

CRW-6331 (22024)
Literary Form: The Iliad and Contemporary Poetry
Fall 2024
Professor Ange Mlinko

Monday, Period 9-11 (4:05-7:05) in Turlington B310.

Office hours are Mondays and Tuesdays, 2:00-3:30 in my office at Turlington 4211E, or by appointment.

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Required texts: *The Iliad* by Homer, trans. Emily Wilson; *All Day Permanent Red* by Christopher Logue; *Memorial* by Alice Oswald; *Omeros* by Derek Walcott; PDFs of single poems provided by me.

Course Objectives: Students will read a translation of Homer's *The Iliad* in its entirety and study its influence on poetry of the present day

Course Description:

John Keats: On First Looking into Chapman's Homer

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne:
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

For over two millennia, the Homeric epics have obsessed and inspired scholars and poets, providing a basis for a common cultural, humanistic language with a deep past. We will be reading the poem together, twenty-four “books” (chapters) over eight listening sessions (three books per session), with intervals devoted to seminar discussions of contemporary “versions” and spin-offs. I will provide the audio book recording, and we will follow along with (paper only) texts. For the classes devoted to Logue, Oswald, Walcott, et al., you will be expected to read the work on your own before class. For the Homer sessions, all you have to do is show up with the book, notebook, and pen. You are encouraged to take notes while you listen.

I will take attendance at every class. Presence and verbal participation are 90% of your grade. If you miss a listening session, you must turn in a 1-page single-spaced summary of the books (chapters) you missed. Likewise if you miss the classes on Logue, Oswald, or Walcott you will be asked to turn in a short paper.

The listening sessions will demand rigorous concentration from the whole group. Therefore I ask that you do not bring out food, or leave the room for the entirety of a session (usually 30-60 minutes). We'll have bathroom breaks before and after sessions.

The final 10% of your grade consists of a poem, series of poems, or creative prose response to *The Iliad*, due on the last day of class. It should be a substantial piece, no less than three single-spaced pages (but no more than seven pages), grounded in a character or scene from the epic, and/or in conversation with a contemporary Iliadic poem. You can bring in drafts for impromptu workshops in the time we have left after listening sessions. Your written response will be graded on the quality of its engagement with *The Iliad*, as well as compositional elegance.

Criteria for Grading Creative Writing

"A"- A creative work at this level is truly high quality. It demonstrates a clear understanding of poetic concepts, creatively addresses the subject matter, and exceeds the expectations of formal mastery. A portfolio with this grade will be free of grammatical errors.

"B"- A creative work portfolio with this grade has met the standards of the assignment at a high quality level. This assignment may need revision but is organized in a creative way and avoids clichés. A portfolio with this grade may contain grammatical errors but will be readable.

"C"- A creative work that earns a "C" has done everything that was required, but no more. This assignment may require significant revision. A paper with this grade will generally contain a few grammatical errors but will still be readable.

"D"- This creative work does not adequately fulfill the assignment to a satisfactory degree. One portion of an assignment may not have been touched upon or there may be a misused critical element. Portfolios with this grade tend to be disorganized and contain many grammatical errors.

"E"- This creative work does not address the assignment prompt or is unreadable/incomplete.

The **schedule** is as follows:

Aug 26: Iliad, Books 1 (43 min), 2 (47 min), 3 (31 min)

Sep 2: Holiday (Labor Day)

Sep 9: Iliad, Books 4 (38 min), 5 (1 hr), 6 (37 min)

Sep 16: Iliad, Books 7 (33 min), 8 (39 min), 9 (47 min)

Sep 23: Logue, *All Day Permanent Red*; selections from Ovid's *Heroides*

Sep 30: Iliad, Books 10 (36 min), 11 (55 min), 12 (29 min)

Oct 7: Iliad, Books 13 (54 min), 14 (35 min), 15 (47 min)

Oct 14: Iliad, 16 (54 min), 17 (45 min), 18 (39 min)

Oct 21: Walcott, *Omeros*

Oct 28: Iliad, Books 19 (28 min), 20 (31 min), 21 (38 min)

Nov 4: Iliad, Books 22 (34 min), 23 (56 min), 24 (53 min)

Nov 11: No class; I am giving a reading at Oxford University.

Nov 18: Oswald, *Memorial*

Nov 25: No class; Thanksgiving

Dec 2: Comparing English translations; response poems due.

University Boilerplate

Information on current [UF grading policies](#).

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available [here](#).

- <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

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