

ENG355: Myths, Legends, and Literature (3 credit hours)

Spring 2017

Tuesdays 9:00-11:30am

QC Complex 2204

Dr. Dan Malachuk

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Office Hours: Tuesday, 11:30-1:00, Wednesday 11:30-1:00, Thursday 11:30-1:00

Catalog Description of ENG355

A literary study of myths and legends, with special emphasis on European myths and legends and their relationship to literature.

Course Objective

This course examines the importance of Greek myths to modernist literature, focusing on three novels: Mann's *Death in Venice* (1912), Woolf's *To the Lighthouse* (1927), and Barnes' *Nightwood* (1936).

Assignments

Final grades are determined entirely by students' performance on the assignments listed below.

Traditional Writing Assignments

All Traditional Writing Assignments are graded with three criteria in mind: (1) clarity and interest of the thesis and structure, (2) use of evidence to support that thesis, and (3) clarity and accuracy of the writing. (For more details about these three criteria for the Traditional Writing Assignments, see the "Guide to Writing Successful Papers" below.) All Traditional Writing Assignments should be double-spaced using a commonplace 12-point font (such as Times New Roman) and in the MLA style. Students should add an additional page beyond the list page count, titled "Works Cited," that follows the rules outlined here and on related pages: <http://owl.english.purdue.edu/owl/resource/747/05/>. Students are required to submit both a draft and a final version by the stated deadlines. All Traditional Writing Assignments should be submitted in hard copy in class on the date listed in the Schedule.

- **Unit A Paper or Pagers (15%)** This is a three-page two-source paper about the Unit's major text. (Students who have not completed ENG299 are encouraged instead to write two short papers: a one-source one-page paper (5%) and a two-source two-page paper (10%) about the Unit's major texts.)
- **Unit B Paper (25%)** This is a five-page three-source paper about the Unit's major text.
- **Unit C Paper (35%)** This is a seven-page four-source paper about the Unit's major text.

For the Unit B and Unit C papers students must focus on the Unit's major text and sources but can also engage sources from earlier Units.

Nontraditional Assignment

Grading criteria and other considerations for the Nontraditional Assignment will be provided with the assignment description below.

- **The Annotation (25%)** This is an annotation of either a chapter (or equivalent) from one of the major texts or another myth-engaging modernist text selected by the student and approved by the instructor. The annotation, comprised of a headnote and footnotes, should total 2200 words and should focus on mythic elements in that text. Students should engage at least eight critical texts (as approved by the instructor), and list these on a separate works cited page.

The Presentation Prize Students who prepare and present a version of any of their course papers at an instructor-approved event will receive a one-grade boost to their final grade: e.g., A- to A.

The Draftless Drop Students who do not bring a complete draft to class on the dates specified will be penalized with a two-grade demotion of their final grade for that paper: e.g., a final paper that receives an A will be demoted to a B+

The Writing Center

For all assignments, all students are always encouraged to make use of the WIU-QC Writing Center.

Required Books

These editions includes important material not included in other editions; please use the ISBN number to make sure you have purchased the correct edition.

- Thomas Mann, *Death in Venice* 0679722068
- Virginia Woolf, *To the Lighthouse* 0156907399
- Djuna Barnes, *Nightwood* 0811216713

Other Readings

Readings listed in the Schedule (below) that are not in the required books will be sent via email to students.

Online Editions

As a complement to the required paper editions, online editions may be useful to students when researching and writing papers. Sites that present the entire text on one page are always preferable for word-searching purposes.

Schedule

This schedule is subject to changes announced in class. All reading materials are either available in the assigned texts (when page numbers are provided) or will be provided by email, web link, or photocopy as announced.

Date	Reading and Assignments
Unit A: Mann’s “Death in Venice”	

01-17	<p>Nietzsche, Rilke, Mythology, and Modernism</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Bell, “Anthropology and/as Myth in Modern Criticism” • Geuss, “Introduction” to Nietzsche’s <i>Birth of Tragedy</i> • Lago, “Archaic Torso of Apollo” • Miles, “Classical Mythology in English Literature” • Pollock, “On Rilke’s ‘Archaic Torso of Apollo’” • Rilke, “Archaic Torso of Apollo” <p><u>In class</u></p> <ul style="list-style-type: none"> • Introduction to ENG355 • Discuss assigned reading
01-24	<p>Mann, “Death in Venice”</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Mann, “Death in Venice” (3-73) • Astrachan, “Dionysos in Mann’s ‘Death’” <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned readings
01-31	<p>Mann, “Tonio Kröger”</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Mann, “Tonio Kröger” (75-132) • Rey, “Tragic Aspects of the Artist in Mann’s Work” • Smith, “Prologue to the Great War” <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned readings
02-07	<p>Workshop on Unit A Paper</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Workshop on Unit A Paper • Introduction to Demeter and Woolf’s <i>To the Lighthouse</i> <p style="text-align: right;"><i>Unit A paper draft due</i></p>
<p>Unit B: Woolf’s <i>To the Lighthouse</i></p>	

02-14	<p>Woolf 's <i>To the Lighthouse</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Hussey, "Introduction" (xxxv-lxv) • Woolf, <i>To the Lighthouse</i> (7-126) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned readings <p style="text-align: right;"><i>Unit A paper due</i></p>
02-21	<p>Woolf 's <i>To the Lighthouse</i> (cont.)</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Woolf, <i>To the Lighthouse</i> (129-211) • Leeming, from <i>Myth: A Biography of Belief</i> <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned readings
02-28	<p>Woolf's and H.D.'s Demeters</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Blotner, "Mythic Patterns in <i>To the Lighthouse</i>" • H.D., "Demeter" • Foley, <i>The Homeric Hymn to Demeter</i> (excerpts) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned readings
03-07	<p>Mann, "Disorder and Early Sorrow" and Modern Painting</p> <p><u>Read and view for class</u></p> <ul style="list-style-type: none"> • Hughes, "The View from the Edge," <i>Shock of the New</i> (episode 6) https://www.youtube.com/watch?v=xbS0Z-n3vww • Mann, "Disorder and Early Sorrow" (179-213) • Woolf, "Pictures" <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned readings <p style="text-align: right;"><i>Annotation Draft due</i></p>
03-14	Spring Break

03-21	<p>Workshop on Unit B Paper</p> <p><u>Read for Class</u></p> <ul style="list-style-type: none"> Barnes, <i>The Book of Repulsive Women</i> <p><u>In class</u></p> <ul style="list-style-type: none"> Workshop on Unit B Paper Introduction to Hekate and Barnes' <i>Nightwood</i> <p style="text-align: right;">Unit B paper draft due</p>
<p>Unit C: Barnes' <i>Nightwood</i></p>	
03-28	<p>Barnes, <i>Nightwood</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Barnes, <i>Nightwood</i> (3-54) Herring, "Barnes & Wood" Levine, "The Cinema Vamp and Barnes' <i>Nightwood</i>" Danzer, "Between Decadence & Surrealism" <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned readings <p style="text-align: right;">Unit B paper due</p>
04-04	<p>Modernism at the Figge; Barnes, <i>Nightwood</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Barnes, <i>Nightwood</i> (54-113) <p><u>In class</u></p> <ul style="list-style-type: none"> Meet in the Figge lobby at 10:00 Discuss assigned readings
04-11	<p>Barnes, <i>Nightwood</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Barnes, <i>Nightwood</i> (114-180) Bloomberg, "Hekate's Queendom of the Damned" <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned readings <p style="text-align: right;">Annotation Due</p>
04-18	<p>Mann, "Mario and the Magician"</p>

	<p><u>Read for class</u></p> <ul style="list-style-type: none"> • Mann, “Mario and the Magician” (133-178) • Martin, “Circean Seduction in Three Works by Mann” <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned readings
04-25	<p>Workshop on Unit C Paper</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Workshop on Unit C Paper <p style="text-align: right;"><i>Unit C paper draft due</i></p>
05-02	<p>Sharing and Course Evaluation</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Discussion and evaluation <p style="text-align: right;"><i>Unit C paper due</i></p>

WIU General Policies

In accordance with the WIU Course Syllabus Policy (www.wiu.edu/policies/syllabus.php), the following information is provided.

Prerequisites/Corequisites

“It is the responsibility of the student to comply with the prerequisites/corequisites for a course that he/she plans to take. Instructors who place the appropriate information on the syllabus and emphasize it during the first three class periods may exclude a student from the class who does not meet the prerequisites/corequisites by sending a note to the student with a copy to the registrar within the first two weeks of the term.”

Students with Disabilities

Students with disabilities: In accordance with University values and disability law, students with disabilities may request academic accommodations where there are aspects of a course that result in barriers to inclusion or accurate assessment of achievement. To file an official request for disability-related accommodations, please contact the Disability Resource Center at 309-298-2512, disability@wiu.edu or in 143 Memorial Hall. Please notify the instructor as soon as possible to ensure that this course is accessible to you in a timely manner.

Counseling Services

“Confidential counseling services are available for WIU-QC students. Time management, stress management, balancing work and family, study skills, low self-esteem, relationship problems, depression, and anxiety are some examples of issues that students may address

in personal counseling. Students may call 309/762-1988 to make an appointment with Counseling and Career Services.”

Sex Discrimination

University values, Title IX, and other federal and state laws prohibit sex discrimination, including sexual assault/misconduct, dating/domestic violence, and stalking. If you, or someone you know, has been the victim of any of these offenses, we encourage you to report this to the Title IX Coordinator at 309-298-1977 or anonymously online at:

http://www.wiu.edu/equal_opportunity_and_access/request_form/index.php . If you disclose an incident to a faculty member, the faculty member must notify the Title IX Coordinator. The complete Title IX policy is available at:

<http://www.wiu.edu/vpas/policies/titleIX.php> .

Student Rights and Responsibilities

The web address for student rights and responsibilities is

<http://www.wiu.edu/provost/students.php>

Academic integrity

The web address for academic integrity is

<http://www.wiu.edu/policies/acintegrity.php>

All General Academic and Student Services at WIU-QC

Please call 309/762-9080 for all general academic & student services assistance.

Policies Specific to Dr. Malachuk's Courses

These policies establish guidelines for the successful conduct of class meetings and student completion of course assignments. If you have any questions or concerns about these policies, please discuss these directly with the instructor.

- **Evaluation.** All written work is evaluated according to three criteria: (1) clarity and interest of the thesis and structure, (2) use of evidence to support that thesis, and (3) clarity and accuracy of the writing. These criteria are always reviewed at the first class meeting. Please also see the section of the syllabus titled “A Short Guide to Writing Successful Papers” below. With the exception of assignments completed at the end of the semester, students will receive written comments on every assignment stated on the syllabus; these written comments will refer to these three criteria. Unless announced otherwise in class, assignments completed during the semester will be returned one week after they were submitted.
- **Grades.** All of the assignments stated on the syllabus will be awarded a grade, from F to A, including the + and - grades. To calculate the grade for the course, each of these assignment grades is first translated into a numeric grade from the traditional 100 point scale (where F = 0, D- = 62, D = 65, D+ = 68, C- = 72, C =

75, C+ = 78, B- = 82, B = 85, B+ = 88, A- = 92, A = 95, A+ = 100). Each assignment's numeric grade is then multiplied by the percentage worth of that grade: for example, a grade of A (95) on an assignment worth 10% (.1) is 9.5 total, while a grade of C+ (78) on an assignment worth 25% (.25) is 19.5 total. These totals are added together and then translated back into a final letter grade.

- Lates. Class will start and end as listed on STARS. Late students will receive one-half of an absence.
- Absences. Students who miss more than one-fifth of class meetings (i.e., more than three of fifteen class meetings during a traditional semester, including half-absences for lates) will normally fail the class. Students aware of unavoidable absences are asked to notify the instructor in advance.
- Deadlines. Unless stated otherwise in class, all assignments are due on the days listed on the schedule in this syllabus. After the stated deadline, there are *no* opportunities for revision for a new grade. Students should draft and revise their papers and seek feedback from the instructor during office hours.
- Electronic Devices. So that class meetings are as productive as possible, students are asked to turn off all electronic devices except for laptops (for notes only) and e-readers (for course texts only). Phones may be left on buzz; students should leave the room for emergency calls.
- Email. Students are welcome to email the instructor with questions or concerns about the course. Emails received during work hours (weekdays, 9-5) will usually be answered same day. Evening and weekend emails will be answered the next workday. Students should use their @wiu.edu accounts. For feedback on drafts, students should approach the instructor in class or during scheduled office hours.
- Plagiarism. Students must cite properly all sources that are directly quoted, paraphrased, or reworded; unless directed otherwise, students should use the MLA documentation system. For more information on what constitutes plagiarism and academic integrity generally, please see WIU's Student Academic Integrity Policy: <http://www.wiu.edu/policies/acintegrity.php>

A Short Guide to Writing Successful Papers
Dr. Malachuk

When evaluating traditional papers, I consider three criteria: (1) clarity and interest of the thesis and structure, (2) use of evidence to support that thesis, and (3) clarity and accuracy of the writing. This guide provides additional information about each of the criterion and introduces the terminology I tend to use when talking with students about their papers.

1. Thesis and Structure

- *The Thesis (or claim, argument)*. An interesting thesis is one about which reasonable people can disagree. The thesis should also be provable in the assigned number of pages for the paper. The thesis should above all be clearly stated; the success of the paper's structure depends on it.
- *The Thesis Paragraph*. The thesis should normally be clearly stated in the first paragraph, or "thesis paragraph." That thesis paragraph should also normally suggest to the reader the organization of the paper: i.e., provide a "blueprint" for the structure of the paper. For this reason, this paragraph is the most heavily revised throughout the writing process: the thesis paragraph may come first, but it is often finished last.
- *The Body Paragraphs*. Each body paragraph should make one "step" in the proof of your thesis. The step that each paragraph makes should be stated in the first sentence of the paragraph, or "topic sentence" or "transition sentence." The topic/transition sentence is your best opportunity to remind readers where they are in relation to the thesis, and where they are in the course of the argument.
- *The Counter-Argument*. Some papers can simply prove a thesis without reference to a counter-argument, usually because the thesis is so surprising that there is no imaginable counter-argument. In such cases, it is enough work to articulate and prove this surprising thesis. Generally, however, students will argue a thesis that is more contentious than surprising, and in these cases it is helpful to underscore this contentiousness by arguing not only the thesis but the counter-argument, too. Given its importance to your paper, that counter-argument should normally be articulated in the thesis paragraph along with the thesis (as part of the blueprint); one or more of the body paragraphs should be dedicated to elaborating that counter-argument. The counter-argument is an essential step (or steps) in your argument.
- *The Paper*. One way to test the basic clarity of the thesis and structure in your fully drafted paper is to read only the thesis paragraph and first sentence of each body paragraph. The paper is well-structured if you can follow the basic argument of your paper by reading only these parts of the paper.

2. Use of Evidence

A paper that has an interesting thesis and that is clearly structured will nevertheless be unsuccessful if it does not also provide evidence to prove that thesis.

- *How Much Evidence and in What Form? Consider the Paper's Length*. The length of the paper can help you to determine how much evidence to provide, and how to provide it. Certainly each body paragraph normally includes some evidence: that (and moving the argument forward one step) is the purpose of a body paragraph. In a short paper, the evidence is usually provided in the form of paraphrase and short quotation. In a longer paper, there is more room to cite several lines of evidence at a time in indented or "block" form.
- *How Much Evidence and in What Form? Establishing Authority through Integration*. Students also need to establish and maintain an authoritative voice throughout their papers, and the good use of the right amount of evidence is crucial to accomplishing this. The evidence should never be so much that the student's voice is lost: this is your paper, not the authors of the texts under analysis. So students should take care to "integrate" evidence into their papers. By integration I mean first of all that the evidence is efficiently cited so as not to disrupt the argumentative voice that you are trying to cultivate. This may mean making use of brackets and ellipses (i.e., [] and) to edit the quotation to fit into the flow of your own sentences. But, by integration I also mean that the evidence is persuasively interpreted to support the particular claim you are trying to make.

3. Clarity and Accuracy of the Writing

- *Clarity*. Clarity is the most important virtue for writers in my classes. Clarity is not the same as simplicity. Taking into consideration the paper length and the students' ability to

support that argument with a clear structure and persuasive use of evidence, I will always encourage students to pursue the most sophisticated, nuanced argument possible. At the sentence level, clear writing requires making the right vocabulary choices, cleverly manipulating sentence structure, and using punctuation properly. At the paragraph level, clear writing requires making use of a consistent vocabulary to develop your thesis and structure.

- *Sentence-level accuracy.* The most common reasons students fail to fulfill this criterion are fragmented sentences, run-on sentences, incorrect punctuation, and poor word choice.
- *Style.* Students are encouraged to develop their own style when writing for my classes, including the use of irony, occasional informality, humor, complex vocabulary, and so forth. That said, the question “am I being clear?” should always be foremost in your considerations when writing and revising papers for my classes.
- *MLA Formatting and Citation.* Students are required to use MLA Formatting and Citation for all written work. Guidelines are available online.