GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 05/18/2021

 GCCCD Governing Board Approval: 06/15/2021

ENGLISH 215 – MYTHOLOGY

 1. Course Number Course Title Semester Units

 ENGL 215 Mythology 3

Semester Hours

3 hours lecture 48-54 total hours 96-108 outside-of-class hours 144-162 total hours

 2. Course Prerequisites

None

Corequisite

None

 Recommended Preparation

None

 3. Catalog Description

 This world mythology course is designed to explore the similarities and differences among the myths of widely separated peoples as a means of interpreting their literature within historical and cultural contexts.

 4. Course Objectives

Students will:

a. Define and apply terms related to the study of mythology.

b. Compare and contrast themes and motifs within myths from varied cultures.

c. Describe and analyze stages in the life of a mythical hero.

d. Recognize and interpret mythological allusions in literature and popular media.

e. Construct critical, analytical, and evaluative evidence-based essays in and out of the classroom, based on close readings of assigned texts.

 5. Instructional Facilities

 Standard lecture classroom equipped with moveable chairs, whiteboards, permanent Smart Cart, and document projector.

 6. Special Materials Required of Student

 a. Access to a computer, the Internet, and a printer (available on campus).

 b. Collegiate dictionary and thesaurus.

c. Writing/journal materials (binder, paper, pen).

7. Course Content

a. A variety of myths representative of diverse cultures from all parts of the world focusing on recurring themes such as cosmic myths (creation, flood, apocalypse, and afterlife), pantheons, the mono-myth (the hero’s journey), and myths about sacred objects and places.

b. Mythic archetypes such as the great mother, the supreme bring, the dying god, the trickster, the monster, and the hero that appear in classical to modern plays, short stories, novels, poems, films, and video games.

c. Effects of ancient myths on the Western literary tradition. For example, the effects of the dying god myth in Shakespearean tragedies; the effects of cosmic myths and the Greek pantheon in Homer’s *Iliad* and *Odyssey*; the influence of Greek myths in English poems such as “Leda and the Swan,” by W. B. Yeats and “Adonais,” by P. B. Shelley; and the scapegoat archetype in Mary Shelley’s *Frankenstein*.

 d. Similarities and differences between the major mythic systems of the world through contact with myths from non-Greek and non-Roman cultures, such as African, Indian, Native American, Babylonian, Sumerian, and Norse.

e. Mythological allusions in literature and popular media such as film, television, video games, and the Internet.

 8. Method of Instruction

1. Lectures and presentations by the instructor and visiting writers and/or speakers.
2. Facilitation of student analysis, interpretation, and discussion of literature.
3. Student-led inquiry into relevant literature and theoretical frameworks via discussion groups, presentations, and other projects.
4. Multi-modal texts (i.e. films, short video content, podcasts, social media, and audio clips), including modern and culturally diverse interpretations.
5. Whole class discussion of sample writing (student and/or professional), peer workshops, and instructor-student conferences to help students successfully complete assignments.

 9. Methods of Evaluating Student Performance

1. Source collection/research development exercises, such as annotated bibliographies.
2. Reader responses/journals on assigned readings.
3. Quizzes on assigned readings.
4. In-class analysis, interpretation, and discussion of literature.
5. Reviews of/reflections on literary arts activities (i.e. poetry readings, plays, etc.)
6. Contribution in small-group activities and/or peer workshops

10. Outside Class Assignments

a. Read assigned texts and handouts.

b. Write analytical, evaluative, and evidence-based essays.

c. Watch and analyze films which incorporate mythic archetypes.

d. Maintain journals or other types of unstructured prose in response to reading assignments or class discussions.

11. Representative Texts

a. Representative Text(s):

* 1. Leeming, David Adams. *The World of Myth.* 3rd edition. New York, NY: Oxford University Press, 2018.
	2. Lopez-Ruiz. *Gods, Heroes, & Monsters.* 2nd edition. New York, NY: Oxford University Press, 2017.
	3. Mishra, Devendra, and K. L. Chanchreek, eds. *World Mythology*. New York, NY: Shree Publishers, 2012.
	4. Rosenberg, Donna. *World Mythology*. 3rd edition. New York, NY: McGraw-Hill, 2004.
	5. Thury, Eva M., and Margaret K. Devinney. *Introduction to Mythology: Contemporary Approaches to Classical and World Mythologies*. 4rd edition. New York, NY: Oxford University Press, 2016.

b. Supplementary texts and workbooks:

* 1. Campbell, Joseph*. The Hero With A Thousand Faces.* 3rd edition. Princeton: Princeton University Press, 2020.
	2. Dante. The Divine Comedy. Trans. H. R. Huse. New York, NY: Holt, Rinehart, and Winston, 1988.
	3. Gardner, John. *Grendel.* New York, NY: Vintage Books, 2015.
	4. Homer. *The Odyssey.* Trans. V. Rieu. New York, NY: Penguin Books, 2003.
	5. Maugham, Somerset. *The Razor’s Edge.* New York, NY: Vintage Books, 2016.

 Addendum: Student Learning Outcomes

 Upon completion of this course, our students will be able to do the following:

1. Use literary terminology related to the study of myth and basic critical theory to discuss, analyze, synthesize, and interpret world mythology.
2. Write evidence-based literary analyses of myth demonstrating close reading and interpretive skills, logical reasoning, and argumentative strategies.
3. Recognize and critique mythological allusions in literature and popular media such as film, television, video games, and the Internet.