

Department of Literature, Journalism, Writing, and Languages
 School of Humanities, Arts, and Public Engagement



Detail of cover art from the 2008 edition of Joseph Campbell's *The Hero With a Thousand Faces*

ENG 2030 – Myths: Ancient and Modern

3 Units

Spring 2026

Meeting days/times: MWF 12:15-1:10 pm

Meeting location: Bond Academic Center (BAC) 104

Final Exam: Friday, 5/8 10:30 am – 1:00 pm

Instructor title and name:	Dr. Schuyler Eastin
Phone:	619-849-2695 (LJWL Office)
Email:	seastin2@pointloma.edu
Office location and hours:	Bond Academic Center 122 (and Zoom upon request: https://pointloma.zoom.us/my/seastin2) M 10:00 am - 12:00 pm, TTh 9:00 - 11:00 am, and by appointment

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Course Description

A survey of historically and culturally representative premodern myths. Examines the ways various cultures have presented, modified, or subverted mythic narratives, including creation stories, heroic and chivalric journeys, feminist retellings, and visual media adaptations with connections to modern figures and genres.

Extended Course Description

In his highly influential 1949 book *The Hero With a Thousand Faces*, folklorist Joseph Campbell argued that every heroic story, regardless of its cultural origin, exhibits a common set of narrative moments that demonstrate the universality of human experience and imagination. This concept, known as the monomyth, offers a compelling framework for understanding the links between ancient and modern storytelling, however its basis in largely western models of heroism should encourage us to question its universality.

Accordingly, this course will be guided by the following questions: *To what extent are the archetypal elements of heroic narratives truly indicative of a universally human monomyth? Does monomythological thinking foster diversity or flatten cultural identities?*

Program and Course Learning Outcomes

Successful students in this course will be able to:

1. Closely read and critically analyze texts in their original languages and/or in translation.
2. Recall, identify, and use fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research
3. Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.
4. Create detailed and informed textual analysis of literary works citing sources correctly using MLA Style that demonstrate a critical close reading of fundamental elements of literature.

Required Texts and Recommended Study Resources

The Norton Anthology of World Literature. Ed. Martin Puchner. Shorter 5th Edition. Vol. 1. ISBN: 978-0-393-89306-9

Neil Gaiman. *American Gods*. Tenth Anniversary Edition. ISBN: 978-0-06-247210-6

Any other assigned readings will be made available via link or PDF in Canvas.

Assessment and Grading*

Grades have probably been a factor of your life for as long as you've been a student. We often feel that A's confirm our intelligence while D's make us doubt it. But how often do these letters actually encourage us to reflect on what we have learned? [Recent scholarship](#) on student assessment has demonstrated three major drawbacks to grades in higher education:

1. Grades focus our attention on acquiring points rather than acquiring knowledge.
2. Grades discourage us from taking risks in favor of the "safe" choices that we think will ensure a good grade.
3. Grades rarely reflect the varied paces at which students learn or the varied intellectual assets they start with.

As a student, you should be both invested in your learning and willing to take risks. For this reason I will not be applying point or letter values to most of the work you produce this semester. You will still receive a final course grade, but this grade will represent the *labor* you have invested in this course, not a measure of your intellectual quality. The "[labor-based grading contract](#)" (ref. Inoue) that follows will establish this semester's expectations for both the student AND the instructor. This system operates on the following principles:

- Your final grade will be determined by the labor you are willing to put into the class rather than by your ability to perform under artificially stressful conditions.
- You will demonstrate evidence of your labor by committing to the work of reading and by meeting all stated expectations on all assignments.
- Assignments will be marked with a 4-point Canvas rubric to indicate if you have completed an appropriate amount of work on submitted assignments. Any assignments that have received less than the full 4 points will not be considered Complete until you have either added any missing content or otherwise followed up on the assignment as requested by your instructor. Note: while Canvas will display both point values and percentages, these point values do NOT represent grades on a traditional scale. Instead, all assignments will only be considered either Complete (4 points), In Progress (less than 4 points), or Unsubmitted.
- You have 30 days after the original assignment due date to follow-up on assignments that are In Progress or Unsubmitted (this grace period does NOT extend the day/time of our Final Exam). In most cases, following-up will require posting additional content to the Comments section of an assignment in Canvas AND messaging your instructor about it via email or Google Chat.
- If for some reason you are unable to complete assigned work on time, it is your responsibility to be in active communication with your instructor concerning how and when you plan to complete it.
- Any assignments that are not Complete by the end of the semester will negatively impact your final grade. Taking the time to follow-up on these assignments will keep your grade level and can even improve it.
- Written feedback will be offered on some assignments, but in most cases the Canvas rubric will be our primary feedback mechanism. If you're ever unsure what to do to complete an In Progress assignment you are always welcome to ask your instructor for additional guidance. Any feedback (and, in fact, any assignment) is always an invitation to further dialogue.
- Instead of Quizzes or Midterms that reward or punish you, we will complete Progress Checkpoints that assess how your engagement with the course material is developing. As with other assignments, you can change the status of In Progress or Unsubmitted Progress Checkpoints by visiting Office Hours or by otherwise following-up as instructed in Canvas.
- In addition to the labor of reading and writing for this course, a major aspect of your labor as a student is being physically and intellectually present in class. Attendance and active engagement is required and necessary for your progress.

Final Grades will be based on the following scale. However, it should be noted that this is not a point-based scale but a holistic system that takes into account the density of Complete/In Progress/Unsubmitted assignments in each of the categories listed under “Assignments at-a-Glance” below:

- A: You can earn an A in the course if you complete all assignments AND demonstrate active engagement during class discussions. Since the size of our class is small, there should be few barriers to active verbal participation. Making frequent use of office hours is another way to demonstrate active engagement.
- B: The default final grade in the course is a “B.” You will receive this letter grade if you complete the minimum requirements on all assignments and demonstrate consistent attendance and engagement.
- C: You will earn a C if by the end of the term +25% of your weekly assignments are still In Progress or Unsubmitted, if any required components are absent from any of the larger assignments, if any requests for follow-up have not been addressed by the end of the semester, or if you exceed 3 unexcused absences.
- D: You will earn a D if by the end of the term +33% of your weekly assignments are In Progress or Unsubmitted, if multiple requirements are absent from any larger assignments, if all requests for follow-up have gone unaddressed by the end of the semester, or if you are habitually disengaged/absent from the course conversation.
- F: You will earn an F if you have not completed any of the larger assignments, all requests for follow-up have gone unaddressed by the end of the semester, and if you are habitually disengaged/absent from the course conversation.
- +/-: You can earn a plus or minus on your final grade based on your level of engagement with class discussion and/or use of office hours.

Final Examination Policy

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the Class Schedules site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

Content Warning*

Each of us comes to PLNU with our own unique life experiences that frame the way we perceive information. In this course we will cover a variety of topics, all of which has been intentionally curated to achieve the learning goals for this course. Each time a potentially triggering topic appears in a reading, the course schedule will contain this Content Warning superscript: ^{CW}.

The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to excuse yourself from the discussion of a certain topic, keep in mind that class topics and material are discussed for the sole purpose of expanding your intellectual engagement in literary study. You are still responsible for the material, but we can discuss alternative methods for accessing that

material and for assessing your learning. In either case, I will remain committed to supporting you throughout your learning in this course.

Spiritual Care

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If you have questions, a desire to meet with the chaplain or have prayer requests you can contact your professor or the [Office of Spiritual Life and Formation](#).

State Authorization

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow distance education outside California.

PLNU Copyright Policy

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.]

PLNU Recording Notification

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

PLNU Academic Honesty Policy

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the

course. For all student appeals, faculty and students should follow the procedures outlined in the University Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

Artificial Intelligence (AI) Policy*

I recognize that Generative Artificial Intelligence is having a significant impact on how we communicate, write, and conduct research, especially in the modern university. AI presents a number of compelling opportunities promises to streamline our workflows and save us time but also represents an equal number of intellectual pitfalls. If the final product of our labor were all that mattered, the choice of whether or not to use AI would be quite literally a no-brainer. However, [in higher education the final product is rarely as important as your ability to work the process it took to produce it](#). In this class, the written assignments you submit are merely artifacts of the intellectual labor you've performed while reading and thinking about some very difficult texts.

This is not to say ours will be an AI-prohibitive class. In fact, there are certain situations in which the use and discussion of AI tools could be relevant to our course content. In fact, we may employ a number of these tools in specific ways throughout the semester. However, *substituting* your own intellectual labor with the nonintellectual work of an AI undermines the objectives of this course and the purpose of higher education and for this reason is highly discouraged.

All written assignments are required to contain a single-sentence AI statement describing how you used AI to produce the assignment. This includes but is not limited to: brainstorming, content generation, editing/proofreading etc. You should also provide a [proper MLA citation](#) for the AI tool you used. If you did *not* use AI, simply state: "I did not use AI on this assignment."

PLNU Academic Accommodations Policy

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2533). Once a student's eligibility for an accommodation has been determined, the EAC will work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. Professors are able to view a student's approved accommodations through Accommodate.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations

at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any accommodations.

Language and Belonging

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

If you (or someone you know) have experienced other forms of discrimination, you can find more information on reporting and resources at www.pointloma.edu/nondiscrimination.

Sexual Misconduct and Discrimination

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/Title-IX.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at www.pointloma.edu/bias

PLNU Attendance and Participation Policy

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an “F” grade.

Additionally, if you are absent for any reason (including illness, personal challenges, or extracurricular activities), per our Labor-based Grading policy it is up to you to compensate for the time you missed by interfacing with your peers who were present and/or visiting office hours.

Loma Writing Center

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you're in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see [Loma Writing Center webpage](#) or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.

- [Appointment Calendar](#)
- [Website](#)
- Email: writingcenter@pointloma.edu

Additional Policies*

Inclusive Participation: Our class should be a space for productive discussion, supportive collaboration, and performative expression. It is each student's responsibility to:

1. Be open to trying out new ideas and pushing the boundaries of your experience
2. Recognize and be supportive of the fact that your peers are doing the same

This doesn't mean we will shy away from disagreement or debate. Quite the contrary: we should be open to questioning and challenging each other, provided we always do so in a way that fosters growth.

Additionally, I recognize that not everyone is perfectly comfortable with the seminar discussion format this course will employ. While I encourage you to exercise your voice and feel confident with your own agency in class discussions, participation and engagement can take on more forms than verbal contributions. For this reason, I encourage you to take advantage of all methods of interaction with your peers and with me, including online discussions, our class Google Chat, and office hours (see Multimodal Learning below). These mediums will allow you to demonstrate your engagement even if you struggle with speaking publicly.

Preparedness and Workload: you should arrive to class having read all assigned materials and to have the readings on-hand to support your contributions to class discussion. Active reading and annotation is highly encouraged in order to help you contribute to our analytical approaches and to raise valuable questions during discussion.

The reading assignments in this course will sometimes be long and challenging. I actually encourage you to seek out plot summaries or textual guides as a supplement (but not a substitute) to your reading. These supplements might even offer us insight into expanding or challenging established interpretations

of a text. Just be sure to clearly distinguish between your own ideas and those of others in accordance with the PLNU Academic Honesty Policy.

Multimodal Learning: While our primary modality will be in-person verbal discussion, new technology has made possible a number of synchronous and asynchronous options for sharing ideas and collaborating. This will include a dedicated class Google Slides deck, Google Chat space, Shared Google Docs, Padlets, and other digital tools we may discover as the course progresses (links to all course tools are available in Canvas). It is my hope that new and innovative digital tools will help us find fascinating ways to explore literary texts and to supplement our discussions with easily-shared media and information. Be prepared to take advantage of or even pioneer these learning opportunities both in and outside of class.

*All policies marked with an asterisk above are unique to this course and should be reviewed in detail at the start of the semester.

Assignments At-A-Glance

Per the grading policy detailed above, individual assignments will not be scored but will receive Canvas feedback to help you focus and improve the intellectual labor you perform this semester. All assignments below are required. *Further details and requirements for each assignment will be available in Canvas:*

Major Assignments (50% of final grade):

- Progress Checkpoints x3 (Learning Outcome 2) These checkpoints will allow us to gauge your progress and determine any steps required to improve your engagement with course material. They will likely involve a mix of take-home questions and in-class discussion/debate, but the format and approach will be discussed 1 week in advance.
- Phylogenetic Profiles (Learning Outcome 4) Once per semester, each student will complete a profile for the hero/work being covered. This will involve a short 3-4 minute explanation of their profile, an approval process, and the submission of the profile to a collaborative database tool that we will use in various ways throughout the semester.
- Heroic Legacy Project (Learning Outcome 3) This project will require you to mobilize the database tool we've been building to examine a modern mythological text of your choice in conjunction with a text or group of texts from our reading list in a way that answers our course questions regarding the value of monomythological thinking. *A handout containing the assignment details for the research paper will be distributed mid-semester.*

Minor Assignments (50% of final grade):

- Close Readings (CRs) (Learning Outcome 1) Usually once a week, you will contribute an analytical response to a Discussion Board question posted in that week's Canvas module that will help prime our discussion and analysis on the material we're reading. The specific requirements of each CR may vary and may not always take the form of a written Discussion post, but you should generally expect to demonstrate critical reading and thoughtful analysis of the texts we have been covering.

Lomabooks Instructions for Students:

*This course is part of our course material delivery program, **LomaBooks**. The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.*

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials.

*For more information about **LomaBooks**, please go: [HERE](#)*

READING/ASSIGNMENT SCHEDULE

This schedule is subject to changes and additions throughout the semester so please be prepared to note any changes or regularly download the most current version from Canvas. Links to online material can be found here and in Canvas. All PDFs are posted to Canvas.

Week	Day	Class Topic/Activity	Due
1	January 12	Course Introduction, Syllabus <i>Download and read the course syllabus</i>	
	January 14	On archetypes and the monomyth: watch the following <ul style="list-style-type: none"> ● “Why are the same myths everywhere?” Frazer’s Golden Bough (video) ● Freud, Jung, Luke Skywalker, and the Psychology of Myth: Crash Course World Mythology (video: 3:10 to end) ● The Hero’s Journey and the Monomyth: Crash Course World Mythology #25 (video: 0:00 to 8:45) ● What Makes a Hero? (video) ● Jordan Peterson’s Archetypes Debunked (disclaimer: as you watch this one, be skeptical both of Peterson AND the producer(s) of this video) 	Labor-based Grading Contract Acknowledgment
	January 16	<u>Unit 1 – Control Group: The Western Hero</u> Homer, <i>The Odyssey</i> books 5, 9, and 10: pp. 238-248, 277-302	
2	January 19	<i>MLK Jr. Day (no class)</i>	
	January 21	Homer, <i>The Odyssey</i> books 16, 19, and 21: pp. 302-336	
	January 23	Homer, <i>The Odyssey</i> books 22-24: pp. 336-369	
3	January 26	Virgil, <i>The Aeneid</i> books 1-2: pp. 512-557	
	January 28	Virgil, <i>The Aeneid</i> books 4 and 6: pp. 558-601 ^{CW: suicide}	Close Reading (CR) 1
	January 30	Dante Alighieri, <i>The Divine Comedy: Inferno</i> cantos I-XI, 989-1031 ^{CW: torture}	
4	February 2	Dante Alighieri, <i>The Divine Comedy: Inferno</i> cantos XII-XXV, 1032-1076 ^{CW: torture}	
	February 4	Dante Alighieri, <i>The Divine Comedy: Inferno</i> cantos XXVI-XXXIV, 1076-1109 ^{CW: torture}	CR 2
	February 5	The Volsung Saga chapters 13-18	
5	February 9	The Cualnge Cattle-raid VII-VIII B	

	February 11	<ul style="list-style-type: none"> • Tacitus, <i>Annals: The Revolt of Boudica</i> • Cassius Dio, <i>The Revolt of Boudica</i> • “The Ballad of Mulan” 	
	February 13	Miguel de Cervantes, <i>Don Quixote</i> prologue and parts 1.1-1.10: pp. 1619-1663	CR 3
6	February 16	Miguel de Cervantes, <i>Don Quixote</i> parts 1.11-1.39 and 2.54-2.74: pp. 1663-1697, 1767-1778	
	February 18	Euripides, <i>Medea</i> lines 1-903	
	February 20	Euripides, <i>Medea</i> lines 904-1692 <small>CW: filicide</small>	CR 4
7	February 23	Ovid, <i>The Metamorphoses</i> : Orpheus and Eurydice (Book X: lines 1-85) AND Sir Orfeo	
	February 25	PROGRESS CHECKPOINT 1	
	February 27	Unit 2 – Experimental Group: The Global Hero <i>The Epic of Gilgamesh</i> tablets 1-5: pp. 50-77	
8	March 2	<i>The Epic of Gilgamesh</i> tablets 6-11: pp. 77-103	
	March 4	<i>Sunjata</i> pp. 1500-1525	
	March 6	<i>Sunjata</i> pp. 1525-1547	CR 5
	March 9-13	<i>Spring Break (no classes)</i>	
9	March 16	<i>The Ramayana</i> books 2.15-6.131: pp. 666-705	
	March 18	<i>The 1001 Arabian Nights</i> pp. 1109-1129	
	March 20	Murasaki Shikibu, <i>The Tale of Genji</i> chapters 1-2: pp. 1275-1309	
10	March 23	Murasaki Shikibu, <i>The Tale of Genji</i> chapters 5 and 7: pp. 1309-1343 <small>CW: kidnapping</small>	CR 6
	March 25	<i>Popol Vuh</i> from parts 1-5: pp. 1838-1853	
	March 27	The Legend of Maui	
11	March 30	St. Augustine, <i>The Confessions</i> from books 1-11: pp. 829-857	
	April 1	Mohammad, <i>The Qur’an</i> Surah 12.1-12: pp. 857-877	CR 7
	April 2-6	<i>Easter Recess (no classes)</i>	
12	April 8	PROGRESS CHECKPOINT 2 “How to play Call to Adventure”	

	April 10	<u>Unit 3 – Patriating Mythology</u> Neil Gaiman, <i>American Gods</i> ^{CW} : please refer to the more detailed list of content warnings posted in Canvas <ul style="list-style-type: none"> ● Ch. 1 ● Somewhere in America: Los Angeles ● Chs. 2-3 	
13	April 13	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Ch. 4 ● Coming to America: 813 A.D. ● Ch. 5 	PC 3*
	April 15	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Coming to America: 1721 ● Chs. 6-7 ● Somewhere in America: New York 	PC 3*
	April 17	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Chs. 8-9 ● Meanwhile. A Conversation 	PC 3*
14	April 20	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Chs. 10-11 ● Coming to America: 1778 	PC 3*
	April 22	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Ch. 12 ● Interludes 1-3 ● Ch. 13 	PC 3*
	April 24	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Coming to America: 14,000 B.C. ● Chs. 14-15 	PC 3*
15	April 27	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Chs. 16-17 	PC 3*
	April 29	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Ch. 18 	PC 3*
	May 1	Neil Gaiman, <i>American Gods</i> <ul style="list-style-type: none"> ● Chs 19-20 ● Postscript (optional) 	
Finals	Friday, May 8 10:30-1:00	FINAL EXAM	Heroic Legacy Projects

*Students will sign-up to share their PC3s on these days.