



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School College of Liberal Arts and Sciences Department SILC
Prefix SLC Number 123 Title Gods and Monsters: Comparative Mythology Units: 3

Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). Chair/Director Initials (Required)

Course description:

Requested designation:

Mandatory Review: No

Humanities, Arts and Design-HU

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SO/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Sarah Bolmarcich E-mail sbolmarc@asu.edu Phone 480-727-9138

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 2.4.2019

Chair/Director (Signature): [Handwritten Signature]

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
SLC	123	Gods and Monsters: Comparative Mythology	HU (course previously received this designation as SLC 194)

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1, 4a, 4b	A culture's mythology is inherently related to its philosophies, values, ethics, and belief systems; myths are didactic as well as entertaining. The comparative nature of the course allows students to consider as well whether there are universal elements to human philosophies, ethics, religion, and belief systems.	Throughout the syllabus; every reading and lecture except the first and last studies the myths of different cultures of different eras and what they reveal about their culture. A look at contemporary culture in Parts Four and Five will encourage students to see the course matter as living as well as past material.
2, 4c	Most of the myths covered in the course represent first aural/oral traditions and then written ones. We will be looking at the historical development of these traditions and the circumstances of their creation.	The textbook offers analysis and interpretations of individual myths and mythological archetypes (see table of contents, attached), as do the lectures. For instance, Part One of the syllabus deals with types of myths of creation and destruction as well as individual myths; Part Two studies types and archetypes of heroes as well as individual heroes; Part Four deals with fairytales and folktales, which can easily be analyzed by type; Part Five looks at what might be myth today, and includes analysis of the historical development across time and culture of longstanding figures like the vampire (11/22). Part Three takes on theories of myth interpretation, which we will work through together in class using worksheets and Turning Point; several topics in other parts do the same (e.g., 9/27, 11/1, 11/13).
4b	Myth is often a blend of written and oral literature. It reveals a culture's intrinsic values and aesthetic belief systems (what is good, what is beautiful, what is divine, etc.).	Throughout the syllabus; every reading and lecture except the first and last studies the myths of different cultures and what they reveal about their culture.

4c	Attention is paid to the creations of myths studied across cultures, and also to how the myths were presented (at religious festivals, as entertainment, etc.).	Throughout the syllabus; every reading and lecture except the first and last studies the myths of different cultures and what they reveal about their culture. The first lecture takes on the question of what myth is and the contexts in which we find it. Likewise, Parts Four and Five, which deal with the myths of literate, modern societies, demonstrates that myths can be presented in a variety of contexts (e.g., television, 11/18; film, 11/4).
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Catalog course description

This course is an introduction to world mythology, including classical Greek and Roman, Middle Eastern, Germanic, Biblical, and New World traditions. The course will be organized around themes like the origins of the gods, love stories, flood stories, the world of the dead, heroic sagas, war stories, and others. Students will be asked to read short selections from the various cultures and compare the stories in specific and analytical ways, using innovative technologies like student-generated video blogs and journal posts for their assignments.

SLC 123: Comparative Mythology, Fall 2019 MWF 11:50 am - 12:40 pm, TBA
Professor Sarah Bolmarcich sbolmarc@asu.edu
Office hours: TBD, by appt. and by chance in LL 172H
Contact me by email for an appointment Phone: 480-727-9138

Course Description: An introduction to world mythology via a comparative approach.

Enrollment Requirements: No prerequisites.

Course Overview: This course will guide students in comparing the mythology of a number of different cultures, including ancient Greek, Asian, Middle Eastern, European, and American aboriginal traditions. The readings and assessments for the course will be rooted in the relevant literature from each tradition. The course will therefore introduce students to (short selections from) texts from a variety of cultures, including ancient Greek epic and tragedy, the *Ramayana*, Norse eddas, the various flood stories from Mesopotamian cultures, African creation and Mesoamerican creation myths, and the legend of King Arthur. In addition, students will encounter oral tradition and folklore from the Brothers Grimm, African-American trickster stories, American folklore, vampire legends, and Native American oral tradition. These types of texts will invite discussion of cultural appropriation and the modern uses of such traditions as well.

Student Learning Outcomes: After completion of the course, students will be able to:

- demonstrate knowledge of the mythological traditions of most major geographical area of the world
- assess mythological material new to them and place it within its cultural and thematic context
- compare and contrast mythological themes as expressed by different cultures with a view to insight both into mythology and culture
- analyze different cultures' attitudes towards and use of mythology
- characterize the use of mythology in the modern world
- evaluate the appropriation of myth between cultures
- state the effect of increasing globalization on mythological traditions and studies
- analyze myths in light of recognized theories of myth interpretation such as Jungian analysis or structuralism

Required Materials:

- E. M. Thury and M. K. Devinney, *Introduction to Mythology: Contemporary Approaches to Classical and World Myths*, 4th ed. Oxford. ISBN 9780190262983.

- a TurningPoint subscription (used with either a clicker, responseware.com, or the ResponseWare smartphone app)

You will also need a device that can access the Internet and the Canvas site, on which you will find daily reading assignments, lecture outlines, exam guides, and any visual aids employed in lectures. Technical issues with the Canvas site can be resolved by contacting UTO support (there is a link on the left sidebar of the Canvas site).

Grading Scale:

The grading scale for the course will be as follows:

A+: 100 (A+'s are only given for natural 100s, before the addition of any extra credit that may be offered)

A: 93-99

A-: 90-92

B+: 87-89

B: 83-86

B-: 80-82

C+: 77-79

C: 70-76

D: 60-69

E: below 60

Breakdown of the Final Grade: Your final grade will comprise the weighted total of the grades from the following categories.

Attendance and Participation (measured by TurningPoint)	30%
Two midterms (20% each)	40%
Final examination	30%

Attendance and participation. Students are expected to attend class, as this is crucial to success in the course. Attendance will be measured by answering questions on the lecture and reading material for the day using a TurningPoint subscription via a clicker or responseware.com. Each TurningPoint poll will have a question based on the reading, a question based on the lecture, and a question soliciting the student's opinion on how to interpret the day's material. Questions are multiple choice/answer, true/false, ranking, matching, or short answer in format.

Students are allowed three unexcused absences per semester. All excused absences must be documented (doctor's note, extracurricular activities memo, etc.).

Two midterms. Each of the (roughly) first two-thirds of the course will end with a midterm examination or the final. Questions will be multiple-choice, short-answer, and true/false. The midterms are currently scheduled for M 9/17 and M 10/15. The midterms are not cumulative.

Final Examination. The last third of the course will end with a final during final exam period (currently scheduled for M 12/3, 12:10-2 pm). The final will cover the last third of the course and include an essay that is meant to demonstrate knowledge of the breadth of material covered in the course (cumulative).

Making up exams is at the discretion of the instructor, and will only be done for students who have documentation of their absence (doctor's note, extracurricular activities memo) or who have a religious conflict on the exam date.

All grades will be available to students on Canvas. Use the link "Grades" on the left sidebar.

Academic integrity

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>, or the instructor.

In this class I assign a 0 for any assignment on which there has been academic dishonesty (exams or using another student's TurningPoint subscription or having another student use your TurningPoint account to answer questions for you). If that 0 or 0's leads to your failure of the course, I will apply to the CLAS dean's office for an XE grade. Additionally, I will report all instances of academic dishonesty to the CLAS dean's office whether or not they result in an XE grade.

Accommodating students with disabilities

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc.

Accommodations for religious reasons and extracurricular activities

Students with religious needs that will require their absence from class should alert the instructor as soon as possible and make any arrangements needed to make up work.

Likewise, students involved in extracurricular activities may be excused from class upon proper notification from their supervisors or coaches.

Classroom behavior

Be sure to arrive on time for class. Excessive tardiness will be subject to sanctions. Under no circumstances should you allow your cell phone to ring during class. Any disruptive behavior, which includes ringing cell phones, listening to your mp3/iPod player, text messaging, constant talking, eating food noisily, reading a newspaper will not be tolerated. The use of laptops (unless for note taking), cell phones, MP3, IPOD, etc. are strictly prohibited during class.

Policy against threatening behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Reporting Title IX violations and policy on sexual discrimination

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at (<https://sexualviolenceprevention.asu.edu/faqs>).

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color,

religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

Copyrighted Materials

A warning to students that they must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Friendly Warning: This course deals with the study of other cultures whose customs may be alien to you. Some of those customs and the material in the texts we read may be offensive to you. If you are disturbed by anything covered in the course, please feel free to discuss your concerns with me as the instructor, my immediate supervisor, Mike Tueller (mtuelle1@asu.edu), or the director of SILC, Nina Berman (Nina.Berman@asu.edu).

NB: This syllabus is subject to change if the instructor deems it so necessary academically.

Schedule of readings

Readings should be done by the date under which they are listed, not the next class. Unless otherwise noted, all readings are from the textbook and the page numbers refer to the fourth edition. The number in brackets after each day is the number of pages to be read for that day. The average is 20 pages a day and 60 pages a week.

**F 8/23 Introduction to Comparative Mythology [24]
pp. 1-24**

PART ONE: MYTHS OF CREATION AND DESTRUCTION

**M 8/26 The Greek Creation Myth [22]
pp. 25-47**

- W 8/28 **Middle Eastern Creation Myths [28]**
pp. 56-84
- F 8/30 **The Norse Creation Myth [11]**
pp. 85-96
- M 9/2 **Labor Day Holiday (no class)**
- W 9/4 **American Aboriginal Creation Myths [23]**
pp. 97-120
- F 9/6 **African Creation Myths [8]**
pp. 121-129
- M 9/9 **Chinese Creation Myths [27]**
pp. 130-157
- W 9/11 **The Mayan Creation Myth [21]**
pp. 158-179
- F 9/13 **Roman Myths of Creation and Destruction [21]**
pp. 48-55, 181-195
- M 9/16 **Middle Eastern Flood Myths [11]**
pp. 196-203, 255-259
- W 9/18 **Ragnarok, the Norse Destruction Myth [6]**
pp. 204-210

PART TWO: MYTHS OF HEROES

- F 9/20 **Introduction to Heroes [13]**
pp. 211-224
- M 9/23 **FIRST MIDTERM EXAMINATION (ON PART I, EXCLUDES F 9/20)**
- W 9/25 ***The Epic of Gilgamesh* [36]**
pp. 225-261

- F 9/27 **Structuralist Theory [26]**
pp. 439-455, 262-272
- M 9/30 **The *Ramayana* [19]**
pp. 273-291
- W 10/2 **Norse Heroes: The Prose *Edda* [14]**
pp. 292-306
- F 10/4 **King Arthur [41]**
pp. 307-348
- M 10/7 **Mwindo [37]**
pp. 349-386
- W 10/9 **The Tragic Hero: Oedipus [51]**
pp. 387-438
- F 10/11 **The Trickster as Hero [33]**
pp. 456-489
- M 10/14 **Fall Break (no class)**
- W 10/16 **Different Versions of Hero Myths [8]**
pp. 490-498

PART THREE: THEORIES OF MYTH

- F 10/18 **Ritualism and Symbolism [19]**
pp. 499-518
- M 10/21 **SECOND MIDTERM EXAM ON PART II (EXCLUDES F 10/18)**
- W 10/23 **Life after Death: Demeter and Persephone, Isis and Osiris [34]**
pp. 519-553
- F 10/25 **Norse Rituals [18]**
pp. 566-584

M 10/28 **Greece: Heracles and Dionysus [20]**
pp. 585-604

W 10/30 **Jungian Interpretation of Myths [35]**
pp. 605-639

PART FOUR: MYTH, FAIRYTALE, AND FOLKTALE

F 11/1 **Introduction to Folklore [18]**
pp. 647-664

M 11/4 ***The Wizard of Oz* [11]**
pp. 665-675

W 11/6 **The Brothers Grimm [19]**
pp. 676-694

F 11/8 **Cupid and Psyche [19]**
pp. 695-713

M 11/11 **Veterans' Day Holiday (no class)**

W 11/13 **Using Multiple Theoretical Approaches on the Same Myth [9]**
pp. 714-722

PART FIVE: CONTEMPORARY MYTHS

F 11/15 **American Folklore [20]**
pp. 723-742

M 11/18 **American Television [14]**
pp. 743-756
in-class viewing of a *Twilight Zone* episode

W 11/20 **Harry Potter [14]**
pp. 757-770

F 11/22 **Vampires [15]**
pp. 771-785

- M 11/25 **Oral Myths in a Contemporary Context [12]**
pp. 819-830
- W 11/27 **Optional Extra Credit Exercise**
you must be in class to participate
- F 11/29 **Thanksgiving Break (no class)**
- M 12/2 **Myth in Contemporary Poetry [32]**
pp. 787-818
- W 12/4 **Myth in Contemporary Prose Literature [34]**
pp. 831-866
- F 12/6 **Conclusions and Final Exam Review**
No reading
- TBA **FINAL EXAMINATION**

Contents

from: Eva M. Thury + Margaret K. Devinney,
Introduction to Mythology: Contemporary
Approaches to Classical & World Myths,
Oxford 4th ed.

Preface ix

Timeline xix

PART 1 Introduction to Studying Myth 1

- 1 What Is Myth? 3
- 2 Ways of Understanding Myth 18

PART 2 Myths of Creation and Destruction 25

2A Creation 27

- 3 Greece: Hesiod 29
- 4 Rome: Ovid (Creation) 48
- 5 The Bible: Genesis (Creation) 56
- 6 Mesopotamia: *Enuma Elish* 64
- 7 Icelandic/Norse: *Prose Edda* (Creation) 85
- 8 North America: Stories from the Zuni, Hopi, and Navajo (Southwest);
and from the Iroquois League (Northeastern Woodlands) 97
- 9 Africa: Uganda and Nigeria 121
- 10 China: Nü Kwa, Kuan Yin, and Monkey 130
- 11 Mesoamerica: *Popol Vuh* 158

2B Destruction 181

- 12 Rome: Ovid (Flood) 185
- 13 The Bible: Genesis (Flood) 196
- 14 Icelandic/Norse: *Prose Edda* (Ragnarok) 204

PART 3 Heroes and Tricksters 211

- 15 Theory: Joseph Campbell, *The Hero with a Thousand Faces* 217
Dave Whomsley
- 16 Mesopotamia: The *Epic of Gilgamesh* 225

- 17 Applying Theory: A Lévi-Straussian Analysis of the *Epic of Gilgamesh* 262
G. S. Kirk
- 18 India: The *Ramayana* 273
- 19 Icelandic/Norse: *Prose Edda* (Heroes) 292
- 20 Arthurian Legend: The Holy Grail 307
Donna Lynne Rondolone
- 21 Africa: The Mwindo Epic 349
- 22 Greece: *Oedipus the King*—Sophocles 387
- 23 Theory: The Structural Study of Myth 439
Claude Lévi-Strauss
- 24 North America: Raven 456
- 25 African and African-American Trickster Stories 467
- 26 Greece: Prometheus 483
- 27 Applying Theory: Different Versions of Myths 490

PART 4 Ritual and Myth 499

- 28 Theory: *The Forest of Symbols* 505
Victor Turner
- 29 Greece: Demeter and Persephone 519
- 30 Egypt: Isis and Osiris 538
- 31 Applying Theory: Meals in the Bible 554
Mary Douglas
- 32 Icelandic/Norse: The Rituals of Iceland 566
H. R. Ellis Davidson
- 33 Greece: Heracles and Dionysus 585

PART 5 Dreams and Myth 605

- 34 Theory: *Man and His Symbols* 609
C. G. Jung
- 35 Applying Theory: How to Perform a Jungian Analysis 629

PART 6 Folktale and Myth 641

- 36 Theory: *The Morphology of the Folktale* 647
Vladimir Propp
- 37 Applying Theory: A Proppian Analysis of *The Wizard of Oz* 665
- 38 Germany: Grimms' *Household Tales* 676

- 39 Rome: "Cupid and Psyche" 695
Apuleius
- 40 Applying Theory: Highlighting Different Aspects of the Same Tale Using Multiple Analyses 714

PART 7 Contemporary Myth 723

- 41 Daniel Boone: Building the Myth around the Man 727
Richard Slotkin
- 42 *Stagecoach* and *Firefly*: The Journey into the Unknown in Westerns and Science Fiction 743
Fred Erisman
- 43 Harry Potter: A Rankian Analysis of the Hero of Hogwarts 757
M. Katherine Grimes
- 44 The Vampire as Hero: The Undead in Contemporary Tales 771
Eva M. Thury

PART 8 Literature and Myth 787

- 45 Poetry and Myth 793
- 46 "Yellow Woman": Native-American Oral Myth in a Contemporary Context 819
Leslie Marmon Silko
- 47 Narrative and Myth 831

Glossary of Gods, Heroes, and Antiheroes G-1

Additional Works Cited B-1

Credits C-1

Index I-1