

1/5/15

IDH 3931 (sec. 12GE), CLT 3930 (sec. 106D), LIT 3383 (sec. 15G8)

Spring2015

**Professors:** Marsha Bryant (English), [mbryant@ufl.edu](mailto:mbryant@ufl.edu)  
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## Women Writers & Classical Myth

**Place & Time:** TUR 2333 (T4, R 4-5)

**Office Hours:**

Professor Bryant: T 8, W 7, and by appointment

Professor Eaverly: W 7-8, and by appointment

Our interdisciplinary course challenges students to examine women and Classical myth through ancient and modern materials: including poetry, literary criticism, art, and film. We give equal weight to our respective academic fields and their connectivity, focusing on legendary characters such as Athena, Pandora, Helen, and Penelope. By linking **Hesiod** and **Homer** with modernist **H.D.**, former U.S. Poet Laureate **Rita Dove** and contemporary novelist **Margaret Atwood**, we learn how the Classical tradition challenges and sustains women writers. Because this rich source material is visual as well as literary, we will include materials from UF's [Harn Museum of Art](#) through our custom gallery for this course, "Classical Convergences: Traditions & Inventions." We will also engage Classical myth through epic film. Texts will include Homer's epic poems, Atwood's *The Penelopiad*, Dove's *Mother Love*, Powell's *Classical Myth*, and the NBC miniseries *The Odyssey*. UF's newest poet on faculty, **Ange Mlinko**, will visit us.

In this course, students will:

- Familiarize themselves with major Greek myth cycles
- Encounter key modern writers who reinvent the Classical tradition
- Interpret literature and visual culture
- Learn to synthesize diverse materials
- Learn to write more clearly and convincingly

**EVALUATION METHODS:**

20% - Weekly reading quizzes (Identification or short answer)

15% - Class Participation

20% - Short Paper (5-6 pages)

30% - Term Paper (13-15 pages)

15% - Pinterest assignment

**TEXTS:**

Barry Powell, *Classical Myth*, any edition (Pearson)

Robert Fagles, trans. *The Odyssey* (Penguin, 1997)

\*recommended, *The Iliad* (any edition)

Rita Dove, *Mother Love*

Margaret Atwood, *The Penelopiad*

Ange Mlinko, *Marvelous Things Overheard* (FSG, paperback or e-book)

*The Odyssey*, dir. Andrei Konchalovsky (1997 NBC miniseries)

Course Image Bank on e-learning; see Resources < <https://lss.at.ufl.edu/> >

Web poems + ARES readings via UF Libraries < <http://cms.uflib.ufl.edu/> >

## POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Like all lecture-discussion courses, this one needs you! Use your allotted absences *wisely* (for emergencies, serious illness) as you would for any job. You will fail the course if you accrue 6 absences. You will earn a lowered course grade if you accrue 4 absences. *Note* that missing a double Thursday session counts as 2 absences.
3. You do not need to tell us why you are absent *unless* you have a medical condition that will use up *more than your 3 allotted absences*. At that point, you should contact one of us and provide documentation.
4. If you are *absent*, you are still responsible for knowing the material and for turning in any assignments due that day.
5. *Cell Phones, laptops, tablets*, and other electronic devices must be stowed and silent—*unless* you are using an electronic edition of a textbook and show us when class begins.
6. *Latecomers* receive partial absences, and must see one of us after class so we know you attended.
7. *Reading Quizzes* cannot be made up, but we will drop your 2 lowest quiz scores. You are responsible for ensuring any online poems you find are the ones we assigned.
8. *Paper Format*: Please *put your e-mail address* on the front page of your paper, number pages, and make sure the printout is easy to read. Use this format: 12 pt font, 1-inch margins, double spacing, numbered pages. Grammatical errors will cost you; proofread.
9. *Submitting Papers*: Your papers are due *in class* and on Sakai on the assigned days (if you are absent, your paper should be *in one of our Department mailboxes* when class is over). Late papers and panel statements earn grade reductions; papers submitted one week late earn an "E."
10. *Save That Paper!* Always make backup copies of your work so it arrives on time. Also, *save the graded work we return to you* in case you ever request a letter of recommendation, which requires at least *three weeks'* notice. We cannot write a reference letter without our comments on your work.
11. *Participation*: The quality and frequency of your contributions determine your participation grade. Learning to participate effectively and to move the conversation forward will help you understand the material and develop important professional skills. If you're shy about offering opinions, try asking questions. Remember that if you are confused about a text, others are, too!
12. Students requesting classroom *accommodation* must first register with the Dean of Students Office, which will provide documentation for you to give us when requesting accommodation.
13. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575.

**\*\*\*SYLLABUS\*\*\***

**ARES** - UF Libraries Automating Reserves (Click Services on library website; then Off-Campus Access.)  
**Powell** chapter titles refer to the 8<sup>th</sup> edition. (If you are using an earlier edition, use the subject heading to find the correct chapter.)

<b>Wk</b>	<b>Day</b>	<b>Reading/ViewingMaterial</b>	<b>Due</b>
1	T 1/6,	<p>Introduction to course</p> <p><b>Web Poem:</b> H.D., “Hermes of the Ways”  <a href="http://quod.lib.umich.edu/a/amverse/B AD4143.0001.001/1:28?rgn=div1;view=fiext">http://quod.lib.umich.edu/a/amverse/B AD4143.0001.001/1:28?rgn=div1;view=fiext</a></p>	
	R 1/8	<p><b>Lecture Contexts:</b> Ancient Greek Society &amp; the Pantheon; Modern Women Writers &amp; the Classical Tradition</p> <p><b>Powell:</b> Chapter 2 (The Cultural Context of Classical Myth)</p> <p><b>Web Poems:</b> Edgar Allan Poe, “To Helen”  <a href="http://www.poetryfoundation.org/poem/174154">http://www.poetryfoundation.org/poem/174154</a>            H.D., “Helen” &lt;<a href="http://www.poetryfoundation.org/poem/175877">http://www.poetryfoundation.org/poem/175877</a>&gt;</p> <p><b>ARES Poem:</b> Mary Holtby, “To Edgar, From Helen”</p>	
2	T 1/13	<p><b>Lecture Contexts:</b> Major Goddesses</p> <p><b>Powell:</b> Chapter 6 (Hera only); Chapter 9 (Myths of the Female Deities: Aphrodite, Artemis and Athena)</p> <p><b>ARES Poems:</b> Charles-René Marie Leconte de Lisle, “Venus de Milo”; Emma Lazarus, “Venus of the Louvre”</p>	
	Rl/15	<p><b>Lecture Contexts:</b> Major Goddesses, cont; Revisionist Mythmaking</p> <p><b>ARES Essay:</b> Alicia Suskin Ostriker on revisionist mythmaking</p> <p><b>ARES Poems:</b> Stevie Smith, “Votaries of Both Sexes Cry First to Venus”; H.D., <i>Alchemy &amp; Aphrodite</i> sections from <i>Tribute to the Angels</i>            Robert Conquest, “The Rokeby Venus”; Olga Broumas, “Aphrodite”; Robert Graves, “The White Goddess”</p> <p><b>Web Poem:</b> Amy Lowell, “The Captured Goddess” &lt;<a href="http://genius.com/Amy-lowell-the-captured-goddess-annotated">http://genius.com/Amy-lowell-the-captured-goddess-annotated</a>&gt;</p>	
3	T 1/20	<p><b>Lecture Contexts:</b> Myths of Fertility: Demeter &amp; Persephone</p> <p><b>Powell:</b> Chapter 10 (Myths of Fertility I: Demeter and Related Myths)</p>	

	R 1/22	<p><b>CLASS MEETS AT THE HARN MUSEUM</b> (<i>directions on Bryant's website</i>)  <b>Lecture Contexts:</b> Classical Convergences: Traditions &amp; Inventions</p> <p><b>Web Poems:</b>  Ranier Maria Rilke, "Archaic Torso of Apollo"  &lt;<a href="http://www.poets.org/poetsorg/poem/archaic-torso-apollo">http://www.poets.org/poetsorg/poem/archaic-torso-apollo</a>&gt;  Amy Lowell, "Venus Transiens"  &lt;<a href="http://www.poetryfoundation.org/poetrymagazine/poem/2286">http://www.poetryfoundation.org/poetrymagazine/poem/2286</a>&gt;  H.D., "Demeter" &lt;<a href="http://digital.library.upenn.edu/women/doolittle/hvmen/1921-demeter.html">http://digital.library.upenn.edu/women/doolittle/hvmen/1921-demeter.html</a>&gt;</p>	
4	T <i>mi</i>	<p><b>Lecture Contexts:</b> The Underworld</p> <p><b>Powell:</b> Chapter 12 (Myths of Death: Encounters with the Underworld - <i>skip Orpheus and Eurydice for now</i>)</p>	
	R 1/29	<p><b>Web Poems:</b> Excerpts from William Carlos Williams, <i>Kora in Hell</i>  &lt;<a href="http://www.poetryfoundation.org/poem/241624">http://www.poetryfoundation.org/poem/241624</a>&gt;  Eavan Boland, "The Pomegranate"  &lt;<a href="http://www.poets.org/poetsorg/poem/pomegranate">http://www.poets.org/poetsorg/poem/pomegranate</a>&gt;  Mary Leapor, "Proserpine's Ragout"  &lt;<a href="http://quod.lib.umich.edu/e/ecco/004885455.0001.000/1:62?rgn=div1;view=fulltext">http://quod.lib.umich.edu/e/ecco/004885455.0001.000/1:62?rgn=div1;view=fulltext</a>&gt;  Algernon Charles Swinburne, "The Garden of Proserpine"  &lt;<a href="http://www.poetryfoundation.org/poem/174555">http://www.poetryfoundation.org/poem/174555</a>&gt;  H.D., "Demeter" (see link above for 1/22)</p> <p><b>ARES Poems:</b> Stevie Smith, "Persephone"; Olga Broumas, "Demeter"; Debora Greger, "Persephone in the West" &amp; "Persephone in the Underworld"</p> <p><b>Dove:</b> Part 1 of <i>Mother Love</i></p>	
5	T 2/3	<p><b>Dove:</b> <i>Mother Love</i>, Parts 1-3</p>	
	R 2/5	<p><b>Dove:</b> <i>Mother Love</i>, Parts 3-6</p>	
6	T 2/10	<p><b>Dove:</b> <i>Mother Love</i>, Part 7 &amp; Wrap</p>	
	R 2/12	<p><b>Lecture Contexts:</b> Creation of Man and Woman (Prometheus, Pandora)</p> <p><b>Powell:</b> Chapter 5 (Myths of Creation II: the Origins of Mortals, incl Hesiod on Pandora)</p> <p><b>Web Poems:</b> Lord Byron, "Prometheus"  &lt;<a href="http://www.poetryfoundation.org/poem/173099">http://www.poetryfoundation.org/poem/173099</a>&gt;  Percy Bysshe Shelley, from <i>Prometheus Unbound</i>  &lt;<a href="http://www.poetryfoundation.org/poem/174403">http://www.poetryfoundation.org/poem/174403</a>&gt;  Wendy McVicker, "Pandora's Getaway" &lt;<a href="http://www.endicott-studio.com/poetrylist/pandoras-getaway-by-wendy-mcvicker.html">http://www.endicott-studio.com/poetrylist/pandoras-getaway-by-wendy-mcvicker.html</a>&gt;</p>	

7	T 2/17	<p><b>Lecture Contexts:</b> Myths of Creativity 1 -The Muses</p> <p><b>Web Poems:</b>  William Blake, “To The Muses”  &lt;<a href="http://www.poetryfoundation.org/poem/172944">http://www.poetryfoundation.org/poem/172944</a>&gt;  Anne Bradstreet, “Prologue” (from <i>The Tenth Muse</i>)  &lt;<a href="http://www.poetryfoundation.org/poem/172961">http://www.poetryfoundation.org/poem/172961</a>&gt;  Carolyn Kizer, “A Muse of Water”  &lt;<a href="http://www.poetryfoundation.org/poetrymagazine/poem/17163">http://www.poetryfoundation.org/poetrymagazine/poem/17163</a>&gt;</p> <p><b>ARES Poems:</b> Sylvia Plath, “The Disquieting Muses”; Olga Broumas, “Triple Muse”</p>	Paper 1
	R 2/19	<p><b>Lecture Contexts:</b> Myths of Creativity 2 - Orpheus &amp; Eurydice</p> <p><b>Powell:</b> Chapter 12 (section on Orpheus and Eurydice)</p> <p><b>Web Poem:</b> ELD., “Eurydice”  &lt;<a href="http://www.poetryfoundation.org/poem/182485">http://www.poetryfoundation.org/poem/182485</a>&gt;</p> <p><b>ARES Poem:</b> W. H. Auden, “Orpheus”</p>	
8	T 2/24	<p>Orpheus &amp; Eurydice, cont.</p> <p><b>Web:</b> Adrienne Rich, “I Dream I’m the Death of Orpheus”  &lt;<a href="http://www.poetryarchive.org/poem/i-dream-im-death-orpheus">http://www.poetryarchive.org/poem/i-dream-im-death-orpheus</a>&gt;  Rachel Blau DuPlessis, “Eurydice,” pp 43-52 of this e-book:  &lt;<a href="http://www.durationpress.com/archives/rduplessis/wells.pdf">http://www.durationpress.com/archives/rduplessis/wells.pdf</a>&gt;  A. E. Stallings, “Eurydice Reveals Her Strength”  &lt;<a href="http://www.versedaily.org/erhs.shtml">http://www.versedaily.org/erhs.shtml</a>&gt;  Mary Kendall, “The Broken Promise: Orpheus and Eurydice” &lt;link TBA&gt;</p> <p><b>ARES Poems:</b> Denise Levertov, “A Tree Telling of Orpheus”; Margaret Atwood, “Orpheus (1)” &amp; “Eurydice” &amp; “Orpheus (2)”; Debora Greger, “Eurydice in Asylum”; Carol Ann Duffy, “Eurydice”</p>	
	R 2/26	<p><b>Lecture Contexts:</b> Homer, Sappho &amp; Their Legacy</p> <p><b>Homer:</b> <i>The Iliad</i>, Book 1 (The Rage of Achilles) Book 3 (Helen Reviews the Champions)</p> <p><b>Sappho Fragments on the Web:</b>  &lt;<a href="http://www.classicpersuasion.org/pw/sappho/sappho-dubnoff-translation.htm">http://www.classicpersuasion.org/pw/sappho/sappho-dubnoff-translation.htm</a>&gt;</p> <p><b>Web Poems (ARES poems on next page):</b>  John Keats, “To Homer” &lt;<a href="http://www.poetryfoundation.org/poem/173750">http://www.poetryfoundation.org/poem/173750</a>&gt;  &amp; “On First Looking into Chapman’s Homer”  &lt;<a href="http://www.poetryfoundation.org/poem/173746">http://www.poetryfoundation.org/poem/173746</a>&gt;</p>	

		<b>ARES Poems:</b> Sara Teasdale, “Sappho”; H.D., “Fragment Thirty-six” & “Fragment Forty”; Derek Walcott, from <i>Omeros</i> , Book 7	
9	T, R	<b>No Class: Spring Break (Feb 28 - March 7)</b> *feel free to read Homer!	
10	T 3 / IO	<p><b>Lecture Contexts:</b> <i>The Iliad</i> &amp; Epic Women 1 (Helen, Clytemnestra &amp; Cassandra)</p> <p><b>Powell:</b> Chapter 20 (The Trojan War) &amp; Chapter 21 (The Fall of Troy and its Aftermath )</p> <p><b>Homer:</b> <i>The Iliad!</i>. Book 6 (Helen and Paris sections)</p> <p><b>Web Poem:</b> Judy Grahn, “Helen and Paris”  <a href="http://www.poetryfoundation.org/poem/237428">http://www.poetryfoundation.org/poem/237428</a></p>	
	R 3/12	<p><b>Lecture Contexts: Epic Women &amp; Hollywood Helens</b></p> <p><b>ARES Essay:</b> Martin Winkler, Helen of Troy chapter from <i>Cinema and Classical Texts: Apollo 's New Light</i></p> <p><b>Web Poems:</b>  W. B. Yeats, “Leda and the Swan”  <a href="http://www.poets.org/poetsorg/poem/leda-and-swan">http://www.poets.org/poetsorg/poem/leda-and-swan</a>  Yeats, “No Second Troy” &lt;<a href="http://www.poetryfoundation.org/poem/179967">http://www.poetryfoundation.org/poem/179967</a>&gt;  H.D., “Helen” &lt;<a href="http://www.poetryfoundation.org/poem/175877">http://www.poetryfoundation.org/poem/175877</a>&gt;  Louise Bogan, “Cassandra”  <a href="http://www.poetryfoundation.org/poem/178040">http://www.poetryfoundation.org/poem/178040</a></p> <p><b>ARES Poems:</b> H.D., “Leda” &amp; “Cassandra”; Laura (Riding) Jackson, “Helen’s Burning”; Stevie Smith, “I had a dream”; Olga Broumas, “Leda and her Swan”</p> <p><b>Homer:</b> <i>The Iliad</i>, Book 11 (Agamemnon’s Day of Glory), 17 (Menelaus’ Finest Hour)</p>	
11	T 3/17	<p><b>Web Poems:</b> Alfred, Lord Tennyson, “Ulysses”  <a href="http://www.poetryfoundation.org/poem/174659">http://www.poetryfoundation.org/poem/174659</a>  W. H. Auden, “The Shield of Achilles”  <a href="http://www.poets.org/poetsorg/poem/shield-achilles">http://www.poets.org/poetsorg/poem/shield-achilles</a>  Robert Duncan, “Achilles’ Song”  <a href="http://www.poets.org/poetsorg/poem/achilles-song">http://www.poets.org/poetsorg/poem/achilles-song</a>  Carol Ann Duffy, “Achilles”  <a href="http://www.mirror.co.uk/3am/celebrity-news/poet-laureate-carol-ann-duffy-208274">http://www.mirror.co.uk/3am/celebrity-news/poet-laureate-carol-ann-duffy-208274</a></p> <p><b>ARES Poems:</b> H.D., excerpts from <i>Helen in Egypt</i> (Pallinode, Book One, poems 1-3 &amp; Book Four, poems 1-3)</p> <p><b>Homer:</b> <i>The Odyssey</i> - start reading ahead!</p>	

	R 3/19	<p><b>Powell:</b> Chapter 22 (The Return of Odysseus)</p> <p><b>Homer:</b> <i>The Odyssey</i> - keep reading!</p> <p><b>Discussion Highlights:</b> Book 1 ( Athena and Suitors/ Calypso)</p>	
12	T 3/24	<p><b>Homer:</b> <i>The Odyssey</i> - read on!</p> <p><b>Discussion Highlights:</b> Book 5 (Circe) &amp; Book 10</p>	
	R 3/26	<p><b>Homer:</b> <i>The Odyssey</i> - finish up!</p> <p><b>Discussion Highlights:</b> Book 12 (Scylla and Charybdis) Books 13-23 (Homecoming with Penelope)</p>	
13	T 3/31	<p><b>Lecture Contexts:</b> Epic Women 2: Penelope, Circe &amp; Calypso Review your notes on <i>The Odyssey</i>, focusing on women characters</p>	
	R 4/2	<p><b>CLASS MEETS AT THE HARN MUSEUM</b></p> <p><b>Contexts:</b> Contemporary Women Poets and the Classical Tradition</p> <p><b>Web Poems:</b> Edna St. Vincent Millay, “Not with libations, but with shouts and laughter” &lt;<a href="http://www.sonnets.org/millav.htm">http://www.sonnets.org/millav.htm</a>&gt;</p> <p><b>ARES Poems:</b> H.D., “Heliodora,” Stevie Smith, “The Greeks”; Sylvia Plath, “Full Fathom Five” &amp; “The Colossus”; Debora Greger, “The Later Archaic Wing”</p> <p><b>Mlinko:</b> <i>Marvelous Things Overheard</i>, focus poems: “The Grind,” “Words Are the Reverse of Pain,” “The God Category,” “Neo-Aeolian,” “The Med”</p> <p><b>ARES Essay:</b> Bryant and Eaverly, “Classical Tourism in Debora Greger’s Poetry”</p>	
14	T 4/7	<p>Class Visit from <b>Ange Mlinko</b></p> <p><b>Mlinko:</b> <i>Marvelous Things Overheard</i>, focus poems: “Alexander’s Naming of the Winds,” “Etna,” “Civilization,” “The Med,” “Naiad Math,” “After Sappho (The Volcano)”</p>	
	R 4/9	<p>Margaret Atwood, <i>The Penelopiad</i></p> <p>NOTE: Ange Mlinko Reads this evening at the Harn for Museum Nights</p>	

15	T 4/14	<p>Epic Women 2: Poems</p> <p><b>Web:</b> Margaret Atwood, from “Circe/Mud Poems”  <a href="http://www.porkopolis.org/pig_poet/margaret-atwood/">&lt;http://www.porkopolis.org/pig_poet/margaret-atwood/&gt;</a>  Suzanne Vega’s song “Calypso” <a href="http://youtu.be/uC8cpXM14LM">&lt;http://youtu.be/uC8cpXM14LM&gt;</a>  Emily Cruse, “Telemachus’s Sister also Waits” &lt;link TBA&gt;</p> <p><b>ARES Poems:</b> H.D., “Calypso”; Margaret Atwood, “Siren Song”; Olga Broumas, “Calypso”; Joyce La Mers, “Penelope and Ulysses Settle a Domestic Dispute”</p> <p>*Get a start on Konchalovsky’s miniseries, <i>The Odyssey</i>  <a href="http://youtu.be/n2Jg7bld2wo">&lt; http://youtu.be/n2Jg7bld2wo &gt;</a></p>	Paper 2
	R 4/16	Discuss the NBC miniseries <i>The Odyssey</i> , dir. Andrei Konchalovsky (1997)	
16	T 4/21	Roundtable Discussion on Pinterest Board assignment	Pinterest Board

\* Remember to submit your online Course Evaluations!