

COURSE SYLLABUS
RELIGIOUS AND MYTHIC SYMBOLS
Culture 671, Thursday, 2:00-5:15 p.m.
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Office: Rm 209
Hours: Tues: 1:00-4:30 p.m.
Tues, Thurs: 11:15-11:30 a.m.
Wed: 5:15-6:15 p.m.
(I am always available by appointment
appointment or by telephone, including
evenings and weekends)

“. . . the special symbolic forms are not imitations, but organs of reality, since it is solely by their agency that anything real becomes an object for intellectual apprehension, and as such is made visible to us.” (Ernst Cassirer, *Language and Myth*, 1925)

“A symbol is comprehended if it serves to make us notice the object or situation it bespeaks. A symbol is understood when we conceive the idea it presents.” (Susanne Langer, *Philosophy in a New Key*, 1942)

“A symbol is an indefinite expression with many meanings, pointing to something not easily defined and therefore not fully known. But the sign always has a fixed meaning, because it is a conventional abbreviation for, or a commonly accepted indication of, something known. The symbol therefore has a large number of analogous variants, and the more of these variants it has at its disposal, the more complete and clear-cut will be the image it projects of its object.”
(Carl Jung, *Symbols of Transformation*, 1959)

“Dreams are often the most profound when they seem the most crazy.” (*Sigmund Freud, The Interpretation of Dreams*, 1900)

“Myths are public dreams, dreams are private myths.” (Joseph Campbell, *The Power of Myth*, 1988)

“There is nothing truer than myth: history, in its attempt to ‘realize’ myth distorts it, stops halfway; when history claims to have ‘succeeded’ this is nothing but humbug and mystification. Everything we dream is ‘realizable.’ Reality does not have to be: it is simply what it is.”
(Eugène Ionesco, “Experience of the Theatre,” 1958)

“Ideologies separate us. Dreams and anguish bring us together.” (Eugène Ionesco)

“Humans live in a rotating kaleidoscope, using the energy of symbols to build their lives. Through symbols, humans create families, communities, cultures and religions. Interpret a symbol, and you may understand a world. Formulate a potent symbol, and you may recreate the world.” (Laurence H. Kant)

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- A. **PREREQUISITES:** At least one semester of prior study at LTS (or consent of the professor)
- B. **DESCRIPTION:** This course introduces students to the study of symbols from a range of mythic and religious contexts and with attention to items from daily life, art, alternative states of consciousness (dreams, trances, meditations, prayers, etc.) films, rituals, and texts. We investigate theoretical approaches to the study of symbols—philosophical, historical, anthropological, psychological, art-historical, and literary. Students have the opportunity to focus on one particular symbol throughout the course.

In general, the course examines images that are used as symbols and focuses on the relationship of symbols to the contexts in which they are found.-- Most symbols have religious/spiritual/mythic and “secular” components, and we consider them in an integrated fashion. At the same time, we investigate the meanings of symbols within the various religious traditions under examination. Each week we examine a methodological approach, a secular/mythic symbol or group of symbols, and a religious symbol or group of symbols. Possible religious symbols include sacred animals (fish, birds, cows, sheep), sacred food, good shepherds, crosses, menorahs, Torahs, stars of David, zodiacs, staffs, gods/goddesses, heroes/heroines, erotic images and language, mandalas, meditation/yoga poses, dance, religious vestments, trees, stars fire/water/earth/earth, and the planet earth. Possible secular/mythic symbols may include flags, Coca-Cola, beer/whiskey/wine, American Constitution, the Statue of Liberty, automobiles/motorcycles/ bicycles, homes, meat/vegetables, clothes/uniforms, cigarettes/cigars, cosmetics, technological devices (from televisions to cell phones to computers to iPods and iPhones), colors, eye/hair/skin colors, body parts/organs, gender/age/weight, museums, amusement parks/theme parks/carnivals, beaches, restaurants and sports (e.g. NASCAR, football, baseball, tennis). Some items may fall in both categories.

The concept of **theological thinking** is key to this course. While knowledge of specific information is crucial and represents a significant portion of the evaluative process, the capacity to interpret and make meaning out of the data is a skill that all seminary students need to acquire.

What Is Theological Thinking? “Theological” can refer to God, a higher power, scripture, doctrine, or organized religion. Such components represent one facet of theological reflection. At the same time, “theological” can also refer to questions of existential significance and the meaning of life, as especially captured by Paul Tillich’s phrase, “matters of ultimate concern.” Further, “theological” pertains to the exploration of the fundamental, sacred forces that underlie, permeate, animate, and nourish all creation. In these two latter categories, “theological” refers to any topic or subject that impinges on a variety of sacred matters: the spiritual depths of human relationships; the profound emotions and thoughts that define everyday life; the centrality of lovingkindness as a force for good in the world; reflections on human limitations and mortality; the

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search for meaning in the tragedy and suffering inherent in human existence; the nobility of human endeavor even in failure; exploration of the human capacity for bodily, intellectual, and spiritual presence; the awareness of holiness in the smallest aspects of our lives; the recognition of sacred spaces and moments; acknowledgement of the sacred feminine and masculine energies that inhabit all creation; the perception of light and energy as transcendent manifestations; a sense of purpose and order in the universe and in life; an awareness of one's connections to others and to all creation; the recognition of the false cultural narratives that define much of human social and private existence; the occurrences of compassion, empathy and decency among some people; mystic sensibilities; the belief in something greater than oneself, etc.

“Theological thinking” refers to the use of thought, reflection, argumentation, intuition, and imagination in matters of theological concern. Thinking indicates that the individual is using a process that involves careful observation, detailed and logical analysis, the synthesis of diverse data, and the assessment of likely scenarios. High-order “theological thinking” involves integrating diverse components--the intellectual, the intuitive, and the experiential; the metaphysical and the existential; faith and reason; scripture and tradition; the theoretical and the applied; logic/reason and prayer/meditation organized religion and individual spirituality, etc. Fundamentally, “theological thinking” indicates that the practitioner is using his or her intellectual and integrative faculties to make intelligent, independent interpretations and judgments of meaningful events in the world. In the final analysis, “theological thinking” is also tied to action, in that reflection and thought must lead to some kind of movement of energy in the world. Only when tied to an active purpose can thought affect the world in positive and meaningful ways. That is why student reflection needs to move beyond the classroom.

Presumptions: Students should understand that theological thinking in this course presumes the Enlightenment assumption of the existence of a reality external to particular individuals and groups, as well as the presence of elements of a common human nature. At the same time, theological thinking also appreciates the Postmodern insight that one must first examine human embodiment and cultural specificity before extrapolating any general truths about human experience. While rejecting the radical relativism of some recent thinkers, the course strives to model the centrality and value of diversity and pluralism in both local and global contexts.

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- C. **CLASS PROCEDURES:** Class time will consist of both presentations by the professor and discussions. The professor expects students to engage in theological questioning and thinking. The format will be that of a graduate seminar, with extensive give-and-take between the professor and students. This will include a **Socratic form of dialogue**, in which the instructor directly engages individual students, and groups of students, by asking questions (often difficult ones) and posing problems. Reading materials prior to class (as well as viewing films) and the willingness to think on one's feet are both important. Informed debate is part of the process. Disagreeing with one another and the professor is perfectly acceptable and encouraged, as long as we all maintain civility and mutual respect and engage in thoughtful discourse.
- D. **COURSE GOALS AND LEARNING OUTCOMES.** At the end of the course, students will:
1. **Have an awareness of the indispensable role that symbols have for religious and spiritual thought and practice** (in so doing, the course will support students in learning to think theologically, nurture a faith that is rooted in an understanding of symbolic language, and prepare students for leadership in communities where symbols play a preeminent role);
 2. **Comprehend how symbols are fundamental to the construction of human meaning and consciousness** (in so doing, the course will support students in learning to think theologically, nurture a faith that is rooted in an understanding of symbolic language, prepare students for leadership in communities where symbols play a preeminent role, and aid students in approaching their vocation as integrators);
 3. **Examine symbols through a variety of methodological perspectives** (in so doing, the course will support students in learning to think theologically, nurture a faith that is rooted in an understanding of symbolic language, and prepare students for leadership in communities where symbols play a preeminent role)
 4. **Begin to envision how symbols have a profoundly integrative purpose, connecting complex networks of meanings into holistic personal and cultural worldviews** (in so doing, the course will support students in learning to think theologically, assist students in interpreting religion in a global and contextual fashion, nurture a faith that is rooted in an understanding of symbolic language, prepare students for leadership in communities where symbols play a preeminent role, and aid students in approaching their vocation as integrators);
 5. **See how particular cultural and personal contexts determine the meanings and emotional valences of symbols** (in so doing, the course will support students in learning to think theologically, assist students in interpreting religion in a global and contextual fashion, nurture a faith that is rooted in an understanding of symbolic language, and prepare students for leadership in communities where symbols play a preeminent role);

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6. **Learn to interpret a symbol contextually and with an awareness of complexity** (in so doing, the course will support students in learning to think theologically, assist students in interpreting religion in a global and contextual fashion, nurture a faith that is rooted in an understanding of symbolic language, and prepare students for leadership in communities where symbols play a preeminent role)
6. **Develop a sensitivity to the dangers of rigidly compartmentalizing the world into “religious”/”spiritual,” “mythic,” and “secular” realms** (in so doing, the course will support students in learning to think theologically and aid students in approaching their vocation as integrators); and
7. **Learn to see that virtually every object has a symbolic significance** (in so doing, the course will support students in learning to think theologically, nurture a faith that is rooted in an understanding of symbolic language, and prepare students for leadership in communities where symbols play a preeminent role)

E. **REQUIRED TEXTS AND READINGS**

1. Marshall Blonsky (ed.), *On Signs* (Baltimore, Maryland: Johns Hopkins University Press, 1985)
2. Ernst Cassirer, *Language and Myth* (Dover, 1953; originally published 1946)
3. Sigmund Freud, *Interpretation of Dreams* (Mass Market Paperback, originally published 1900)
4. Carl G. Jung, *Man and His Symbols* (Mass Market Paperback, 1968)
5. Michael Lambek (ed.), *A Reader in the Anthropology of Religion* (Blackwell Anthologies in Social and Cultural Anthropology) (Oxford: Blackwell, 2002)
6. Susanne Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art* (Harvard University Press, 1957)
7. David Adams Leeming, *The World of Myth: An Anthology* (Oxford, 1992)

I am also requiring students to read one of the following. I expect that those who have already read one will read the other. There is still time this summer to read these, and (even though long) the reading is fast paced. For Tolkien, students do not have to read *The Hobbit*, only *The Lord of the Rings*. Think about the significance of symbol and myth in these classic works. I hope that one-half of the course will read Bradley and the other Tolkien.

1. Marion Zimmer Bradley, *The Mists of Avalon* (for 1/2 of the class) [**Avalon**]
2. J.R.R. Tolkien, *Boxed Set (The Hobbit and the Lord of the Rings)* (for 1/2 of the class) [**LR**]

Books are available from Cokesbury or at the Bosworth Memorial Library (LTS) reserve bookshelf.

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REQUIRED FILMS FOR VIEWING

1. *Un Chien Andalou* [*An Andalusian Dog*] (dir. Louis Bunuel, 1929) (France) (16 min)
2. *Citizen Kane* (dir. Orson Welles, 1941) (USA) (119 min)
3. *Dark City* (dir. Alex Proyas, 1998) (USA) (100 min)
4. *Dreams* (dir. Akira Kurosawa, 1990) (Japan) (119 min)
5. *Fanny and Alexander* [*Fanny och Alexander*] (dir. Ingmar Bergman, 1982) (Sweden) (188 min)
6. *Fantasia* (dir. James Algar, Samuel Armstrong, 1940) (USA) (120 min):
7. *Juliet of the Spirits* [*Giulietta degli spiriti*] (dir. Federico Fellini, 1965) (Italy) (137 min)
8. *Mulholland Drive* (dir. David Lynch, 2001) (USA) (145 min)
9. *Power of Myth* (Joseph Campbell, Bill Moyers, 1988) (USA) (360 min)
10. *Spirited Away* [*Sen to Chihiro no kamikakushi*] (Hayao Miyazake, 1985) (USA) (125 min)
11. *2001: A Space Odyssey* (dir. Stanley Kubrick, 1968) (USA) (141 min)
12. *Vertigo* (dir. Alfred Hitchcock, 1958) (USA) (128 min)
13. *Wizard of Oz* (dir. Victor Fleming, Mervyn LeRoy, Richard Thorpe, King Vidor), 1939 (USA) (101 min)

Films may be added or subtracted at the discretion of the professor. All films will be viewed outside of class. Films will be available at Bosworth Memorial Library (LTS) or at Premier Video. Of course, a subscription to one of the film rental services (e.g. Netflix or Blockbuster) would make life easier for everyone. **Students will need to organize film viewing so that everyone has access to the film. Students are encouraged to view films in group.** Perhaps one or two persons should be responsible for the organization of this arrangement.

Reading and Film/Video Viewing Expectations

Students must complete the reading or viewing assignment before the beginning of the class period (unless otherwise indicated or stated. When viewing films in another language, make sure that the English subtitles are turned to the “on” position. Please watch foreign-language films with subtitles (not dubbed)—this will assist students in obtaining a more authentic cultural experience.

Remember also that in graduate school we do not always have class time to cover every topic in the reading (or film/video viewing). Very often I expect that students will study and assimilate much of the material on their own. Seminary education strives to train religious leaders who can work independently and come to their own conclusions through their own efforts.

F. **RECOMMENDATIONS FOR FURTHER READING AND REFERENCE**

For further assistance, students should note in the reference work handout that there are several reference works in the LTS library available for consultation.

I would additionally suggest that students obtain one or two **symbol dictionaries** as a way of thinking about the variety of images. Here are those I recommend:

1. Hans Biedermann, *Dictionary of Symbolism* (trans. by James Hulbert) (New York: Penguin, 1994): the most-in depth;
2. Jean Chevalier and Alain Gheerbrant, *The Penguin Dictionary of Symbols* (trans. by John Buchanan Brown) (New York: Penguin, 1996): the most comprehensive;
3. Carl G. Liungman, *Dictionary of Symbols* (New York: Norton, 1994): deals with iconic images--very useful;
4. Anthony Stevens, *Ariadne's Clue: A Guide to the Symbols of Humankind* (Princeton, New Jersey: Princeton University Press, 2001): Jungian interpretation
5. Jack Tressider, *Symbols and Their Meaning* (London: Duncan Baird, 2000)

Useful for its listing of symbols is the three-volume work by Tom Chetwynd (although the commentary is rather thin): 1. *Dictionary for Dreamers* (Language of the Unconscious, 1) (London: Thorsons 1972); 2. *Dictionary of Symbols* (Language of the Unconscious, 2) (New York: Aquarian/Thorsons, 1982); 3. *Dictionary of Sacred Myth* (Language of the Unconscious, 3) (London: Aquarian/Thorsons, 1986)

Also important is Joseph Campbell's *Hero with a Thousand Faces* (originally published in 1949; no longer in print, but easily available used). It offers a typology for the symbolism of heroes, as does Campbell's four-volume work, *Masks of God* (1959-68). Further, I recommend Hans Peter Duerr, *Dreamtime: Concerning the Boundary between Wilderness and Civilization* (1985), which explains the difficulties scholars have in interpreting symbols generated in alternative states of consciousness (also no longer in print, but available used).

Finally I recommend the AMC television show, "Mad Men," which features the professional and personal lives of employees at a prestigious Madison Avenue advertising firm circa 1960.

G. **ASSIGNMENTS AND ASSESSMENTS**

1. **ATTENDANCE, CLASS PARTICIPATION AND EFFORT:** Attendance and informed class participation are required. Informed class participation refers primarily to two categories of contribution: a) the effort that students make in reading texts and seeing films, bringing the requisite materials to class, thinking about them before class, and communicating that knowledge in the classroom; b) participation in class discussion by asking good questions, making intelligent and insightful comments, offering thoughtful arguments and comments, providing useful information, and listening to others attentively and respectfully. Quality of oral communication, not quantity, determines the ultimate assessment. **This is worth 5% of the final grade.**

2. **ANNOTATED BIBLIOGRAPHY:** Students will do an annotated bibliography on the topic of their term paper. Students will develop and select bibliographic resources (in the Bosworth Memorial Library, the University of Kentucky, and on the World Wide Web) and offer brief summaries and analysis of the various texts under consideration. Students have two options here: either to compose an annotated bibliography on a subject related to this course or to pick a subject for a paper in another course. Students may meet with the following members of the library staff for advice: Tim Browning, Charlie Heaberlin, Robert Howard, and/or Barbara Pfeifle. **This paper should be approximately five pages in length and is due October 11. Entries should be detailed enough for a relatively full description of each item (probably six to eight sentences in one paragraph).** Entries will include a summary of the contents, a description of the argument, as well as an analysis and evaluation of the argument as it pertains to the student's topic and the subject matter of the course. Evaluation of the bibliography will be based upon the quality of the entries, as well as the caliber and relevance of the references selected by the student. **This is worth 15% of the final grade.**

3. **TERM PAPER:** Students will do a research paper of approximately twenty pages on a particular symbol or pair of symbols. Any category is worthy of consideration subject to the approval of the professor, but each symbol must have significant religious/mythic meaning, and the student needs to give considerable attention to that component. Students should begin this project early in the course. In addition to studying the meanings of the symbols, student should include significant reflection on interpretive methodology. **This is worth 50% of the grade and is due December 10.**

4. **PRESENTATION OF A SYMBOL INTERPRETER.** This involves doing extra reading on a particular symbol interpreter and then making a thirty-minute presentation for the class. Possible interpreters include: Joseph Campbell, Ernst Cassirer, Mary Douglas, Émile Durkheim, Sigmund Freud, Clifford Geertz, Nelson Goodman, Erwin R. Goodenough, Carl G. Jung, Laurence H. Kant, Susanne K. Langer, Robert Cummings Neville, Paul Tillich, and Victor Turner. One may consider recent scholars who take new approaches to the study of religious symbols: Raoul Eshelman, Laurence H. Kant, Ken Wilber. There are others as well, including semioticians such as Roland Barthes, Jacques Derrida, Umberto Eco, Charles W. Morris, Charles Sanders Peirce, Ferdinand de Saussure, and Thomas Albert Seebeck; and those who are critical of semiotics (e.g. Steven Pinker). Also relevant are the Gestalt psychologists (e.g. Max Wertheimer, Wolfgang Köhler, Kurt Koffka, Wolfgang Metzger, Kurt Goldstein, and Rudolf Arnheim). With the approval of the professor, students may choose other interpreters as well. **These will take place in October and is worth 15% of the final grade.**
5. **PRESENTATION OF SYMBOL RESEARCH:** Each student will do a 30-minute presentation on their research for their term paper in **November. It is worth 15% of the final grade.**
- H. **GRADES:** Grades follow the standard numerical breakdowns (93-100 = A; 90-92 = A-; 87-89 = B+; 83-86 = B; 80-82 = B-; 77-79 = C+; 73-76 = C; 70-72 = C-; 67-69 = D+; 63-66 = D; 60-62 = D-; 0-59 = F). “A/A-” means work of the highest quality and is a very difficult grade to achieve. A satisfactory grade is somewhere between a “B-“ and a “C+.” Anything “C” through “D-” means passable work, but of low quality. “F” indicates that the student did not meet the requirements of the course by not attending a sufficient number of classes, by not submitting passable work, and/or by failing to submit all work. Grades are based on work at a graduate level.

The ability to write with clarity, correct grammar and syntax, correct spelling and punctuation, good communication skills, some style, and in an organized fashion, is essential. In written assignments, students must also demonstrate the capacity to think on their own and generate their own coherent and convincing arguments. Where appropriate, students must further display research skills such as the following: intelligent use of secondary literature, thoughtful sifting of data, and deft handling of footnotes. Grades will in part reflect student writing skills. Remember also: GOOD WRITING IS AN EDITORIAL PROCESS that almost always involves multiple drafts and rewrites.

Students should realize the importance of writing for their careers in ministry and in other religious professions. For example, writing an application for a position requires good writing skills. Ministers and others will have to write correspondence, sermons, newsletters, pastoral letters and essays, etc. Recipients will expect you to have the ability to communicate clearly, succinctly, imaginatively, and in an organized fashion.

If students are uncertain about their writing, the professor strongly encourages them to see Dr. Margie Ralph, the Director of the Writing Center, for assistance. The professor may also decide to recommend that certain students see Dr. Ralph, in which case the student is obligated to see Dr. Ralph.

Everyone should read and always have near their computer William Strunk and E. B. White, *The Elements of Style* (4th ed.). I also recommend that everyone read Deborah Core, *The Seminary Student Writes*. It will not only help students in this course, but in others at LTS as well.

For assistance with editing papers, students should consult someone with good writing skills. An on-line service that some institutions of higher education use is Smarthinking (www.smarthinking.com), available to individuals for a reasonable fee.

- I. **ABSENCES:** Class attendance is essential. Unexcused absences will result in automatic lowering of the student's grade at the discretion of the instructor. Excused absences (which do not include circumstances over which one has personal control) are allowed, but three or more absences may lead to lowering of the grade at the discretion of the instructor. **Please do not telephone the instructor about an impending class absence or a prior class absence, but send an e-mail describing the situation.**

J. **OTHER POLICIES:**

- **Assignment Due Dates:** All assignments are due on the dates listed. Late assignments will receive a significant reduction in grade at the discretion of the professor.
- **Paper Format:** Turabian style or the University of Chicago *Manual of Style*, 15th ed., is preferred; most important is **consistency** of citation.
- **Cell Phones:** Cell phones should be turned OFF or put on silent mode during class.
- **Inclusive Language:** Students should be aware of the Inclusive Language Policy of LTS and adhere to it in their class discussions and written materials.
- **Respect:** In classroom discussion, participants should show respect to one another by listening and paying attention before speaking.
- **Integrity:** For papers and exams, please adhere to the rules of honesty and integrity as outlined in the Student Handbook policies on cheating and plagiarism. Serious breaches of ethics may result in class failure and/or suspension or expulsion from the seminary. Needless to say, LTS expects students, as potential pastors and religious leaders, to adhere the highest ethical and moral standards.

K. **DISABILITY ACCOMMODATIONS:** Lexington Theological Seminary complies with the American with Disabilities Act and Section 504 of the Rehabilitation Act of 1973. If you believe you have a condition which will require accommodation, please refer to the *Student Handbook* and follow the procedures outlined. Please review this syllabus carefully and make an appointment with the professor to discuss any assignment for which you believe you will need accommodation according to the arrangements made with the dean.

L. **CLASS SCHEDULE**

*The professor reserves the right to alter this schedule or assignment, if learning needs or time constraints require it

**Symbol selections are only suggestions and can change depending on the interests of students and the professor

September 6:

Overview

Symbols 1: Cross/Crucifix

Symbols 2: Roads/Sidewalks/Footpaths/Waterways

September 13:

NO CLASS (Rosh ha-Shanah)—to be determined if and how to make up this class

September 20:

Ernst Cassirer, *Language and Myth*

L. Kant, *Religious Symbols*, Chapter 1 (on reserve at the LTS library)

Lambek, *Reader*, Chapters 1-6

Leeming, *Myth*, pp. 1-42

Films: *Wizard of Oz*; *Fantasia*; *Power of Myth* (Part 1: "The Hero's Adventure")

Symbols 1: Menorah

Symbols 2: Automobiles/Motorcycles/Bicycles

September 27:

Susanne Langer, *Philosophy in a New Key* (esp. chaps 1-4 and 9-10)

L. Kant, *Religious Symbols*, Chapter 2 (on reserve at the LTS library)

Lambek, *Reader*, Chapters 10-12, 26, 28

Leeming, *Myth*, pp. 43-75

Film: *Spirited Away*

Symbols 1: Ancestors/Ancestral Spirits

Symbols 2: Earth

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October 4:

- S. Freud, *Interpretation of Dreams*, Chapters 2-4
- Clifford Geertz, "Thick Description," Chapter 1 in *The Interpretation of Cultures*"
(on reserve at the LTS library)
- C. G. Jung, *Man and His Symbols* (Part 1)
- L. Kant, *Religious Symbols*, Chapter 3 (on reserve at the LTS library)
- Lambek, *Reader*, Chapters 13-17
- Leeming, *Myth*, pp. 76-98
- Films: *Dreams*; *Chien Andalou*; *Power of Myth* (Part 2, "The Message of the Myth")

Symbols 1: Fish/Water

Symbols 2: Beaches/Water Vacations

October 11:

- S. Freud, *Interpretation of Dreams*, Chapter 5
- C.G. Jung, *Man and His Symbols* (Parts 2-3)
- Lambek, *Reader*, Chapters 23-25
- Leeming, *Myth*, pp. 98-122
- Films: *Dark City*

Annotated Bibliography due

Symbols 1: TBA

Symbols 2: TBA

October 18:

NO CLASS (Reading Week)

October 25:

- S. Freud, *Interpretation of Dreams*, Chapter 6
- C.G. Jung, *Man and His Symbols*, Chapters 4-5
- Lambek, *Reader*, Chapters 27, 29
- Leeming, *Myth*, pp. 122-74
- Films: *Juliet of the Spirits*; *Power of Myth* (Part 3, "The First Storytellers")

Student presentations of symbol interpreters

Symbols 1: TBA

Symbols 2: TBA

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November 1:

S. Freud, *Interpretation of Dreams*, Chapter 7
M. Blonsky, *On Signs*, pp. 1-75
Lambek, *Reader*, Chapters 30-31
Leeming, *Myth*, pp. 175-213
Film: *Fanny and Alexander*; *Power of Myth* (Part 4, "Sacrifice and Bliss")
Student presentations of symbol interpreters

Symbols 1: TBA
Symbols 2: TBA

November 8:

M. Blonsky, *On Signs*, pp. 76-235
Lambek, Chapters 32-33
Leeming, *Myth*, pp. 217-48
Film: *Citizen Kane*; *Power of Myth* (Part 5, "Love and the Goddess")

Symbols 1: TBA
Symbols 2: TBA

Discussion of the *Lord of the Rings/Mists of Avalon*

November 15:

M. Blonsky, *On Signs*, 236-383
Leeming, *Myth*, 248-281
Film: *Mulholland Drive*; *Power of Myth* (Part 6, "Masks of Eternity")
Student presentations of symbols

Symbols 1: TBA
Symbols 2: TBA

November 22:

NO CLASS (Thanksgiving)

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November 29:

M. Blonsky, pp. 384- 511

Leeming, *Myth*, pp. 281-348

Films: *Vertigo*; *2001: A Space Odyssey*

Student presentations of symbols

Symbols 1: TBA

Symbols 2: TBA

Discussion of the *Lord of the Rings/Mists of Avalon*

December 10

Term Paper due