’s world, so unlike our own in many ways, remains strangely contemporary: a world of materialism, violence, and suffering, along with the possibilities of genuine human dialogue and compassion.

Texts
Homer, Iliad, trans. Stanley Lombardo
Homer, Odyssey, trans. Stanley Lombardo

Requirements
Dedicated participation in the daily work of the course (reading and talking), quizzes (easy if you do the reading), several short pieces of in-class writing, midterm and final examinations.

Policies
Attendance
Attendance is essential: you should attend class as often as I do. You are responsible for all assignments, whether or not you are in class when they are announced. If you must miss a class, you should get in touch with me beforehand to find out what you will miss. (You may call me at home if you need to: I don’t have voice mail for my office number.)
Late Work and Make-Up Work
Missed writing cannot be made up. Late writing assignments are acceptable only if you have my approval in advance. If you have a properly verified absence for illness, emergency, or participation in an official University activity, I will record a blank for a missed quiz, not a zero.

Disabilities
If you have a documented disability and wish to receive academic accommodations, contact the coordinator of the Office of Disability Services (581-6583) as soon as possible.

Office Hours
Coming in to talk can be a great way to engage in genuine intellectual dialogue. It can also be a great way to clear up questions and dissolve anxieties and get expert help with writing problems. Feel free to come in to talk—about a question that you didn’t get to ask in class, an idea that you want to discuss, a writing problem, an assignment, a grade, etc. If office hours aren’t workable for you, talk to me and we can figure out another time. And when you come in, you needn’t apologize for taking up my time. Having office hours is part of what a college prof does.

Decorum
Our purposes here are serious—not grim or morbid, but genuinely intellectual. No eating, talking, sleeping, doing work for other classes, or other private business. Please turn off cell phones before class begins. Anyone who interrupts the work of the class on a continuing basis will be asked to leave.

Some Words About Discussion
I like to ask questions that make people think. I also like it when people ask me such questions. So I think of discussion as a matter of asking questions to get at the substance of what we’re reading. Consider what the writer Thomas Merton says about a teacher he admired:

Most of the time he asked questions. His questions were very good, and if you tried to answer them intelligently, you found yourself saying excellent things that you did not know you knew, and that you had not, in fact, known before. He had “educated” them from you by his question. His classes were literally “education”—they brought things out of you, they made your mind produce its own explicit ideas (The Seven Storey Mountain).

When I was a student I always felt patronized when someone replied to my contributions by saying something like “Very good” or “That’s interesting,” so when we talk as a class, I try not to give those rote non-responses. Instead I try to engage what someone is saying. Sometimes a student’s comment will make me think of something I hadn’t thought to say before. Or I might ask a question—sometimes for the sake of debate, sometimes to look for a
lengthier explanation (for instance, “What makes you see it that way?”). So if you say something and I then ask you a question, I'm doing so in the spirit of dialogue. (You should be asking questions too, of me and of one another.)

A few guidelines about discussion: Please raise your hand. If someone else gets recognized first and you still want to say something, just raise your hand again (don’t think that I’ve decided not to “call on” you). When I ask a question, I always try to look first for someone who hasn’t yet contributed before going to someone who’s already contributed.

If everyone comes in prepared to make some contributions to each discussion, we will have wonderful discussions. If you have general qualms about participating in class discussion, please talk to me as soon as possible. If at any point you have qualms about how things are going in class, please talk to me.

Grading
Your grade will be based on your written work (30%), quizzes (30%), midterm and final examinations (15% each), and participation (10%).

Short writing assignments receive letter grades. Missing writing receives a zero. Quizzes receive numerical grades. A quiz average of, say, 103% counts as 103 and not as an A (95); a quiz average of, say, 40% counts as 40 and not as an F (55). Participation in the course receives one of five grades: 100 (consistent informed participation), 85 (frequent informed participation), 75 (less frequent participation or less informed participation), 50 (only occasional participation), 0 (little or no participation). You may check on quizzes and participation at any time. To calculate semester grades, I use the following numerical equivalents for letter grades:

A 95  A- 92  B+ 87  B 85  B- 82  C+ 77  C 75  C- 72  D+ 67  D 65  D- 62  F 55

Sometimes when I grade an essay I’ll make a “slashed” grade—e.g., B+/A-, which falls between the two grades (89.5). For semester grades, 90 or above is an A; 80 or above, a B; 70 or above, a C; 60 or above, a D; below 60, an F.

Electronic Writing Portfolio
Myth and Culture is considered a “writing-intensive” General Education course. There is currently no information on the EWP webpage as to the deadline for Summer 2003 submissions. Your portfolio is your responsibility; please make sure that you understand the requirements and fulfill them in a timely way. You can find more information about the EWP at http://www.eiu.edu/~assess/.
English Department Statement on Plagiarism

Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and the representation of them as one's original work" (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the course.

Academic Integrity

Any breach of academic integrity—from cheating on a quiz to "getting ideas" from Sparknotes to cutting and pasting Internet material to working with another student on an essay—is a serious matter and will get you a serious penalty. The Judicial Affairs office recommends an F for the course. You will also be required to participate in an ethics course organized by Judicial Affairs, whose staff will keep a record of your misconduct and notify your other profs (without using your name) that one of their students has violated academic integrity. You should be familiar with Eastern's statement on academic integrity (posted in classrooms) and should ask if you have any questions about quoting from and/or documenting sources. But since the work of the course is to be an expression of your own ideas in your own words (aside from words and ideas derived from the works we're reading), questions of plagiarism and collusion should never arise.

Provisional Outline

5.19: Introduction to the course
5.20: Iliad 1-2
5.21: Iliad 3-6
5.22: Iliad 8-16
5.23: Iliad 18-21

5.26: No class
5.27: Iliad 22-24
5.28: midterm exam (one hour), film interlude
5.29: Odyssey 1-2
5.30: Odyssey 3-4

6.2: Odyssey 5-8
6.3: Odyssey 9-10
6.4: Odyssey 11-12
6.5: Odyssey 13-16
6.6: Odyssey 17-18

6.9: Odyssey 19-20
6.10: Odyssey 21-22
6.11: Odyssey 23-24, film interlude
6.12: Final exam (two hours)