

EN 213, On Literature, Myth, Culture

FAÑOMNĀKAN (Spring 2025)

Tues. & Thursday 11:00am – 12:20pm

Classroom: EC 104

Office = EC 216H

Phone = campus 671-735-2725

Office Hours: M 10:00-12:00; T 10:00-11:00, W 10:00-12:00; TH: 10-11:00

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CATALOG DESCRIPTION

The course introduces the theory of myth and mythical forms from diverse world cultures. It retraces the development of mythological consciousness in literary genres such as the novel and fairy tale, and may consider mythical forms associated with popular culture, such as film, anime, and video games. Prerequisite: EN 110

READINGS

REQ = Required

Title/Edition	Author	Publisher	Hardback Paperback E-Book
REQ: Once and Forever: The Tales of Kenji Miyazawa	Kenji Miyazawa	NYRB 9781681372600	Paper or...
REQ: Krabat and the Sorcerer's Mill	Otfried Preussler	NYRB 9781681377919	Paper or...
REQ: The Sorcerer's Apprentice	Jack Zipes	Princeton UP 9780691191423	Paper or...
REQ: The Fairy Tales of Hermann Hesse (PDF available)**	Hermann Hesse	Bantam Books	Paper or...
**Background Resource = The Basic Writings of C. G. Jung	C. G. Jung	Princeton UP 9780691019024	Paper or...
**Background: Man and His Symbols	C. G. Jung	Dell Books 9780440351832	Paper or...

Online Resources

**file:///C:/Users/cssca/Downloads/the_fairy_tales_of_hermann_hesse.pdf

**Hermann Hesse Fairy Tales online: <https://archive.org/details/fairytalesofherm00hess/page/n3/mode/2up>

There are many online web sites devoted to myth:

www.faculty.georgetown.edu/irvinem/theory/Barthes-Mythologies-MythToday.pdf

www.english.unt.edu/~simpkins/Barthes Myths.pdf

www.livingmyths.com/index.htm

Schedule of Assignments (read the assigned material before the class)

Thurs. Jan. 23: First Day: COURSE INTRODUCTION; Self-Introductions; personal responses to “What is Myth?”

Tues. Jan. 28: Read Miyazawa’s “**Kenju’s Wood**” 239-245; Resource = Jung *Basic Writings* on “Individuation” 266-268; Handout: Read aloud Rollo May’s “**What is a Myth?**” pp. 15-29 (first chapter from the book, *The Cry of Myth*)

Thurs. Jan. 30: Discuss May’s chapter “What is a Myth?” Read Miyazawa, “**The Night of the Festival**” 199-206

Tues. Feb 4: Read Miyazawa “**The Earthgod and the Fox**” 3-14; Read Miyazawa, “**The First Deer Dance**” 47-55

Thurs. Feb. 6: Read Miyazawa, “**The Bears of Mametoko**” 59-68; Resource = Jung *Basic Writings* 3-7; 123-139

Tues. Feb. 11: Read Miyazawa, “**Nighthawk Star**” 267-273 with **Film version**; Resource = Jung on “Identity” 261

Thurs. Feb. 13: Read Miyazawa “**March by Moonlight**” 239-235; Background: “**Why Magic Matters**” 1-18

Tues. Feb. 18: Background: “**Why Magic Matters**” 18-43; Humiliated **Apprentice Tales**: Read A.C. Fryer, “**The Master and His Pupil, or The Magic Book**” 105-109; Robert Southey, “**Cornelius Agrippa’s Bloody Book**” 101-103

Thurs Feb. 20: Background: “**Why Magic Matters**” 43-77; Humiliated **Apprentice Tales**: Walter Scott, “**The Last Exorciser**,” 103; E. Hodgetts, “**The Blacksmith and the Devil**” 112-117

Tues. Feb. 25: Rebellious **Apprentice Tales**: Read **Krabat and the Sorcerer’s Mill** 1-63

Thurs. Feb. 27: Read **Krabat** 64-96

Tues. March 4: Read **Krabat** 97-153

Thurs. March 6: Read **Krabat** 154- 189

Tues. March 11: Read **Krabat** 190-250

Thurs. March 13: **Mid-Term Review**

Tues. March 18: **Mid-Term Exercise**

Thurs. March 20: Read Hermann Hesse, “**A Man by the Name of Ziegler**”

Tues. March 25: **SPRING BREAK**

Thurs. March 27: **SPRING BREAK**

Tues. April 1: Read Hermann Hesse, “**The Poet**”

Thurs April 3: Read Hermann Hesse, “**The Forest Dweller**”

Tues. April 8: Read Hermann Hesse, “**The Beautiful Dream**”

Thurs. April 10: Read Hermann Hesse, “**The Difficult Path**”

Tues. April 15: **In-Class Quiz on Hesse Stories**

Thurs. April 17: **MORE Rebellious Apprentice Tales**: Read Grimm’s “**The Nimble Thief and His Master**” 163- 166

Tues. April 22: Read Edith Hodgetts, “**The Wonderful Trade**” 218- 227; Cecil Bompas, “**The Boy Who Learnt Magic**” 257--227

Thurs. April 24: Johann von Hahn, **"The Teacher and His Pupil"** 178-184; Corinne Saucier, **"The Man and His Son"** 312

Tues. April 29: Read Elsie Parsons, **"The Battle of the Enchanters"** 289-293

Thurs. May 1: **Preparation Workshop for Presentations**

Tues. May 6: **Own a Myth** (PRESENTATION on the Myth you live by or find totally compelling)

Thurs May 8: **Own a Myth** (PRESENTATION on the Myth you live by or find totally compelling)

Tues. May 13: **Own a Myth** (PRESENTATION on the Myth you live by or find totally compelling)

Thurs. May 15: **FINAL CLASS**

EXAM WEEK...

GRADING Criteria

Class Participation = 20% (showing up; speaking; paying attention; reading aloud; being prompt and courteous)

Mid-Term Exercise = 20%

Quiz on Hesse Stories = 20% (Mini-Essays/Quizzes in class)

In-Class Writings (a few) =20%

Final Presentation =20%

100%

Classroom = LDZ (LOW DISTRACTION ZONE)

- ◆ NO LATE PAPERS
- ◆ NO SMARTPHONE or SOCIAL MEDIA DURING CLASS (put away to avoid collateral distractions)
- ◆ MINIMIZE BACKGROUND NOISE, INTERRUPTIONS, AND DISTRACTION
- ◆ Quietly open and close the classroom door; go to lavatory before class if necessary, etc.

Attendance Policy

Three absences without official excuse will cost you a letter grade for the semester. Most importantly, keep in touch by email or phone regarding your absences, emergencies, assignments, and so on. Communication is MUCH better than silence when it comes to these official matters.

ADA Syllabus Statement:

For individuals covered under the ADA (Americans with Disabilities Act), if you are a **student** with a disability requiring academic accommodation(s), please contact the Student Counseling and Advising Service Disability Support Services Office to discuss your confidential request. A Faculty Notification letter from the Disability Support Services/Student Counseling and Advising Service Accommodation counselor will be provided to me. To register for academic accommodations, please contact or visit Sallie S. Sablan, DSS counselor in the School of Education, office 110, disabilitysupport@triton.uog.edu or telephone/TDD 671-735-2460.

STATEMENT ON PLAGIARISM

"**Plagiarism** is the deliberate attempt to deceive the reader through the appropriation and representation as one's own the work and words of others. Academic plagiarism occurs when a writer repeatedly uses more than four words from a printed source without the use of quotation marks and a precise reference to the original source in a work presented as the author's [read plagiarist's] own research and scholarship. Continuous paraphrasing without serious interaction with another person's views, by way or argument or the addition of new material and insights, is a form of plagiarism in academic work."

STUDENT LEARNING OUTCOMES

Course Name: EN213 Literature, Myth and Culture

Explanation: For full statements of the PLOs, GLOs, ILOs, see the descriptions below the table.

Student Learning Outcome	Program Learning Outcome	GenEd Learning Outcome (If Relevant)	Institutional Learning Outcome
Upon completion of the course, students will			
A. Recognize the influence of mythology on specific literary texts	PLO 1-Language PLO 2-Qualities of text and approaches	GLO 1 - Speak, read, write and listen effectively; GLO 2-Data analysis	ILO 1-Critical thinking ILO 3-Written and oral communication ILO 6-Arts and sciences
B. Recognize the influence of mythology on various popular culture genres and media	PLO 1-Language PLO 2-Qualities of text and approaches	GLO 1-Speak, read, write and listen effectively GLO 4-Current events	ILO 1-Critical thinking; ILO 3-Written and oral communication ILO 6-Arts and sciences
C. Effectively analyze and evaluate relevant structural and thematic elements of mythological and literary texts	PLO 1-Language PLO 2-Qualities of text and approaches	GLO 1-Speak, read, write and listen effectively GLO 2-Data analysis and synthesis; GLO 4-Aesthetic Significance	ILO 1-Critical thinking ILO 3-Written and oral communication ILO 6-Arts and sciences
D. Write persuasive, thesis-driven critical essays about selected mythological and literary texts	PLO 5-Writing	GLO 1 - Speak, read, write and listen effectively GLO 7-Values	ILO 1-Critical thinking ILO 3-Written and oral communication ILO 4-Diversity ILO 6-Arts and sciences

Program Learning Objectives

- PLO 1. Language-Understand the concepts, structures, and functions of human languages
- PLO 2. Qualities of Text and Approaches-Describe the aesthetic, rhetorical, structural, and multicultural qualities of literary texts, as well as critical and historical approaches to those texts
- PLO 3. Oral Presentation-Prepare, organize, and deliver effective oral presentations for a variety of purposes and audiences
- PLO 4. Research-Conduct substantive research using discipline-appropriate techniques, methodologies, and environments (digital or non-digital), producing or locating valid data and source materials
- PLO 5. Writing-Write coherent, discipline-appropriate essays and research papers, documenting properly to avoid plagiarism

General Education Learning Objectives

- GLO 1. Speak, read, write and listen effectively
- GLO 2. Data Analysis and Synthesis-Observe, clarify, organize, analyze, synthesize and evaluate data individually and in a group
- GLO 3. Interpret and Use Math-Interpret and use mathematical concepts, ideas, and other quantitative information to solve problems
- GLO 4. Aesthetic Significance-Describe the aesthetic significance of an object, work, or experience
- GLO 5. Interpret current events and issues
- GLO 6. Use computers
- GLO 7. Identify and analyze values

Institutional Learning Outcomes

- ILO 1. Critical Thinking-Mastery of critical thinking and problem solving
- ILO 2. Quantitative Analysis-Mastery of quantitative analysis
- ILO 3. Written Communication-Effective oral and written communication
- ILO 4. Diversity-Understanding and appreciation of culturally diverse people, ideas and values in a democratic context
- ILO 5. Responsible Use-Responsible use of knowledge, natural resources, and technology
- ILO 6. Arts and Sciences-An appreciation of the arts and sciences
- ILO 7. Personal Development and Lifelong Learning-An interest in personal development and lifelong learning

Jungian Psychoanalysis, Phenomenology, and Myth

This class primarily relies on Jung's psychological theory of mythical consciousness and archetypal experience. The "Definitions" section (pp. 242-297) in his *Basic Writings* will provide most of the vocabulary for EN 213, although other terms from phenomenology, psychology, and critical theory will also be circulated and deployed as needed.

Sociofunctional Theory of Myth

The sociofunctional explication of myth was initiated by the pioneering work of anthropologists such as Bronislaw Malinowski and sociologists such as Emile Durkheim. The influential sociologist R. K. Merton (1950, 1957) advocates functional analysis in the study of human institutions. He distinguishes carefully between *latent* function and *manifest* function. The rain dance has the *manifest* function of bringing rainfall...it has the *latent* function, however, of promoting social cohesiveness in times of distress...In such cases, the latent function explains the survival of a practice that fails miserably to fulfill its manifest function.

Hans Blumenberg's treatise, *On Myth* (1985), likewise explains myth has having a primarily sociofunctional purpose, which is to escape or transform (hence transcend=go beyond) the terrifying "absolutism of reality," to seek protection from the inhuman real (an indifferent, insistent, inexplicable reality of typhoons, earthquakes, famine, and plague) by inhabiting a mythical world, which is its human double until myth takes over and two worlds (reality and the mythical) converge into one world, the world of myth. The Gods ruling the mythical world may be harsh and cruelly whimsical, but their presence helps us explain what's going on, in the present and historically. As for the original conditions producing myth, from which humans use myth to escape from, by the time myth becomes established we are beyond the initial conditions, and our reality is constituted by mythological consciousness.

The absolutism of reality arose, roughly, when early humans were forced out of "the concealment of the primeval forest" to which they were biologically adapted, and into the caves and savannas where they faced the open horizon. As proto-hunter-gatherer, Blumenberg hypothesizes, early man then faced a "sudden lack of adaption" in which only intelligence, the "capacity for foresight," and "anticipation" could allow him to survive. In facing the complete horizon of Possibilities, man first experienced "lebensangst" or "existential Anxiety" the "pure state of indefinite anticipation" This "complete helplessness of the ego," which (in Freud's account) every child experiences in the face of the hostile power of an alien reality, "had to be reduced" by being split up and "rationalized into fears" of specific, identifiable factors or threats. Man first invented myth and divinities as a response to this absolute need for a reduction of anxiety:

...man came close to not having control of the conditions of his existence, and what is more important, believed that he simply lacked control of them. It may have been earlier or later that he interpreted this circumstance of the superior power of what is in (in each case) 'other' by assuming the existence of superior powers (Blumenberg Work on Myth, p.3-4).

By giving "names for the unnameable" (WM, p.5), by "setting up images against the abomination" (WM, p.10), myth served to distance the absolutism of reality and make its powers multiple and thus addressable. In this we see the functional significance of polytheism and a pantheon of gods: The way in which [myth] pursued the reduction of the absolutism of reality was to distribute a block of opaque powerfulness, which stood over man and opposite him, among many powers that are played off against one another, or even cancel one another out (WM, p.13-14).