**LAT338(F11): Ovid’s love poetry and Horace’s literary epistles**

**Let’s stay in touch!**  
Tarik Wareh, Humanities 214A, (518) 388-6743, wareht@union.edu  
Please drop by to ask questions, discuss the course, and exchange ideas!

**Course overview**

We could call this course “*Ars Amatoria* meets *Ars Poetica.*” We will get to know two different poetic universes and try to understand the cultural and literary connections between them. In both, the poet playfully puts on the mask of the wisdom teacher, offering instruction for lovers (*Ovid’s Art of Love*) or a commentary on the state of Roman literature and culture (*Horace’s literary epistles*). Ovid turns this kind of poetry towards wit, charm, and scandal, while Horace combines the sheer joy and pleasure he finds in poetry with the honest conversation and meditative reflections of a middle-aged man who made much of his retirement from public life.

Our readings focus on Book I of *Ars Amatoria* (technique for selecting and meeting Roman women) and Horace’s letters to Augustus (*Epistles II.1*) and Julius Florus (*II.2*), but we will read more widely in both authors in translation (including Horace’s *Art of Poetry*), and our class meetings will regularly dip into Ovid’s *Amores* with sight-readings.

We will deepen our understanding of the Latin language and of Roman culture; we will become acquainted with some of the topics being explored in recent scholarly study of our material; and we will have the opportunity to embody our grasp of ancient perspectives—on style, on Roman life and cultural change, on aesthetics, on social roles, etc.—by reimagining them in modern terms or on modern subjects.

**The three projects**

**Project 1: Applying a critical method.** Based on your study of the critical literature, you will analyze and evaluate a scholarly article’s argument about the significance of our material and then apply its methods and insights to create your own original interpretation and argued claims about passages not directly considered in the article.

**Projects 2 and 3: Make it new/make it old.** You will choose one option for Horace and the other for Ovid. In both options, you will not only present your creatively and thoroughly reimagined version of an ancient work (with different topics, personalities, ideas, etc.) but also critically analyze, with textual evidence and scholarly argument, how your understanding of the ancient texts has informed your creative work. “Make it new” means that the purposes and effects of the ancient poems is transferred into a modern *form*, whether literary, musical, or some other performance genre (it could be a movie, a teenage vampire story, a Facebook newsfeed, a rap contest, etc., etc.). “Make it old” means that you are imagining what a “Horatian” or “Ovidian” take on modern experience and life would be, both in literary techniques and in social attitudes. (It is also permissible to make a Horatian or Ovidian version, not of modern, but of ancient material: for example, how would Horace have relayed the contents of one of Pliny’s letters?)
Required books

1. Elizabeth Block, *Ovid: Ars Amatoria I*, Bryn Mawr Latin Commentaries
5. David Ferry (trans.), *The Epistles of Horace*, Farrar, Straus and Giroux
6. John Traupman, *Bantam New College Latin and English Dictionary* (or another good dictionary)

Bibliographic starting-points for critical reports

Kirk Freudenburg (ed.), *Horace: Satires and Epistles*, Oxford Readings in Classical Studies, 2009 (esp. nos. 14-19) [Schaffer copy checked out to me: ask for access]

Roy Gibson, Steven Green, and Alison Sharrock, *The Art of Love: Bimillennial Essays on Ovid’s Ars Amatoria and Remedia Amoris*, Oxford UP, 2006 [online access via ebrary]


Schedule of readings

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Th 9/8</td>
<td>Introduction</td>
</tr>
<tr>
<td>Tu 9/13</td>
<td><em>Ars Amatoria</em> “1-30” = I.1-8, 25-46</td>
</tr>
<tr>
<td>Th 9/15</td>
<td><em>Ars Amatoria</em> “31-58” = I.47-66, 89-100</td>
</tr>
<tr>
<td>Tu 9/20</td>
<td><em>Ars Amatoria</em> “59-92” = I.101-134</td>
</tr>
<tr>
<td>Th 9/22</td>
<td><em>Epistles II.1</em>1-33</td>
</tr>
<tr>
<td>Tu 9/27</td>
<td><em>Ars Amatoria</em> “93-124” = I.135-166</td>
</tr>
<tr>
<td>Th 9/29</td>
<td><em>Epistles II.1</em>34-42, 63-85</td>
</tr>
<tr>
<td>Tu 10/4</td>
<td><em>Ars Amatoria</em> “125-158” = I.167-176, 229-252, 263-268</td>
</tr>
<tr>
<td>Th 10/6</td>
<td><em>Epistles II.1</em>86-117</td>
</tr>
<tr>
<td>Tu 10/11</td>
<td><em>Ars Amatoria</em> “159-175, 217-236” = I.269-285, 341-345, 437-452</td>
</tr>
<tr>
<td>Th 10/13</td>
<td><em>Epistles II.1</em>118-138, 156-167</td>
</tr>
</tbody>
</table>
Tu 10/18    *Ars Amatoria* “237-278” = I.453-494

Th 10/20    *Ars Amatoria* “279-320” = I.487-500, 503-506, 509-540

Tu 10/25    *Ars Amatoria* “321-366” = I.529-578, 591-592, 595-600


Tu 11/1     *Ars Amatoria* “429-472” = I.697-722, 755-772

Th 11/3     *Epistles* II.2 (to be read in its entirety, 216 lines)

Tu 11/8     *Epistles* II.2

Th 11/10    *Epistles* II.2

Tu 11/15    *Epistles* II.2

**Grading**

1. Attendance and prepared participation 100 points (11%)
2. Translation/grammar quizzes 100 points (11%)
3. Project 1 125 points (14%)
4. Project 2 175 points (20%)
5. Project 3 200 points (23%)
6. Final exam 175 points (20%)

*Note:* Translation/grammar quizzes will be used to the degree deemed necessary by the instructor, based on the quality of student preparation and participation. If they are not regularly used, the first two grading categories will be combined.
Academic honesty and citation requirements

You must read and understand the college policies on academic honesty as described in the 2011-2012 Student Handbook. All work submitted for this course must be your own; any idea of another person must always be cited clearly and specifically. (This is just as true of loosely repeated ideas as of quoted ideas. And an “idea” is anything that contributes to the quality of your work: for example, not just literary analysis, but also the selection of which passages are compared or discussed.) You may discuss the readings with your classmates but must not collaborate on any individual written assignment unless instructed to do so. If you ever have any question about proper citation or the propriety of collaboration, please consult with me. The penalty for using ideas that are not your own, in any assignment, without proper attribution, may be a failing grade in the course. I have imposed this penalty before: it is painful, and I do not want to do it again. Violations could also result in expulsion from college or a record of dishonesty that would exclude you from professional school. The Academic Honor Code also requires your refusal to tolerate dishonesty in quizzes and exams (copying, using any aids, or communicating).

If you have consulted any secondary source, please make absolutely certain that anything in your work attributable to it (ideas, evidence, argument, words) is completely and specifically cited. This goes for all secondary sources, recommended or otherwise, including web content I link, the introductions to our textbooks, etc. Whenever you make use of a secondary source, you must keep track of exactly how, and report it. (The principle is that you should receive credit for your own contributions to your work, not, for example, someone else’s clever idea to link two passages to each other.)

Statement on disabilities

It is Union College policy to make accommodations for individuals with disabilities. If you have any disability or special concern, please let me know what your needs are in order that they may be accommodated. All discussions will remain confidential to the extent permissible by law. Students with disabilities needing academic accommodations must also: (1) register with and provide documentation to the Dean of Students Office; (2) bring a letter to the instructor from the Dean of Students Office indicating what academic accommodations you require. This must be done within the first two weeks of the term. For more information about services available to Union College students with disabilities, please contact the Dean of Students Office: Shelly Shinebarger, Director of Student Support Services, Dean of Students Office, shinebas@union.edu, (518) 388-6116.