OGCMA-to-Thesis WORKSHEET F2016 YOUR NAME: [put your own name on the line]

(This assignment should take ca. 30 - 45 mins. You must visit the HBLL to complete it.)

Objective of Assignment: Each student learns to begin writing about a topic for a Reception Paper by
— identifying an individual “usage” of the Orestes/Electra myth,
— using Oxford Guide to Classical Mythology (OGCMA) for authoritative definition,
— learning to find “zero-grade” mythological narratives (provided by Reid’s articles),
— comparing a usage against authoritative definitions of the mythological figure,
— determining scholarly background (given in Reid’s articles, listings, and "List of Sources"),
— distinguishing secondary from primary sources (Reid’s "Classical Sources"), and
— forming a preliminary thesis.

Methodology: Print this page and hand-write your answers directly on it. (Blue and green mark sample answers.)
—Submit the page for credit in class on 26 January or in the plexibox outside 3021 JFSB before 3:45 p.m that same day.

1. Identify an individual element in an artwork that treats “the orestea” in some way. This artwork may be a painting, sculpture, film, poem, novel, ice-sculpture, whatever. (Ask by email or in an office visit if you are unsure.) [This example is based on a little poem, “Electra” by Sophia de Mello Breyner Andresen. This example is based on a play by L. Gyurkó, Szerelemném, Elektra.]

2. Locate J.D. Reid’s Oxford Guide to Classical Mythology in the Arts, 1400 - 1990’s, a 2-volume book found physically at HumRef (HBLL floor 5) or the HumRefDesk: NX 650 .M9 R45 1993

3. Open it and check to see where your element is or ought to be listed by Reid.
write it on this line: (E.g. on page 771, I do NOT find “Electra” by Sophia de Mello Breyner Andresen however, on p. 771, I do find László Gyurkó, Szerelemném, Elektra.)

4. For that item listed on line 3,
a. Note the OGCMA page number and OGCMA article where your work is found.
write it on this line: (E.g. 771 NOT “Orestes”, or 771 “Orestes”)

b. Read the OGCMA’s brief account of the myth, because it offers an authoritative “zero-grade” (or neutral, unembellished) statement of the myth. Then, WRITE IN THE SPACE BELOW a one- or two-sentence “zero-grade” version of the myth, quoting Reid’s phrasing if appropriate.

c. Record here one of Reid’s Classical Sources (primary).
(E.g. Apollodorus Bibliothec 2.14. 6. 23-28 or Homer, Il. 9.148)

d. Note whether Reid offers “Further References” (right after “Classical Sources”), where you might find sustained, modern scholarly discussion about the myth. (Yes/No) (In the Orestes articles, Reid—oddly—offers no “further references”, but often she does.)

5. CREATE the OGCMA Reference
The OGCMA Reference is a peculiar code combining the 4-digit page number + article + artist’s name for a mythological usage as catalogued in the Oxford Guide to Classical Mythology in the Arts. The OGCMA reference will be attached to each Reception Paper you write. Ask if this is confusing.

combine OGCMA/PPP/Article_Artist:
(E.g. Breyner Andresen’s poem “Electra” =OGCMA0771NOTOrestes_deMelloBreynerAndresen or Gyurkó’s play Szerelemném, Elektra = OGCMA0771Orestes_Gyurko )

6. IMPORTANT: If you found a usage not treated in Reid — either because the usage occurred after the 1994 publication of the OGCMA, or because Reid chose not to include it — then note the article and the page where the usage ought to be listed: WHY DOES Reid omit “Electra”?! 

Peter Schickele (aka P.D.Q. Bach) Oedipus Tex = OGCMA0757NOTOedipus_Schickele
7. **BEFORE CLOSING THE BOOK** note that Reid’s collection offers thousands of usages of classical mythology. Virtually any of these can be studied, often with the support of much prior scholarship. If you’re working with an item that Reid has treated before, you can follow her notes for further scholarship. The **Index of Sources** at the back of volume 2 has explanations.

8. **Consider the prompt** given for the Reception Papers in this course — Identify a modern usage of a classical myth and analyze the author’s narrative gain in a careful two-page paper.

   **BUT DON’T WRITE THE PAPER FOR THIS WORKSHEET!!**
   Once you have a bit of a grip on treating the work, head toward crafting a thesis statement

9. **Formulate a compelling thesis sentence and write it in the space below.**
    **This assignment is not complete without this one-sentence thesis statement.**

    [Here a couple of attempts at writing a compelling thesis sentence about the mythological element I am studying:
    “Martha Graham’s Night Journey choreographs Jocasta’s tragedy above Oedipus’ so as to illuminate from a feminine perspective a narrative that typically stresses the catastrophe of a man.”
    “László Gyurkó’s play Szerelmem, Elektra adapts the Orestes myth to the milieu of Soviet-occupied, post 1956 Hungary so as to incite in his audience’s minds active emulation of classical role models who risked dire consequences to revolt against pervasive tyranny.”
    “Sophia de Mello Breyner Andresen’s Portuguese poem “Electra” invests Agamemnon’s daughter with a novel power over both nature and the supernatural and intones thereby the poet’s pervasive themes of freedom and justice.”
    [I feel that’s an assertion I could back up with a careful two-page paper.]
    **Write your own below:**]