

## **Faculty Plan**

### **Humanities, Classics, and Comparative Literature**

#### **1. Self Assessment**

I completed my Ph.D. in Classics at the University of California, Santa Barbara in June of 2013, immediately before taking up my position at Brigham Young in the Classics Section of the Department of Humanities, Classics, and Comparative Literature. Though I had had some teaching experience as a graduate student, this was my first year teaching with a full load and with all of the responsibilities of a professor rather than a graduate instructor. I feel that I have successfully managed this transformation in teaching during my first year, striking a balance between challenging students and making class enjoyable, as evinced by my teaching evaluations. I have also been pleased with the opportunity to try innovative projects in my Classical Civilization classes this year, including staging an ancient Roman play, and I feel that these projects have met with success. In scholarship, I have a number of peer-reviewed publications on the horizon in edited books and conference proceedings, but am also eager to prepare work to submit to top tier journals in the coming year. I have met my goals over the past year of establishing connections with the Classics programs at USU and the U of U and I plan to foster these relationships further over the coming years. As a new advisor for the ΗΣΦ Classics Honors Society, I managed to keep the program running, but hope in the future to increase student enthusiasm and participation. Overall, I feel that my first year at BYU has been successful and I feel confident that the goals outlined below will enable me to stay on track for successful reviews in the years to come.

#### **2. Teaching**

- a. Current State.** Over the past year, I taught four different types of courses, each with its own unique challenges: a beginning language course (Greek 101), an advanced language and literature course (Greek 434 – Greek Tragedy), an upper division classical civilization seminar (CL CV 340 R), and a large gen ed course on classical mythology (CL CV 241).

In Greek 101, I found it challenging to teach a language that is no longer spoken for five days week without class becoming monotonous. Through discussions with colleagues here and at other universities I have decided to address this challenge by reading a book on Greek and Latin pedagogy before I teach the class again.

In Greek 434, I enjoyed teaching one of my favorite subjects for the first time but found it difficult to know how much Greek I could reasonably expect the students to read for each class and what would be the best way to discuss the context and scholarship of the plays we were reading. By the second half of the semester, I feel that I struck a good balance between different learning activities in this class, including translation, presentations, discussion of articles, and a trip to Special Collections for a hands-on presentation on the textual tradition of Greek tragedy.

Having often been a TA for mythology classes as a graduate student, I was very excited for the opportunity to teach my own classes on Greek and Roman mythology in both semesters of the past year. I struggled deciding how best to design assignments for a class of 70, but ultimately succeeded in creating a body of weekly essay topics to accompany the content in class and, after struggling with standardizing grading of the essays between myself and my TA in Fall, I created a rubric written specifically for the goals of this class. I also created a bank of weekly, online reading quizzes to check student progress on the assigned readings. The most successful part of this class was the creative project assignment that I gave to the students, which culminated in an art show and two days of performances at the end of each semester, thus giving the students the opportunity to create their own adaptations and interpretations of the myths we were studying. Both the students and I found this activity to be very engaging and worthwhile.

The most challenging and rewarding of my classes from the last year was CL CV 340 R, an open-topic seminar in which I decided to focus on ancient drama and performance. The goal of this class was for the students to learn about Greek and Roman drama by performing it. We read a number of plays in translation accompanied by relevant scholarship and then I allowed the students to choose a play that they wanted to prepare for performance. As a class we adapted and performed a Roman comedy entitled *Amphitruo*, and received very positive reviews from the students and faculty who attended the performance. More importantly, the students in the class all agreed that producing a play gave them insight into classical drama that they could not have otherwise obtained. I also gained valuable experience for the next time I take on a class such as this.

I will be teaching the mythology class again in the coming year, but will also have three new preps: Latin 434 (Roman Comedy), Greek 201 (Intermediate Greek Prose), and Latin 401 (Latin Prose Composition). I plan to use my course development project to improve my teaching of the mythology course and I also plan to apply lessons learned from my experience over the past year in the design of my new courses.

**b. Goals**

- i. Read *When Dead Tongues Speak* and prepare to incorporate strategies learned into my teaching of beginning language classes.
- ii. Use Smyth's *Greek Grammar* to develop weekly exercises to emphasize and review principles important for Greek 201 (Fall 14), especially as regards helping the students transition from reading textbook sentences to reading actual Greek texts.
- iii. Develop a common outline for my upper division language courses that emphasizes comprehension of the text, knowledge of the historical and cultural context, and familiarity with the scholarship on the author in question. Use this outline for developing my syllabus for Latin 434 (Fall 14).
- iv. Research texts and methods for teaching Latin prose composition in preparation for teaching Latin 401 (Winter 15).

- v. Add a group work component to my syllabus for CL CV 241 (Fall 14, Winter 15). One of the criticisms I frequently get on reviews for this course is that students want me to provide them with study guides and review sessions, which I am loathe to do because I believe it robs them of learning the valuable skill of assessing a complex body of material and pinpointing what is important. I plan to address this by moving away from my current system of online reading quizzes and toward a system of small groups or teams that compete with one another in producing study guides for the class.
- vi. Improve my use of writing assignments in CL CV 241by:
  - 1. incorporating occasional in-class writing exercises into my lectures.
  - 2. Continued attendance at Writing across the Curriculum workshops.
  - 3. Revising existing writing assignment schedule and prompts. Currently the class is set up so that students can choose two of thirteen weekly topics for writing response papers, with the hope that the writing and grading of these papers for classes of seventy or more students will be spread out during the semester, and that the students will learn from the first paper and do better on the second. In practice, the majority of the class writes during the last two weeks, increasing the workload at the end of the semester for me and the TAs while depriving themselves of the opportunity to learn from past mistakes. I plan to implement a new design for the writing assignments which will still give the students a variety of topics to choose from, but will require them to write one paper before the midterm and one afterward.
- vii. Begin developing an ArtSTOR library of images for use in CL CV 241.

### 3. Scholarship

- a. **Current State.** My scholarship focuses on how thinking of ancient drama, Roman comedy in particular, as performance rather than text elucidates our understanding of the plays in the classical canon. More specifically, I study how Roman comedy was linked through parody and interperformativity to other types of performances on display in Rome. I am also beginning to foster a second strain of scholarship that moves beyond my dissertation but still relates to the performance of ancient drama by studying post-colonial adaptations of Greek and Roman drama, especially in Brazil.

During the past year I finished peer review and revisions on a chapter on obscenity in Roman comedy for a collection entitled *Ancient Obscenities: Its Nature and Uses in Greek and Roman Societies* with University of Michigan Press. I also completed a draft of another book chapter on lament in early Roman drama for a book entitled *The Fall of Cities* with Cambridge, and I am currently working through the first round of revisions on this piece. I also have had a piece accepted in a conference proceedings issue of *Didaskalia*, an online journal dedicated to the study of ancient drama and performance. Although it is a conference proceeding, it is still being peer reviewed and I am currently working through the notes of the first reader. Furthermore, I will be presenting at a conference in June 2014 at University College London on a Brazilian adaptation of Sophocles *Antigone*. The organizer of the conference has

already been approached by both Oxford and Brill about publishing the papers from the conference, so I will also be working on preparing that piece for publication as well.

During the past year I gave invited lectures on Roman comedy at the Utah Classical Association, the University of Utah and at Hendrix College, where I was part of the distinguished Hendrix-Murphy Lecture Series. In addition to the paper I will give this summer in London, I will also participate in a roundtable discussion about the NEH Summer Institute on Roman Comedy in Performance at the annual meeting of the Association for Theater in Higher Education later this July in Arizona, in hopes of honing my own skills as a theater teacher and practitioner and making further interdisciplinary connections with colleagues in theater.

Over the coming year, I plan to complete the projects that are underway and beginning working on an article gleaned from a chapter of my dissertation which I will submit to a top tier classics journal, such as *Classical Quarterly* or *Journal of Roman Studies*, thus using the earlier publications as a stepping stone to establishing a consistent pattern of publishing in top tier journals that I will carry through my final review and beyond. By the time of my third year review, I plan to have the four pieces discussed above published, one more article accepted for publication and another under review.

**b. Goals**

- i. Complete revisions on the chapter for *The Fall of Cities*
- ii. Complete revisions on the article for *Didaskalia*
- iii. Prepare paper on Jorge Andrade's Brazilian *Antigone* for publication
- iv. Rework my dissertation chapter on the performance of Plautus' *Poenulus* at the temple dedication of Venus Erycina for submission to a journal.
- v. prepare an abstract on the *Poenulus* project to submit for the annual meeting of CAMWS (Classical Association of the Middle West and South) so that I can get feedback on my argument before submitting it to the journal.

**4. Citizenship**

- a. Current State.** Though my citizenship responsibilities in the department have been kept light, I did have the opportunity to serve on the Classics Section hiring committee this year and also to step in as advisor for the ΗΣΦ Classics Honor Society. Serving on the hiring committee was a helpful experience in that it gave me insight into the workings of the department and the university. Student participation was low in ΗΣΦ this last year, but I hope to remedy that in the coming year by advertising to the students better and have more regular planning meetings.

In addition to the assignments I received from the department, I also got involved with other forms of service and outreach during the past year. I attended the fall meeting of the Utah Classical Association and began making connections with high school Latin teachers in the area. I further strengthened these connection by guest lecturing at the Waterford School and assisting in the Latin Fair for high school students here at BYU. I also collaborated with Al Duncan (U of U) and Mark Damen

(USU) in a symposium on the translation and adaptation of ancient drama held at the U of U, to which I brought eight classics, humanities, and media arts students from BYU, in hope that the students might realize that they are part of a larger community of scholars in the area. Furthermore, at this year's meeting of the APA (American Philological Association) I participated in the annual performance of ancient drama put on by the Committee for Ancient and Modern Performance, playing one of the lead roles in Plautus' *Rudens* and receiving good reviews from colleagues in attendance.

In the coming year I plan to continue on the trajectory I have already established by assuming the role of secondary education liaison for the Classics Section, rebuilding the ΗΣΦ program, and further fostering connections between Classics at BYU and other universities in the area.

#### **b. Goals**

- i. Assume the role as secondary education liaison for the Classics Section
  1. Attend the UCA meetings regularly
  2. Represent the Classics Section at McKay School meeting in place of Roger Macfarlane
  3. One guest presentation per semester at an area high school
  4. Transition into advisor for the Latin Teaching major
- ii. Strengthen the chapter of the ΗΣΦ Classics Honor Society at BYU
  1. Re-establish the presidency and hold monthly meetings.
  2. Update chapter documents (dues, membership, etc.) with the national office.
  3. Help the presidency plan and execute two activities per semester for members of the club
  4. Plan future colloquium with classics students at U of U and USU
  5. Help presidency plan ΗΣΦ vs SANE activity in Winter Semester
- iii. Improve interaction between Classics at BYU and other local universities
  1. Meet once a semester with Classics faculty at U of U and USU

#### **5. Summary**

During my first year at BYU I have experienced many successes and have also learned much to help me in my future endeavors in teaching, scholarship, and citizenship. I am thankful for the support and collegiality of my department chair, section head, and other faculty in the department for creating such a positive and energizing atmosphere for new faculty. With continued hard work and planning, I feel very hopeful about my future here at BYU.

Scholarship Strategies Project  
HCCL

1. My scholarship focuses on how thinking of ancient drama, Roman comedy in particular, as performance rather than text elucidates our understanding of the plays in the classical canon. More specifically, I study how Roman comedy was linked through parody and interperformativity to other types of performances on display in Rome. I am also beginning to foster a second strain of scholarship that moves beyond my dissertation but still relates to the performance of ancient drama by studying post-colonial adaptations of Greek and Roman drama, especially in Brazil.
2. By February 2015 I plan to complete the following:
  - a. Final revisions on “Lament for the Fall of Cities in Early Roman Drama.”
  - b. Final revisions on “Dictating Parody in Plautus’ *Rudens*.”
  - c. Submission and initial revisions of “*Pedreira das Almas*: Jorge Andrade’s Brazilian *Antigone*.”
  - d. Draft of article on the performance context of Plautus’ *Poenulus* ready to refine and submit to *Classical Quarterly*.
3. Strategies for scholarly productivity that I plan to implement:
  - a. Write/Research for 30 min/day, M-F
  - b. Close email and turn off phone while writing
  - c. 15 min/day working on a translation of Greek or Roman drama to keep creative juices flowing
  - d. Share writing in-progress with colleagues in my department for feedback
4. Evaluation of Progress
  - a. Research Journal to document daily progress on projects
  - b. Share work with colleagues at BYU and other institutions before submission to editors to ensure quality

Citizenship Project  
HCCL

To enhance my relationship with colleagues at BYU and to increase my service to the discipline, I plan to complete the following goals by February 2015. Some of the goals represent the first steps on long term projects that cannot be completed in a short time frame.

- Work with Roger Macfarlane in transitioning into the roles of secondary education liaison for Classics and advisor for the Latin teaching major.
- Begin planning a team-taught course with Mike Pope on apocalyptic literature in both the ancient and the modern world, to be offered in the 2015-16 school year.
- Meet with Al Duncan (U of U) and discuss a plan for inviting Mary-Kay Gamel (UCSC) to Utah to talk about her work on adapting Greek drama for the modern stage.
- Meet with Mark Damen (USU) and discuss giving a talk at USU in winter 2015 and participating in the Ludi Romani (Roman Games) classics activity at USU. Also discuss the possibility of beginning/renewing the tradition of holding annual Ludi Romani at BYU.
- Participate in a faculty work-out group that meets 2-3 times per week.
- Observe a colleague's class and invite a colleague to observe mine and provide feedback.

# **CL CV 241 – Greek and Roman Mythology**

**Fall 2014**

**Section 001**

## **Instructor Information**

**Name:**

**Office Location:**

**Office Phone:**

**Office Hours:**

**Email:**

## **Course Information**

### **Description**

CL CV 241 is an introduction to the study and analysis of Greek and Roman Mythology. In this course, students will learn both the lore of classical mythology (basic plots and characters) and the ideology (the political, social, and intellectual uses to which myth has been put by ancients and moderns alike). In addition to gaining a sense of cultural literacy through the study of myths that are foundational to Western civilization, students will also improve their ability to analyze source material critically, communicate effectively through writing, and engage in creative interaction and interpretation. All information in this syllabus is subject to change at the instructor's discretion.

### **Classroom Procedures**

Students are expected to arrive at class on-time and having read the assigned material for the day. Attendance will be taken at the outset of lecture using the iClicker. Students are expected to contribute to the discussion during lecture by answering iClicker questions, providing verbal responses, and asking questions of their own. A safe learning environment will be maintained at all times in which students are free to express their views and opinions without ridicule from others. While in class, students will refrain from the use of cell phones, computers, and tablet devices except for note taking purposes. Please also avoid eating in class, reading outside material, talking without contributing to the lecture, or any other behavior that is distracting to others.

## Materials

Image	Item	Vendor	Price (new)	Price (used)
	i>clicker Required ISBN: 9780716779391	BYU Bookstore	<a href="#">40.00</a>	<a href="#">30.00</a>
	The Essential Homer: Selections from the Iliad and the Odyssey Required by Homer Hackett Publishing Co.; (967788000) ISBN: 9780872205406	BYU Bookstore	<a href="#">16.00</a>	<a href="#">12.00</a>
	Sophocles: Philoktetes (Focus Classical Library) Required by Sophocles Focus Publishing/R. Pullins Co.; (1064988000) ISBN: 9781585100866	BYU Bookstore	<a href="#">10.95</a>	<a href="#">8.25</a>
	Hesiod: Theogony, Works and Days, Shield Required by Hesiod Johns Hopkins University Press; Edition 2 (1088402400) ISBN: 9780801879845	BYU Bookstore	<a href="#">22.95</a>	<a href="#">17.25</a>
	The Aeneid of Virgil (Bantam Classics) Required by Virgil Bantam Classics; Edition Reissue (368172000) ISBN: 9780553210415	BYU Bookstore	<a href="#">5.95</a>	<a href="#">4.50</a>
	Classical Mythology: A Very Short Introduction Required by Morales, Helen Oxford University Press; Edition 10.10.2007 (1194591600) ISBN: 9780192804761	BYU Bookstore	<a href="#">11.95</a>	<a href="#">9.00</a>
	Prometheus Bound (Dover Thrift Editions) Required by Aeschylus Dover Publications; Edition New edition (822294000) ISBN: 9780486287621	BYU Bookstore	<a href="#">2.50</a>	<a href="#">1.90</a>

## **Learning Outcomes**

### **Reading and Writing**

Through the reading and writing assignments successful students will develop skills in sound thinking and critical reading.

### **Reading and Analyzing Greek and Roman Myths**

Successful students will intelligently read and analyze various Greek and Roman myths in anthologies and in complete works — e.g. Homer's *Odyssey*, Aeschylus' *Oresteia*, Ovid's *Metamorphoses*, Eugene O'Neill's *Morning Becomes Electra*.

### **Appreciation for the Aesthetics of Western Civilization**

Students will develop an appreciation for the aesthetics of western civilization's most pervasive and seminal texts.

### **Application of Critical Theories**

Students will learn and **understand** the basics of interpretive approaches such as psychoanalytic theory and structuralism and use them to **analyze** and **evaluate** the myths discussed in class.

### **Creative/Analytic Engagement with the Material**

By completing a paper or creative project for the course, students will **analyze** the myths and interpretations discussed in class and **create** their own argument or artistic interpretation of the material.

## **Grade Breakdown**

### **Team Work - 20%**

- At the beginning of the semester, students will be placed in teams of 6 and will have a group site set up on Learning Suite. Each week, each group will **collaborate** to produce a study guide that will include the names, terms, ideas, passages, etc. that the students think are important from the previous week's readings, lectures, and discussions. The professor and the TAs will review these study guides, checking for participation of all the team members, and choose the one for the week that demonstrates the best **understanding** of the important elements of the previous week's discussion and post it for the entire class to see and use. The team whose guide is chosen will earn 2 extra credit points toward the exam portion of their grade. The professor and TAs will use the study guides posted online in creating the exams. Other assignments and activities may be given to the teams as deemed fit.

## Exams - 40%

- Midterm Exam - 20%
  - The midterm will be administered in the Humanities Testing Lab (JFSB B153) on Oct 16-20. It will be comprised of short answer questions that require students to **remember** important details from mythology and identification questions that require students to **identify** and **analyze** terms and passages and **evaluate** their importance for the study of mythology
- Final Exam - 20%
  - The final exam will be administered in the the Humanities Testing Lab (JFSB B153) on Dec 15-17. It will be of a similar format to the midterm, but will be comprehensive and thus of a slightly larger magnitude and will also include an essay.

## Final Paper/Creative Project - 25%

- Each student will either write a final paper or produce a creative project by the end of the semester worth 20% of the final grade, in which they will either **analyze** a myth by **applying** one or more of the interpretive modes discussed in class or **create** their own artistic interpretation of a myth.
  - Papers will be based on a list of topics that will be posted after the midterm or on a topic of the student's choice (prior approval needed). Papers will be 7-8 pages in length and must engage with at least one of the assigned texts, including proper citations. Outside sources are welcome, but not required. Plagiarism of any sort will NOT be tolerated.
  - Creative projects may be based on the student's expertise in the written, visual, musical, or dramatic arts and must analyze and interpret a myth, not just represent it. A 1-2 page description of the project and how it engages fruitfully with classical mythology will be submitted along with the project.
- For both the paper and the creative project, an outline/proposal will be due on Nov 3. No separate grade will be given for the outline/proposal, but poor performance on this assignment will be reflected in the final grade of the paper/creative project, which grade will be comprised in part of how well the student responds to comments on the outline/proposal.
- All papers and creative projects will be posted on a course blog moderated by the professor and the TAs. There will be categories on the blog for the various types of papers and projects. 5% of the students' grades will be based on meaningful evaluation of each other's work as represented by comments made on the blog. Students must respond to 3 entries to earn the full 5%.

## Response Papers - 10%

- Over the course of the semester, students will write two response papers, each worth 5% of the final grade. In the response papers, students will demonstrate **understanding** of the interpretive approaches discussed in class and how they can be **applied** in the **analysis** of a myth. At least one paper must be done before the midterm. By Friday of each week a response paper topic will be posted on Learning Suite. Students may choose the two topics over the course of the semester that are of most interest to them. Response papers should be 2-3 pages

in length and should show independent thought and analysis. No outside sources are necessary, but proper citations should be used if any sources, assigned or otherwise, are referenced. Plagiarism of any sort will NOT be tolerated. A rubric will be posted online detailing the expectations for the papers. The professor and TAs will be available to read rough drafts, if submitted 2 days before the due date.

### **Participation - 5%**

- See participation and attendance policies below

### **Participation Policy**

5% of the students' final grade will be derived from participation in the lecture, which will be evaluated based on use of the iClicker. For full participation credit (5%) students must be in attendance at 80% of the lectures and answer at least 80% of the iClicker questions posed during lecture. Answers need not be correct to earn the participation points. Participation between 80-60% will result in a 4% participation grade, 60-40% in a 3% participation grade, and so forth. The purpose of allocating a portion of the final grade to participation is to ensure that an atmosphere conducive to active learning is maintained in the classroom. Accordingly, this participation policy may be modified at any time at the instructor's discretion, should he deem that such an atmosphere is lacking.

### **Attendance Policy**

Attendance at lecture is highly encouraged but not required. Please note, however, that less than 80% attendance (as scored by iClicker use) will result in a loss of points from the participation portion of one's grade.

### **University Policies**

#### **Honor Code**

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and my own expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

#### **Sexual Harassment**

Title IX of the Education Amendments of 1972 prohibits sex discrimination against any participant in an educational program or activity that receives federal funds. The act is

intended to eliminate sex discrimination in education and pertains to admissions, academic and athletic programs, and university-sponsored activities. Title IX also prohibits sexual harassment of students by university employees, other students, and visitors to campus. If you encounter sexual harassment or gender-based discrimination, please talk to your professor or contact one of the following: the Title IX Coordinator at 801-422-2130; the Honor Code Office at 801-422-2847; the Equal Employment Office at 801-422-5895; or Ethics Point at <http://www.ethicspoint.com>, or 1-888-238-1062 (24-hours).

### **Student Disability**

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

### **Academic Honesty**

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

### **Plagiarism**

Intentional plagiarism is a form of intellectual theft that violates widely recognized principles of academic integrity as well as the Honor Code. Such plagiarism may subject the student to appropriate disciplinary action administered through the university Honor Code Office, in addition to academic sanctions that may be applied by an instructor. Inadvertent plagiarism, which may not be a violation of the Honor Code, is nevertheless a form of intellectual carelessness that is unacceptable in the academic community. Plagiarism of any kind is completely contrary to the established practices of higher education where all members of the university are expected to acknowledge the original intellectual work of others that is included in their own work. In some cases, plagiarism may also involve violations of copyright law. Intentional Plagiarism- Intentional plagiarism is the deliberate act of representing the words, ideas, or data of

another as one's own without providing proper attribution to the author through quotation, reference, or footnote. Inadvertent Plagiarism-Inadvertent plagiarism involves the inappropriate, but non-deliberate, use of another's words, ideas, or data without proper attribution. Inadvertent plagiarism usually results from an ignorant failure to follow established rules for documenting sources or from simply not being sufficiently careful in research and writing. Although not a violation of the Honor Code, inadvertent plagiarism is a form of academic misconduct for which an instructor can impose appropriate academic sanctions. Students who are in doubt as to whether they are providing proper attribution have the responsibility to consult with their instructor and obtain guidance. Examples of plagiarism include: Direct Plagiarism-The verbatim copying of an original source without acknowledging the source. Paraphrased Plagiarism-The paraphrasing, without acknowledgement, of ideas from another that the reader might mistake for the author's own. Plagiarism Mosaic-The borrowing of words, ideas, or data from an original source and blending this original material with one's own without acknowledging the source. Insufficient Acknowledgement-The partial or incomplete attribution of words, ideas, or data from an original source. Plagiarism may occur with respect to unpublished as well as published material. Copying another student's work and submitting it as one's own individual work without proper attribution is a serious form of plagiarism.

### **Respectful Environment**

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. "I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University Conference, August 24, 2010 "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010

### **Appropriate Use of Internet Resources**

Reading summaries and synopses of the assigned texts on websites such as Wikipedia or SparkNotes is NOT an appropriate substitute for doing the assigned work. Though difficult to detect and correct from my perspective, such practices eventually become apparent, to your embarrassment and mine, and will ultimately leave you stranded when exam time comes. Please be wise in the use of internet resources and do not let the virtual world rob you of a real education. For more, see Elder Bednar's counsel at: <http://www.lds.org/ensign/2010/06/things-as-they-really-are?lang=eng>

## Schedule

Date	Lecture	Reading	Assignments
W - Sep 03	Intro - What is a Myth?		
F - Sep 05	<a href="#">Contexts and Sources</a>	Reading (to be completed before lecture): Morales pp 1-32, 118-23.	
M - Sep 08	<a href="#">Who's Who on Mount Olympus</a>	Morales pp39-49, Ovid: Io- pp34-42, Apollo and Daphne- pp28-33; Athena and Arachne- pp210-217.	
W - Sep 10	The Trojan War – Mythological Background	Euripides' <a href="#">Hecuba</a> . (First Half)	
F - Sep 12	Euripides' <i>Hecuba</i>	Euripides' <a href="#">Hecuba</a> . (Second Half)	
Sa - Sep 13			Attend Euripides <i>Hecuba</i> at the de Jong Concert Hall, Sept 13.
M - Sep 15	<a href="#">Myth and Allegory</a>	Morales pp 56-67	<b>Study Guide 1</b>
W - Sep 17	<i>Theogony</i> , Succession Crisis	<i>Theogony</i> pp11-36	
F - Sep 19	<a href="#">Oedipus and Freud</a>	Morales pp 68-81	<b>Response Paper 1</b>
M - Sep 22	Myth and Sexual Politics	Morales pp 82-99, Pygmalion (Ovid pp 394-6), <a href="#">Niobe in Distress</a>	<b>Study Guide 2</b>
W - Sep 24	Demeter and Persephone: Nature Myth or Charter Myth	The Homeric Hymn to Demeter. (Athanasakis_Hymn to Demeter.pdf <a href="#">Download</a> )	
F - Sep 26	The Hero's Journey	"The Hero and the God" in Joseph Campbell, <i>The Hero with a Thousand Faces</i> , 23-31. (Campbell 23-31.pdf <a href="#">Download</a> )	<b>Response Paper 2</b>
M - Sep 29	Perseus, Ovid, and Epic Parody	<a href="#">Apollodorus 2.4.1-2.4.5</a> ; Ovid pp 161-86	<b>Study Guide 3</b>
W - Oct 01	Herakles: A Pan-Hellenic Hero	<a href="#">Apollodorus 2.4.6-2.7.7</a>	
F -	Theseus and	<a href="#">Apollodorus 3.15.5-3.16.2</a>	<b>Response Paper 3</b>

Oct 03	Athenian Identity <a href="#">Jason and Medea</a>	and <a href="#">Epitome 1.1-1.24</a> Ovid pp 248-70; Apollodorus 1.9.80, 1.9.107-47	
M - Oct 06	Intro to the <i>Iliad</i>	<i>Iliad</i> 1-5 (pp1-68) [Iliad 1- 5 Reading Guide.pdf <a href="#">Download</a> ]	<b>Study Guide 4</b>
W - Oct 08	<a href="#">The Iliad and the Homeric Question</a>	<i>Iliad</i> 6-12 (pp69-130) [Iliad 6-12 Reading Guide.pdf <a href="#">Download</a> ]	
F - Oct 10	Achilles and Hector	<i>Iliad</i> 13-18 (pp131-88) [Iliad 13-18 Reading Guide.pdf <a href="#">Download</a> ]	<b>Response Paper 4</b>
M - Oct 13	<a href="#">Fate and Causality in the Iliad</a>	<i>Iliad</i> 19-24 (pp188- 240)Iliad 19-24 Reading Guide.pdf <a href="#">Download</a>	<b>Study Guide 5</b>
W - Oct 15	<a href="#">Iliad as History? Iliad as therapy?</a>	Catch up and Review	
F - Oct 17	MIDTERM IN THE HUMANITIES TESTING LAB - NO CLASS		<b>MIDTERM EXAM Midterm Response Paper 5</b>
M - Oct 20	The Fall of Troy, Aftermath	Head start on <i>Odyssey</i>	<b>Study Guide 6</b>
W - Oct 22	Telemachus and Rites of Passage	<i>Odyssey</i> 1-8 (pp241-98) [Odyssey 1-8 Reading Guide.pdf <a href="#">Download</a> ]	Sample Outline - creative project prospectus.pdf <a href="#">Download</a>
F - Oct 24	Odysseus' Adventures, Colonialism	<i>Odyssey</i> 9-12 (pp298-365) [Odyssey 9-12 Reading Guide.pdf <a href="#">Download</a> ]	<b>Response Paper 6</b>
M - Oct 27	Odysseus' Return	<i>Odyssey</i> 13-20 (pp366- 422) [Odyssey 13-20 Reading Guide.pdf <a href="#">Download</a> ]	<b>Study Guide 7</b>
W - Oct 29	The Death of the Suitors, Civic Ideology	<i>Odyssey</i> 21-24 (pp423-82) [Odyssey 21-24 Reading Guide.pdf <a href="#">Download</a> ]	
F - Oct 31	Haunted Mythology	TBA	<b>Response Paper 7</b>
M - Nov 03	Myths of Dionysus	<a href="#">Aristophanes' Frogs</a>	<b>Study Guide 8</b>
W - Nov 05	Sophocles' <i>Philoctetes</i>	<i>Philoctetes</i> 1-44	
F - Nov	Sophocles' <i>Philoctetes</i>	<i>Philoctetes</i> 44-88	<b>PAPER OUTLINE / PROJECT PROPOSAL</b>

07			<b>DUE</b>
<b>M -</b> Nov 10	The Myth of Prometheus	<i>Theogony</i> 535-616; <i>Works and Days</i> 47-106	<b>Response Paper 8</b> <b>Study Guide 9</b>
<b>W -</b> Nov 12	<i>Prometheus Bound</i>	<i>Prometheus Bound</i> 1-47	
<b>F -</b> Nov 14	The Underworld	Orpheus and Eurydice (Ovid pp 382-6, 422-5)	<b>PAPER OUTLINES / PROJECT PROPOSALS RETURNED</b> <b>Response Paper 9</b> <b>Study Guide 10</b>
<b>M -</b> Nov 17	Roman Myth vs Greek Myth	<i>Aeneid</i> 1 (pp1-27)	
<b>W -</b> Nov 19	Aeneas and the Fall of Troy	<i>Aeneid</i> 2 (pp28-54)	
<b>F -</b> Nov 21	Aeneas and Dido	<i>Aeneid</i> 4 (pp 79-102)	<b>Response Paper 10</b>
<b>M -</b> Nov 24	The Might of Rome	<i>Aeneid</i> 6 (pp131-60)	<b>Study Guide 11</b>
<b>T -</b> Nov 25	<b>Friday Instruction</b> The Costs of Empire	<i>Aeneid</i> 12 (pp300-31)	
<b>W -</b> Nov 26	<b>No Classes</b>		
<b>Th -</b> Nov 27	<b>Thanksgiving Holiday</b>		
<b>F -</b> Nov 28	<b>Thanksgiving Holiday</b>		<b>Response Paper 11</b>
<b>M -</b> Dec 01	Creative Project Performances		<b>Study Guide 12</b>
<b>W -</b> Dec 03	Creative Project Performances		
<b>F -</b> Dec 05	Creative Project Art Show (Venue TBA) Sign up begins for Final at Humanities Testing Lab Go to JFSB B153 Rules for the Testing		<b>Paper/Creative Project</b> <b>Response Paper 12</b> <b>Study Guide 13</b>

	Lab:LabRulesLong (3).pdf <a href="#">Download</a>		
<b>M -</b> Dec 08	Creative Project Performances Rules for the Humanities Testing Lab(LabRulesLong (3).pdf <a href="#">Download</a> ) Creative Project Performances		
<b>W -</b> Dec 10	Conclusions	Morales pp 115-7	<b>Paper/Creative Project Response</b>
<b>F -</b> Dec 12	<b>Exam Preparation Day</b>		
<b>F -</b> Dec 19	Final Exam:B092 JFSB11:00am - 2:00pm Final Exam JFSB B153(sign up in advance for a time slot at the lab)		