

# FLORIDA ATLANTIC UNIVERSITY™

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## Undergraduate Programs—NEW COURSE PROPOSAL

DEPARTMENT NAME: N/A

COLLEGE OF: HONORS

**RECOMMENDED COURSE IDENTIFICATION:**

PREFIX CLA COURSE NUMBER 3850 LAB CODE (L or C) \_\_\_\_\_

(TO OBTAIN A COURSE NUMBER, CONTACT ERUDOLPH@FAU.EDU)

COMPLETE COURSE TITLE: HONORS CLASSICAL MYTHOLOGY

### EFFECTIVE DATE

(first term course will be offered)

CREDITS: 3

**TEXTBOOK INFORMATION:** Mark P.O. Morford and Robert J. Lenardon, *Classical Mythology*, eighth edition (Oxford University Press, 2006)  
 J.B. Pritchard, *The Ancient Near East: An Anthology of Texts and Pictures*, volume 1 (Princeton University Press, 1973).  
 Jan Harold Brunvand. *Too Good to Be True: The Colossal Book of Urban Legends* (Norton & Company, 2001)

**GRADING (SELECT ONLY ONE GRADING OPTION):** REGULAR X PASS/FAIL \_\_\_\_\_ SATISFACTORY/UNSATISFACTORY \_\_\_\_\_

**COURSE DESCRIPTION, NO MORE THAN 3 LINES:** An examination of classical Greek mythology from a cross-cultural perspective. Comparison and contrast of ancient myths (primarily Greek mythology, but with some attention to Near Eastern, Egyptian, Hindu, and Roman tales) and modern "urban legends" in terms of story patterns, cultural values, and reception theory.

PREREQUISITES W/MINIMUM GRADE: N/A

COREQUISITES: N/A

OTHER REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL): WHC STUDENTS

PREREQUISITES, COREQUISITES & REGISTRATION CONTROLS SHOWN ABOVE WILL BE ENFORCED FOR ALL COURSE SECTIONS. DEFAULT MINIMUM GRADE IS D-

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: TERMINAL DEGREE IN CLASSICS, FOLKLORE, OR LITERATURE.

**WAC/GORDON RULE COURSE?**

X YES If yes, syllabus with WAC/GR criteria clearly indicated must be attached. For GR & WAC guidelines, go to: <http://www.fau.edu/WAC/>

Other departments, colleges that might be affected by the new course must be consulted. List entities that have been consulted and attach written comments from each.

JBuller@fau.edu, 6-8578,

Faculty Contact, Email,  
Complete Phone Number

**GENERAL EDUCATION REQUIREMENT (X IN FRONT OF SELECTION):**

- |   |   |
|---|---|
| <input type="checkbox"/> Written Communication    | <input type="checkbox"/> Society/Human Behavior |
| <input type="checkbox"/> Mathematics/Quant. Reas. | <input type="checkbox"/> Global Citizenship     |
| <input type="checkbox"/> Science/Natural World    | <input type="checkbox"/> Creative Expression    |
| <input type="checkbox"/> Not Applicable           |   |

Courses seeking to fulfill a General Education requirement must be accompanied by the appropriate *General Education Course Approval Request*

<http://www.fau.edu/deanugstudies/GeneralEdCourseApprovalRequests.php>

**SIGNATURES**

**SUPPORTING MATERIALS**

Approved by:

Department Chair: [Signature]

College Curriculum Chair: [Signature]

College Dean: Mark Trench

UUPC Chair: \_\_\_\_\_

Provost: \_\_\_\_\_

Date:

3/1/10

3/1/10

Syllabus—must include all details as shown in the UUPC Guidelines.

Written Consent—required from all departments affected.

Go to: [www.fau.edu/academic/registrar/UUPCinfo/](http://www.fau.edu/academic/registrar/UUPCinfo/) to download this form and guidelines to fill out the form.

## Honors Classical Mythology: CLA 3850

### Ancient Myths and Modern Legends

#### *An Exploration into the Persistence of Folklore*

<b>Instructor:</b>	Jeffrey L. Buller ("Dean Buller")	<b>Office Hours:</b>	by appointment
<b>Office:</b>	Dean's Suite, HC 134	<b>Phone:</b>	6-8579 or 799-8579
<b>Sessions:</b>	Tue.-Thurs, 4:00-5:20 p.m. SR 224	<b>E-mail:</b>	jbuller@fau.edu

#### **COURSE DESCRIPTION**

This course will examine classical Greek mythology from a cross-cultural perspective. Students will discover patterns of continuity in tales extending from ancient myth (primarily Greek mythology, but with some attention to Near Eastern, Egyptian, Hindu, and Roman tales) through modern "urban legends." Topics will include the persistence of specific story patterns, the analysis of myths as a key to cultural values, the reception of myths by authors and artists, theories about the origins and transmission of myths, and the role of legend in communicating the perspectives of a society. Students will also receive substantial practice in telling stories. Prerequisite: none.

#### **COURSE GOALS**

1. To introduce students to the leading myths of ancient Greek society.
2. To encounter classical myths as they appear in later music, art, and literature.
3. To compare ancient Greek myths to modern urban legends as examples of continuity in folklore.
4. To identify how certain story patterns, themes, and ideas persist from ancient myths to modern legends.
5. To explore how myths and legends may be analyzed for insights into a culture's values and world-view.
6. To develop a better understanding of the role that folklore and public culture play in a society.
7. To gain practice and comfort in analyzing information and presenting that analysis both orally and in writing.
8. To fulfill one of the students' Writing Across the Curriculum requirements by improving their skills at producing clear and persuasive written communication as a result of the writing-intensive nature of this course. (On this course's participation in the Writing Across the Curriculum program, see below.)

#### **REQUIRED TEXTS**

ML = Mark P.O. Morford and Robert J. Lenardon, *Classical Mythology*, eighth edition (Oxford University Press, 2006)

P= J.B. Pritchard, *The Ancient Near East: An Anthology of Texts and Pictures*, volume 1 (Princeton University Press, 1973).

B = Jan Harold Brunvand, *Too Good to Be True: The Colossal Book of Urban Legends* (Norton & Company, 2001)

## BY THE END OF THIS COURSE YOU WILL HAVE ...

1. ... gained a great deal of understanding into how myth and legends “work,” why they are told, their function in a society, and what they reveal to scholars.
2. ... become familiar with many of the most influential ancient Greek legends, and you will have encountered a large number of strange, humorous, or otherwise memorable modern legends.
3. ... had a great deal of practice in presenting information before groups of people in a variety of formats.
4. ... come to understand that the retelling of and belief in legends truly is a universal phenomenon.

## WHAT I EXPECT FROM YOU

My goal in this course is to teach you as much as possible about ancient myths and modern legends in the limited time that we have available. At the same time, I want to make the learning experience as enjoyable as I can, despite our intense schedule. For this reason, I wish to be clear and forthright about my expectations. In order for you to succeed in this course, I expect you to:

- ***read each assignment*** before coming to class and then to re-read any sections I note as particularly important. This will ensure that you have mastered the basic stories and background material before our discussions, leaving our class time for more important things ... such as retelling and analyzing the stories that you have already learned from your previous night’s reading.
- ***attend class*** unless serious circumstances prevent you from doing so. Whenever you are absent, please speak with me about the reasons why you were not in class. This will help you keep up with the material in stages and assist you with mastering it. Remember, also, that your attendance may be important to other students in the class; it may be something you say or observe that helps them more than anything I can say.
- ***be on time*** for each class. We have only a short time together and much material to cover, so please make every effort to be on time. Not only is arriving late rude (how does it make you feel when you’ve gone out of your way to be on time, and you see students arriving for class ten, fifteen, or twenty minutes late?), but it also disrupts the learning process for the entire class.
- ***take the material of this course seriously***, even if it does not seem immediately relevant or interesting to you. The best students don’t remain content with the minimum requirements of the course, but insist on understanding as much as they can. Even if you don’t see a connection between what we do and your interests right now, it is always

possible that you will do so later. Please don't deprive yourself of this opportunity.

- **treat both me and your fellow students with collegiality and respect.** You are always free to disagree with anything anyone says in this class, but I expect you to focus your disagreement on the point being raised, not on the individual advancing it. In addition, it is a sign of how much we value each person's contribution that we make sure all cell phones, alarm watches, and other electronic devices are silenced or turned off during class.
- **do your best** with all written work in the course. I understand that some students write better than others and that some students will enjoy the study of myths and legends much more than others. Nevertheless, experience in this class has taught me that the grade a student receives on an exam is usually related closely to the amount of time that the student spent preparing for the test.

#### WHAT YOU CAN EXPECT FROM ME

I've already taught courses similar to this one nearly thirty times and have published academic articles on the topic that we'll be discussing this semester, so I know the field rather well. Nevertheless, there are always stories — both ancient and modern — that I'm still learning, and I look forward to discovering new aspects of folklore with you. My hope is that, throughout this course, we'll work together as a community of scholars, each of us improving our understanding of the material at our own pace and at our own levels. Since I'm committed to helping you succeed in this course, I want you to know that you can count on me to:

- **come to class** each session *fully prepared* for that day's discussion, enthusiastic about the material, and willing to assist you learn the material in any way I can.
- **be available to you outside of class.** Even though my schedule is somewhat different from that of a faculty member who teaches full time (and even though I do have to travel occasionally), you will have a great deal of access to me in person, by e-mail, through IM, or on the phone. I'd love to talk with you more about the material that we're covering this term and to help you with anything about which you may not be clear.
- **grade and return all assignments** (including exams) as *quickly* as possible. If I cannot get something back to you the very next day, I'll tell you in class why a particular assignment will be late in getting back to you.
- **evaluate everything** you turn in to me completely *on its own merits*.

Some of your fellow students I already know from other courses; some of you are new to me. None of that matters. Regardless of who you are, I'll try to make the comments I give you as positive and constructive as possible. On those occasions when I feel compelled to assign a low grade, I will always try to give you helpful comments – either in writing or in person – that can assist you in doing better next time. Remember that a grade which is not as high as you might like only means that that particular piece of work did not meet the standards I expect in an honors course; it does not mean that I think you are incapable of doing better or that I do not value you as a person.

- ***vary the method of instruction*** throughout the course. I realize that some students learn better by hearing, others by seeing, and still others by doing. In order to help you succeed, I'll try to vary the methods we use in class each session so that your individual learning style will be addressed. If I seem to dominate the class with too much lecturing (as I sometimes have a tendency to do), feel free to call this to my attention. I won't be offended.
- ***maintain a class*** atmosphere that is ***free of bigotry***. I am a tolerant person but I will not tolerate expressions of racism, sexism, homophobia, or any other form of bigotry in my classes ... even if you are only "expressing your opinion." To do so would interfere with the learning of other students in the course; your right to free speech stops where another student's right to learn begins.

#### HOW YOUR FINAL GRADE WILL BE DETERMINED

1. Microthemes and Blackboard Writing	5%
2. Quizzes	30%
3. Paper #1	15%
4. Revision of Paper #1	5%
5. Paper #2	20%
6. Revision of Paper #2	5%
7. Final Exam (in-class and out-of-class writing portions)	20%

#### EXTRA CREDIT

Because there are so many different assignments in this course, there will be no extra credit opportunities. Rather than seeking extra credit as a way of bringing up a low grade on past work, put your effort into doing better on the next grading opportunity.

#### HOW YOUR LETTER GRADES WILL BECOME NUMBERS

On each of the assignments, quizzes, and exams listed above, you will receive a letter grade. For the purposes of calculation, however, those letter grades must be converted into percentages. This will be done in the following way.

<u>GRADE</u>	<u>PERCENTAGE</u>
A+	100
A	95
A-	91.5
B+	88.5
B	85
B-	81.5
C+	78.5
C	75
C-	71.5
D+	68.5
D	65
D-	61.5
F	30
0	0

## HOW GRADES ON MICROTHERMES WILL BECOME NUMBERS

Microthemes receive check marks for completion. I will average these checkmarks according to the following system.

<u>GRADE</u>	<u>PERCENTAGE</u>
√+	100
√	93
√-	82

## HOW THESE NUMBERS WILL THEN BECOME YOUR FINAL GRADE

With each category of grade “weighted” as indicated earlier, the percentages that you earn on each assignment, quiz, and exam will be reduced to a weighted average. Then, in order to earn your final letter grade, your percentage average must pass the thresholds listed below. Please note that I don’t “round” grades. For this reason, an 81.7 does not cross the threshold of 82, and thus counts as an B-, not a B.

<u>PERCENTAGE</u>	<u>GRADE</u>
at least 93	A
at least 90	A-
at least 88	B+
at least 82	B
at least 80	B-
at least 78	C+
at least 72	C
at least 70	C-
at least 68	D+
at least 62	D
at least 60	D-
anything below 60	F

## **INCOMPLETES**

The grade of Incomplete (or "I") can only be assigned when a student has completed the vast majority of the coursework but has not been able to complete all of it because of some situation that was entirely beyond the student's control (usually a documented, severe illness or a documented death in the immediate family). Incomplete grades may not be given to students who wish to do extra work after the end of the course in order to raise their grades or for students who simply got behind in their work. If you are assigned an Incomplete, you and I together will have to submit a "Report of Incomplete Grade" to the Registrar that specifies the work that must be completed in order for you to receive a final grade, the time frame in which you will complete it, and the grade that will be assigned if the work is not completed. It is then your responsibility to make arrangements with me for the timely completion of this work; I won't track you down to remind you.

## **ACADEMIC HONOR CODE**

Please remember that all provisions of the Academic Honor Code and its enforcement will be in effect for this course. The Academic Honor Code may be found at:

[http://www.fau.edu/divdept/honcol/academics\\_honor\\_code.htm](http://www.fau.edu/divdept/honcol/academics_honor_code.htm)

Adherence to this code of conduct is part of our responsibility as scholars and as members of our community. Any actions that violate this code, particularly those that misrepresent a student's efforts or ability, may be grounds for immediate failure of the course and, in certain cases, dismissal from Florida Atlantic University.

## **Writing Across the Curriculum (WAC)**

One of the most important ways in which you will learn about classical mythology this semester will be through writing about myths and legends in various ways. The vast majority of your writing assignments will take place outside of class, but some class time will be dedicated to exploring the writing process and discussing rules of grammar, syntax, punctuation, and strategies to enhance the effectiveness of your writing. As your instructor, I will provide substantive advice and reactions on all of your writing assignments that are to be revised and re-edited for a final grade. All assignments — both reading and writing — are detailed on this syllabus.

This writing intensive course serves as one of two "Gordon Rule" classes at the 2000-4000 level that must be taken. You must achieve a grade of "C" (not C-minus) or better to receive credit. Furthermore, this class meets the University-wide Writing Across the Curriculum (WAC) criteria, which expect you to improve your writing over the course of the term. Writing-to-learn activities have proven effective in developing critical thinking skills, learning discipline-specific content, and understanding and building competence in the modes of inquiry and writing for various disciplines and professions.

If this class is selected to participate in the university-wide WAC assessment program, you will be required to access the online assessment server, complete the consent form and survey, and submit electronically a first and final draft of a near-end-of-term-paper.

### **Writing Assignments**

The writing assignments in this course promote critical thinking and analytical writing by encouraging students to recognize and examine the intellectual and/or cultural assumptions that underlie course readings and their own writing. Each paper will be revised, and formal evaluation of each draft of the paper will be provided to the student in time for suggestions to be incorporated into the final graded version.

**First Paper:** For your first paper, discuss a work of art, literature, or film that was based on an ancient myth. If you decide to focus on art or literature, go to the reference collection in the library and consult Jane Davidson Reid, *Classical Mythology in the Arts, 1300-1990s* (Oxford University Press, 1993) 2 vols., selecting one or more of the works that Reid mentions. If you decide to focus on film, consult one of the books written or edited by Martin M. Winkler, many of which are available through the FAU library, while others can be obtained through interlibrary loan. (Be aware that several books by Winkler deal with films based on *historical events*, such as the rebellion of Spartacus. Your paper may not deal with events of this kind: Be sure that you are using one of Winkler's books about the film treatment of a *myth*.) You should be sure the work of art, literature, or film that you examine deals with a Greek myth covered in this course, but is not a work of art, literature, or film that is actually discussed in the class notes or your textbook. (In order to make certain that the work you choose will qualify for this assignment, you will need to clear your choice with me before you do extensive research on it.) Your paper should be approximately 2,500 words in length, double-spaced. Provide a critical analysis of the work that you selected. How does it vary from the legend as it was told in ancient Greece? Why might those changes have been made? Are there any reasons why that particular myth may have appealed to the specific artist/author/director/producer of the work or that person's culture? Is this particular myth commonly or rarely treated in the period of the work?

**Second Paper:** For your second paper, you will research and analyze a myth, legend, saga, heroic adventure, or fairy tale that is widely told in one of the following cultures:

- Japan
- China
- Thailand
- Korea
- Singapore
- Tibet
- Burma
- Cameroon
- Russia
- Finland
- Estonia
- Latvia
- Lithuania
- Sweden
- Poland
- Czech Republic
- Hungary
- Slovakia
- Armenia
- Turkey
- Pakistan
- Iran
- Israel
- Any Latin American people
- Any African people except Egypt
- Haiti
- Ireland



The reason why you are being limited to these countries is because I would like to reduce the likelihood that the story you are examining is simply a variant of one that we will discuss in class. In fact, you may *not* use any myth or its variant that appears either in the textbooks or course notes for this class. (In order to make certain that the myth you choose will qualify for this assignment, you will need to clear your choice with me before you do extensive research on it.) Your paper should be approximately 3,000 words in length, double-spaced. It should not simply *retell* the myth but should *analyze* it, using the techniques that we adopt in class. Are there recognizable story patterns or motives? Compare and contrast it to classical Greek and Near Eastern myths. What purpose does the story appear to serve in its own society? What do we learn about the cultural values of the people who tell this story?

## HOW THIS COURSE DIFFERS FROM A NON-HONORS COURSE

This course is different from a non-honors course in classical mythology in the following ways:

1. It is open only to students who meet the requirements for entrance to the Wilkes Honors College.
2. It has a low student-to-faculty ratio in order to promote more intense and reflective discussion, active learning by all students, and strong faculty-student mentoring.
3. It offers students extensive access to original research and other primary sources of knowledge, including written records of myths and legends.
4. It emphasizes the process of discovery and interactive learning in addition to the mastery of information.
5. It emphasizes written and oral communication skills through the development of two short independent research projects, seminar-style discussions, and numerous oral presentations.
6. It emphasizes critical and creative thinking through assignments, exercises, and examinations that require students to evaluate alternative perspectives critically, recognize the assumptions underlying a theory or approach, come to terms with their own preconceptions about each topic, and analyze or synthesize detailed information.
7. It encourages students to approach topics from an interdisciplinary perspective by exploring the limitations of strictly disciplinary approaches and developing new insights that may be possible only through connections between and across disciplines.
8. It provides opportunities for independent research.
9. It relates classical mythology not only to ancient art and literature (which is common in mythology courses) but also to modern urban legends (which is rarely done except at advanced levels of study).
10. It requires students to complete two separate drafts of each independent research paper.

## DISCUSSION SCHEDULE

### COURSE CALENDAR

### READING DUE

#### THE NATURE OF MYTHOLOGY

- |            |                                 |                  |
|------------|---------------------------------|------------------|
| 1. Jan. 15 | Introduction: Myths About Myths |                  |
| 2. 17      | Myth Interpretation             | ML 3-30; B 19-23 |

#### NEAR EASTERN ANTECEDENTS

- |       |   |                            |
|-------|---|----------------------------|
| 3. 19 | Near Eastern Creation Myths<br><b>Clear Topic for First Paper</b> | P 1-2, 28-29, 75-76, 80-85 |
| 4. 22 | Near Eastern Heroic Myths   | P 76-79, 85-86, 40-59      |

- |    |    |  |                   |
|----|----|--|-------------------|
| 5. | 24 | Gilgamesh<br><b>Discussion: Approaches to Honors-Level Writing</b>             | P 60-75           |
| 6. | 26 | Other Egyptian Myths   | P 3-27            |
| 7. | 29 | Hittite and Hindu Myths<br><b><u>Complete First Quiz Before Next Class</u></b> | P 87-91; ML 40-51 |

#### IN THE BEGINNING

- |         |   |  |                    |
|---------|---|--|--------------------|
| 8. Feb. | 2 | Greek Creation Myths                       | ML 55-75; B 26-38  |
| 9.      | 4 | Men and Monsters<br><b>First Paper Due</b> | ML 78-85; B 38-50  |
| 10.     | 7 | Prometheus, Deucalion, and Pyrrha          | ML 86-109; B 51-65 |

#### THE TWELVE OLYMPIANS

- |          |    |   |   |
|----------|----|---|---|
| 11.      | 9  | Zeus<br><b>Discussion: Honors-Level Expository Writing</b>            | ML 113-123, 558-560; B 68-82                        |
| 12.      | 11 | Poseidon  | ML 154-164; B 82-100                                |
| 13.      | 14 | Apollo's Love Life  | ML 238-253; B 100-112                               |
| 14.      | 16 | Apollo<br><b><u>Complete Second Quiz Before Next Class</u></b>        | ML 253-268; B 112-128                               |
| 15.      | 21 | Hera, Hestia, and Hephaestus  | ML 123-132; B 128-156                               |
| 16.      | 23 | Ares and Athena   | ML 135-150, 165-177; B 158-172                      |
| 17.      | 25 | Aphrodite<br><b>Discussion: Plagiarism and Proper Citation</b>        | ML 179-202; B 174-187                               |
| 18.      | 28 | Greek Romances<br><b>Revision of First Paper Due</b>                  | ML 202-208, 320-323, 515-518,<br>651-659; B 187-200 |
| 19. Mar. | 2  | Artemis   | ML 210-236; B 202-214                               |
| 20.      | 4  | Hermes and Pan<br><b><u>Complete Third Quiz Before Next Class</u></b> | ML 272-289, 317-320; B 216-234                      |

#### MYTH AND MYSTERY

- |     |    |  |                                |
|-----|----|--|--------------------------------|
| 21. | 9  | Demeter, Persephone, and Eleusis                         | ML 327-346; B 235-247          |
| 22. | 11 | Seers and Healers<br><b>Clear Topic for Second Paper</b> | ML 429-430, 616-617; B 247-261 |

- |     |    |  |                       |
|-----|----|--|-----------------------|
| 23. | 14 | Dionysus   | ML 292-317; B 261-274 |
| 24. | 16 | The Greek Underworld                               | ML 349-374; B 275-290 |
|     |    | <b>Discussion: The Honors-Level Research Paper</b> |                       |

### **GREEK HEROES**

- |     |        |  |                       |
|-----|--------|--|-----------------------|
| 25. | 18     | The Nature of the Greek Hero                         | B 290-305             |
| 26. | 21     | Perseus and Bellerophon                              | ML 547-563; B 305-317 |
|     |        | <b><u>Complete Fourth Quiz Before Next Class</u></b> |                       |
| 27. | 25     | Oedipus  | ML 401-430; B 317-329 |
| 28. | 28     | Jason and the Argonauts                              | ML 621-649; B 330-343 |
|     |        | <b>Second Paper Due</b>                              |                       |
| 29. | 30     | The Trojan War I                                     | ML 466-523; B 343-358 |
| 30. | Apr. 1 | The Trojan War II                                    | ML 433-464; B 358-372 |
|     |        | <b>Discussion: The Honors-Level Thesis</b>           |                       |
| 31. | 3      | Odysseus   | ML 524-544; B 372-383 |
| 32. | 6      | Heracles I   | ML 564-590; B 385-402 |
| 33. | 8      | Heracles II  | B 402-416             |
|     |        | <b><u>Complete Fifth Quiz Before Next Class</u></b>  |                       |
| 34. | 12     | Minos and Theseus                                    | ML 593-614; B 416-430 |

### **THE INFLUENCE OF GREEK MYTHOLOGY**

- |     |    |  |                       |
|-----|----|--|-----------------------|
| 35. | 15 | Roman Mythology                              | ML 663-702; B 430-442 |
|     |    | <b>Discussion: Overcoming Writers' Block</b> |                       |
| 36. | 17 | Norse Mythology                              | ML 707-744; B 442-456 |
|     |    | <b>Revision of Second Paper Due</b>          |                       |
| 37. | 19 | Arthurian Romance                            | ML 748-764; B 457-468 |
| 38. | 22 | Native American Legends                      | ML 764-797; B 469-480 |

### **Final Examination**

## Rubric for All Classical Mythology Papers

Grade Criteria	Papers receiving a grade of C+ or below exhibit one or more of the following traits:	Papers receiving a grade of B-, B, or B+ exhibit one or more of the following traits:	Papers receiving a grade of A or A- exhibit all of the following traits:
<b>Premise or Thesis</b>	A premise or thesis is not clearly established in the paper.	A clear premise or thesis is established, but it emerges too late in the paper to be truly effective.	A clear premise or thesis is established very early in the paper.
<b>Support</b>	The central thesis or premise is weakly or insufficiently supported.	The central thesis or premise is supported to a large degree through logic, external sources, or other forms of evidence.	The central thesis or premise is supported in a completely convincing manner through logic, external sources, and other forms of evidence.
<b>Integration</b>	The paper does not demonstrate that the author has sufficiently understood or applied the concepts that are covered in this course.	The paper demonstrates that the author has applied some of the concepts covered in this course, although there were additional opportunities to do so that were not explored by the author.	The paper demonstrates that the author fully understands and has applied the concepts covered in this course. Moreover, these concepts are well integrated with the writer's own insights.
<b>Focus</b>	The topic is either far too broad or far too narrow for a paper of this length.	The topic is either too broad or too narrow for a paper of this length.	The topic is appropriately focused for a paper of this length.
<b>Flow</b>	The author's argument does not flow logically or smoothly at three or more points in the paper.	For the most part, the argument of the paper flows logically and smoothly, with each point building on the last.	Throughout the entire paper, the author's argument flows logically and smoothly, with each point building on the last.

<b>Length</b>	The word count of the paper either exceeds the assigned target by more than 20% or falls short of the target by more than 10%.	The word count of the paper either exceeds the assigned target by more than 10% or falls short of the target by more than 5%.	The word count of the paper neither exceeds the assigned target by more than 10% or falls short of the target by more than 5%.
<b>Concision</b>	The paper displays two or more signs of padding, such as excessively long quotations, material irrelevant to the topic, and the like.	The paper at least one sign of padding, such as excessively long quotations, material irrelevant to the topic, and the like.	The paper is tightly constructed, with no signs of padding.
<b>Formality</b>	The paper includes two or more of the following lapses from strict academic formality: the use of first person forms ( <i>I, me, my, we, us, our</i> ) outside of quotations, a casual or vulgar style, jargon or gobbledegook, improperly formatted paragraphs, smudges or faint/blurred print, or the use of contractions (such as <i>can't, don't, he'll</i> , and so on).	The paper includes the use of first person forms ( <i>I, me, my, we, us, our</i> ) outside of quotations, has a casual or vulgar style, adopts jargon or gobbledegook, contains improperly formatted paragraphs, is marred by smudges or faint/blurred print, or contains contractions (such as <i>can't, don't, he'll</i> , and so on).	The paper contains no lapses from strict academic formality.
<b>Grammar</b>	The paper contains more than five errors in formal English prose style.	The paper contains five or fewer errors in formal English prose style.	The paper contains no lapses from formal English prose style.

<b>Spelling</b>	The paper contains more than three spelling or typographical errors.	The paper contains three or fewer spelling or typographical errors.	The paper contains no spelling or typographical errors.
<b>Citations</b>	Several citations are improperly formatted.	At least one citation is improperly formatted or the author does not adopt and consistently use one of the following styles: APA, MLA, Chicago/Turabian.	All citations are properly and consistently made according to one of the following styles: APA, MLA, Chicago/Turabian.
<b>Sources</b>	The author uses fewer than five current sources, or fewer than two sources are peer-reviewed journal articles or scholarly books. <i>Or</i> not all web sites used are credible for college-level work, and/or some sources are not current. <i>Or</i> special-interest sources and popular literature are used but not acknowledged as what they are. <i>Or</i> either one of the textbooks or the course notes are cited as a source.	The author effectively integrates five current sources, of which at least two are peer-reviewed journal articles or scholarly books. All web sites that are used are authoritative and appropriate for college-level work.	The author effectively integrates more than five current sources, of which at least three are peer-reviewed journal articles or scholarly books. Sources include both general background sources and specialized sources. Special-interest sources and popular literature are acknowledged as such if they are cited. All web sites that are used are authoritative and appropriate for college-level work. <i>Neither one of the textbook nor the course notes are cited as sources.</i>
<b>Timeliness</b>	The paper was turned in more than one day after the deadline.	The paper was turned in up to a day after the deadline.	The paper met the deadline.

<b>Citations</b>	Several citations are improperly formatted.	At least one citation is improperly formatted or the author does not adopt and consistently use one of the following styles: APA, MLA, Chicago/Turabian.	All citations are properly and consistently made according to one of the following styles: APA, MLA, Chicago/Turabian.
<b>Sources</b>	The author uses fewer than five current sources, or fewer than two sources are peer-reviewed journal articles or scholarly books. <i>Or</i> not all web sites used are credible for college-level work, and/or some sources are not current. <i>Or</i> special-interest sources and popular literature are used but not acknowledged as what they are. <i>Or</i> either one of the textbooks or the course notes are cited as a source.	The author effectively integrates five current sources, of which at least two are peer-reviewed journal articles or scholarly books. All web sites that are used are authoritative and appropriate for college-level work.	The author effectively integrates more than five current sources, of which at least three are peer-reviewed journal articles or scholarly books. Sources include both general background sources and specialized sources. Special-interest sources and popular literature are acknowledged as such if they are cited. All web sites that are used are authoritative and appropriate for college-level work. <i>Neither one of the textbook nor the course notes are cited as sources.</i>
<b>Timeliness</b>	The paper was turned in more than one day after the deadline.	The paper was turned in up to a day after the deadline.	The paper met the deadline.
<b>Conclusion</b>	The paper's conclusions do not appear to follow from the ideas presented in the paper. <i>Or</i> the paper does not reach a convincing conclusion.	Some conclusions are tied to the ideas in the paper or follow logically from the points addressed.	Conclusions are strongly tied to the ideas discussed in the paper and follow logically from the points addressed.

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