

Latin 265 (Fall 2004): Latin Elegy

SYLLABUS

General Information

- Meeting Time: Tuesdays and Thursdays 12:30-1:45 p.m.
- Meeting Place: Clough 302
- Instructors: John Chesley, Susanne Hofstra, Kenny Morrell, Katherine Panagakos
- Office Hours and Contact Information:

We are generally on campus everyday. If you want or need to speak with any of us, feel free to stop by our offices, and we can often meet with you without an appointment. If we happen to be busy, however, we can then set up an appointment to meet at another time.

During our scheduled office hours as outlined below we will be available unless unforeseen difficulties arises.

Instructor	Office	Telephone	Office Hours
John Chesley	515a Rhodes Tower	3763	Tuesdays and Thursdays from 2:00 to 3:30 p.m.
Susanne Hofstra	407 Halliburton	3161	Mondays and Wednesdays at 1:30 p.m.; Tuesdays at 2:00 p.m.
Kenny Morrell	515c Rhodes Tower	3821	Mondays and Tuesdays at 9:00 a.m. and Fridays at 3:00 p.m.
Katherine Panagakos	515b Rhodes Tower	3764	Wednesdays at 12:30 (in the Rat)

Objectives and Design

The primary objective of this course is to improve your fluency in reading Latin. For some, this course will serve as the first advanced course after the elementary and intermediate language sequence we offer here at Rhodes. We will read, for example, selections from Propertius, one of Horace's contemporaries, whom you encountered in chapter 51 of the *Oxford Latin Course*. For others, this course will represent a continuation of their work in AP courses offered in high school. Those who took the Latin literature course, for example, will have a chance to build on their experience with elegy, which they encountered in some of the selections from Catullus and Ovid.

A second objective is to have students become more familiar with the the discipline of classical philology. To that end, the course will introduce students to the basic principles of textual criticism and some of the interpretative approaches.

Finally, in discussing the work of the poets in their cultural context, we hope students will deepen their understanding of Augustan Rome.

The course will consist of four sections devoted to the poets we will consider this semester. The first section will deal with the poetry of Catullus, the second with the work of Tibullus and Sulpicia, the third, Propertius, and the fourth with Ovid. A different member of the faculty in GRS will serve as your tutor for each section, which will increase the diversity of viewpoints and give you a chance to approach the texts in a variety of ways.

Course Requirements

- Preparation:

Achieving the objectives outlined above will depend on how well members of the course

come prepared for each class session. Furthermore, building fluency in any language requires focused, daily exposure to the target language. Consequently, you should schedule time every day to read and keep up with the assigned readings. While reading a poem or selection once might suffice as a way to master the basic vocabulary and grammatical structure, it is simply not enough to capture the nuances of the language and understand the rhetorical approach of the poem. We suggest that you read through each poem or passage at least three or four times.

We also suggest that you keep a journal as you work through the readings, so you can record questions and observations. Your entries in these journals will serve, in many ways, as the primary "script" for our in class discussions. The format and medium of the journal is entirely your decision, but the journal will ultimately represent the primary documentation of your engagement with the material in this course. Here are some ideas you may wish to consider with regard to your journal

1. Make it a habit of recording the time when you begin your study session and the time when you end. We have found that this information can prove very valuable as a means of assessing how effectively and productively you are studying.
2. Take notes on vocabulary. As you become more fluent in the language, you will spend less and less time looking up words and taking notes. Nevertheless, taking notes about certain vocabulary items can help improve your reading comprehension and help you review passages. By all means record any items that are causing difficulty, so we can discuss them during our next meeting.
3. Note any unusual grammatical constructions or passages that prove problematic even when you are confident about the meanings of the words. We will discuss these in class.
4. At the end of your session, write a summary of the passage. Often we spend so much time working through individual passages that we lose sense of what is happening in the narrative. Writing a summary will help ensure that you are reaching an appropriate level of comprehension.
5. Record any interpretive insights you have or comments on your reaction to events or ideas in the text. Consider, for example, how poems relate to each other and how the authors differ from each other in their use of language, the topics they address, and the perspectives they reflect. Ultimately, this type of engagement is the goal of our reading.

With regard to the process of reading itself, here are some tips:

1. Before you begin reading a new passage, take time to recreate the context of your reading by going back and reviewing the material that you read in the previous session. Go through your journal entry to familiarize yourself with the vocabulary and contextual issues you confronted while reading the previous selection. Finally, read through your summary. You will find it helpful to glance back over several previous entries, just to reacquaint yourself with the diction and syntax of the author.
2. When you read something in your native language, you allocate (mostly unconsciously) a considerable amount of your cognitive activity to anticipating what will come next. In fact, to create rhetorical effects in their poetry, poets depend on this proclivity of their readers to anticipate. One way of building a preliminary sense of what a poem will address is to skim over the poem or passage you are reading and look for proper nouns. While you make mental notes about the persons and places you will encounter, be sure to observe the case of the proper nouns. The case will often give you clues about the roles the people or places will play.
3. As you read, try not to stop each time you encounter a word that looks unfamiliar. Develop the habit of reading entire sentences or sections before you begin looking up words. You will find that the meaning of a word you have seen before often comes back as you read further and develop a clearer sense of what is happening in the text.

After you have been through a section, begin consulting the lexicon by looking up words you have never or seldom seen before. Avoid immediately looking up words you have looked up several times before. Try to derive their meaning from context first.

4. As noted above, take time to record questions you have or observations. Feel free to take notes on unusual or rare vocabulary items you are not likely to encounter very often. As you go back and review an entry in your journal before your next session, the unusual vocabulary items will often best remind you about the context.
5. Once you have been through a selection, go back and read it through two or three more times before you write your summary. You will squander much of your effort if you consistently neglect to review the selection at the end of a session. The second and third times through the text are ultimately more important, because the "input" will be more comprehensible and the process of acquiring the language more efficient. Furthermore, insights into the structure and subtleties of poem seldom, if ever, come with a single reading.

- Participation:

You will be expected to attend every class meeting and contribute actively to the discussion. We will read through and translate many of the poems and passages this semester, but this will not be primary focus of our work. We are interested in going beyond a basic understanding of each poem and in exploring the way the poet constructs each poem, that poem's place in the overall work of the poet, and the way that work relates to the greater cultural context. During the course of the semester, we will also read some interpretative essays. Students will take turns summarizing and leading the discussion of these essays. Attendance (which you will record in your journal) and participation will account for twenty percent (20%) of your grade.

- Examinations:

There will be a short examinations after each section. In each examination you will encounter passages that do not appear on the reading list. We will provide you with adequate help during the exams, so you should not look forward to them with anxiety. Each will contribute twenty percent (20%) to your final grade.

Readings

All selections are available in Paul Allen Miller, editor, *Latin Erotic Elegy: An Anthology and Reader* (London: Routledge, 2002).

Catullus	68, 70, 72, 75, 76, 85, 87, 101	August 26-September 16
Tibullus	1.1, 1.5	September 21-September 30
Sulpicia	3.13, 3.14, 3.15, 3.16, 3.17, 3.1	October 5
Propertius	1.1, 1.3, 1.6, 2.1, 2.15, 4.7	October 7-November 16
Ovid	<i>Amores</i> 1.1, 1.4, 1.5, 2.7	November 18-December 7