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Infusing Theory into the Undergraduate Classics Curriculum: Examples from Haverford College's Senior Seminar, Translation and Transformation, and History of Literary Theory

Robert Germany
Haverford College

Bret Mulligan
Haverford College, bmulliga@haverford.edu

Deborah H. Roberts
Haverford College, droberts@haverford.edu

Infusing Theory into the Undergraduate Classics Curriculum: Examples from Haverford College's Senior Seminar, Translation and Transformation, and History of Literary Theory[*]

ROBERT GERMANY, BRET MULLIGAN,
AND DEBORAH H. ROBERTS

ABSTRACT: This article describes three courses at Haverford College in which theory is the object of attention: Translation and Transformation: Theory and Practice; History of Literary Theory: Plato to Shelley; and Senior Seminar. In the last of these, students survey a range of theoretical approaches in relation to classical literature and are thus encouraged to develop senior theses that are more sophisticated in their awareness and use of method. The theoretical focus of all three courses allows students to appreciate the capacities and limitations of theory for the critical analysis of texts and cultures.

Should critical theory be given a central place in the undergraduate classics curriculum, and if so, what should that place be? Theory already plays an important, if supporting, role in many language and culture courses. When we teach classical mythology, contrasting theories about the nature and social function of myth—from formalism to structuralism and the psychosocial theories of Lacan and Butler—provide interpretive touchstones for students as they read and discuss ancient texts. Translation theory might play a role in any Greek or Latin course whose instructor leverages the insights of Benjamin, Venuti, and others to complicate the

naive assumption that translation can ever be a mechanistic rendering of equivalent meaning. Theory is also inextricable from many of our upper-level language and culture courses. Students reading about Ovid's amatory poetry, to give one more example, will encounter diverse feminist approaches to the challenges posed by Ovid's elegiac lover. Yet, such traditional classics courses are unlikely to be marked as being particularly invested in theory. Indeed, the word "theory" may never be uttered: "interpretations," "methods," "approaches," or simply "scholarship" remain the common coin of these pedagogical realms. Nevertheless, theory is there, implicitly shaping the questions that we ask our students and underpinning the scholarship they read. For this reason, we have come to believe that coursework in which methodology and theory are the explicit topic of discussion is an essential component of a rigorous classics curriculum. Indeed, the very nature of our discipline—defined as it is not by any one method but by the classical corpus and the peoples across time and space who produced and responded to these texts—makes the consideration of theory and method indispensable for students who seek to cultivate a sophisticated understanding of the ancient world.

In what follows, we will describe three courses at Haverford College in which theory itself becomes the object of attention. We have found that our Senior Seminar, taken by all classics majors in the first semester of their senior year, offers an opportune time to confront our majors with theory as a prolegomenon to work on their theses. The other two courses are taken by majors and non-majors alike. The first introduces students to the theory and practice of translation through a range of theoretical readings from antiquity to the present accompanied by case studies that illustrate different approaches. The second course surveys the history of premodern literary theory from the ancient Greeks to the nineteenth century, exposing students to a diversity of views on how we read and evaluate literature. While students in these theory-focused courses still read and discuss a great deal of classical literature, the shift in focus allows students to consider how theoretical perspectives arise and evolve, and how they complement or resist other theoretical schools. Students in these classes can grow to appreciate the capacities and limitations of applying theory to the critical analysis of texts and cultures. They can come to understand that theoretically informed scholarship is not a matter of selecting a single tool from one's theoretical toolkit and applying that theory to the object of criticism. Rather, through the direct confrontation with literary theory and theoretically informed classical

scholarship, our students can become more aware of their own method and its capacities and limitations. Ultimately, their encounter with theory can encourage students to understand how classical texts can reveal the horizons of the explanatory power of any given theory, just as the theory in turn may illuminate the dynamics of the ancient texts.

I. Senior Seminar: A Team-Taught Survey of Theory as Prolegomenon to the Senior Thesis

As the capstone of their senior experience, our classics majors produce an article-length thesis (approximately 35–45 pages). Our students arrive in their senior year at different stages of readiness for this project: a few will have made substantial progress on the thesis; most will have at least some idea about the topic on which they would like to work. Our students' varied preparation is exacerbated by the necessarily diffuse and nonlinear nature of the modern classics curriculum (an irony not lost on us). Like many classics departments, ours offers four versions of the major: Latin, Greek, classical languages, and classical culture and society. Because of this multiplicity of routes through the major, the fact that many of our students study abroad, and that Senior Seminar draws on students from Haverford and Bryn Mawr Colleges—a cooperative arrangement referred to as the "Bi-College"—it is possible for a classics major to reach the senior year without having studied with some or even most of the other students in his or her cohort. Senior Seminar thus has the important function of gathering the entire cohort of classics majors for their first shared experience of the discipline, while guiding the students to refine their thesis topics and preparing them to undertake supervised research and writing during the spring semester. We have found this course appropriate for a systematic—if selective—introduction to critical theory and its relationship to classics.

By the end of the fall semester students have identified a thesis question and written a thesis prospectus (8–10 pages, with annotated bibliography). The reading and discussion of critical theory during the fall semester happens against the backdrop of their progress toward this goal. The seminar, which is convened by one faculty member from Haverford or Bryn Mawr, meets once a week for three hours. The course begins with an exploration of how classics developed into a discrete academic discipline, a breakneck journey from early philology through *Altertumswissenschaft* and its discontents. Most subsequent weekly

meetings are devoted to a module on a distinct theoretical method or perspective (e.g., New Criticism, cultural materialism, gender theory, intertextuality, and reception). But we sometimes devote two weeks to topics when their complexity or significance demands a more extended treatment (e.g., structuralism and post-structuralism). The convener establishes which theoretical modules she wants to cover in consultation with the other members of the Bi-College classics faculty, each of whom will assume responsibility for one of the modules. Thus Senior Seminar not only brings together all the senior majors; it also incorporates all of the classics faculty members who are in residence that year, introducing students to the faculty who will serve as thesis advisors in the spring. This team-based approach also contributes to the richness of theoretical perspectives in the seminar. Each faculty member works with the convener to set the readings for his or her module, introduces the theory of the week in class, and leads discussion during that session. The convening instructor attends all meetings, observing discreetly or participating more actively in support of the goals and teaching styles of her colleagues. Towards the end of the semester, one class meeting is devoted to the annual Senior Majors' Colloquium, a guest talk delivered by a distinguished scholar whom the seniors themselves have invited. Another is devoted to an oral presentation of their thesis topics, which students deliver before an audience of the combined faculty and their fellow majors.

At first glance it might seem that developing individual theses and surveying critical theory would make for a difficult union in a single course. But in practice the survey of critical theory spurs students to think in creative and unaccustomed ways about their research projects. Furthermore, since the convener of the seminar meets with the students individually to discuss their theses and has been reading their first attempts to frame their questions in writing, she is in an excellent position to ask students to think about how their nascent thesis topics or texts of interest might be illuminated by the theoretical perspective introduced by that week's class. For example, the week in which students investigate feminist and queer theory might be a perfect chance for a student writing on Vergilian *aristeiae* to comment in class about Camilla, using critical language and theoretical perspectives drawn from the week's readings. Depending on how much time and flexibility there is in the seminar itself, this assignment might involve a short presentation to the class or a blog post during the week following the seminar meeting, a post that

other students may respond to or revisit for inspiration. In their final form some theses will, of course, be more theoretically sophisticated and will advertise their theoretical commitments more overtly than others. In these early stages of thesis preparation, however, we foreground the application of theory in order to encourage students to see what may emerge when they apply seemingly uncongenial theoretical approaches to the raw material of their thesis topics. They are often surprised at the plausibility of what happens on these blind dates with theory.

A sample syllabus for the Senior Seminar is presented in the Appendix. Here we offer, by way of example, the readings and rationale for a recent version of a typical module on performance theory. Students begin with Goldhill's "Programme Notes" from *Performance Culture and Athenian Democracy*, an engaging introduction to the history of performance theory and an overview of how it was brought into our discipline.[1] The second reading is Nagy's introduction to *Best of the Achaeans*, a short and clear framing of the theoretical problem of orality and the consequences of approaching Homeric poetry as a product of performance in the first instance.[2] One of the core questions to which the Senior Seminar repeatedly returns is whether theoretical approaches developed for reading modern literatures are useful for understanding classical texts. The pairing of Goldhill and Nagy offers an attractive opportunity to raise this issue again in a new arena, as Goldhill shows how performance theory may now be fruitfully applied to classics by tracing its origins in anthropology, sociology, and theater studies, while Nagy argues for a fully elaborated poetics based only on the oralist solution to the "Homeric Question," as if an attentive student of Parry and Lord might have come to some version of performance theory without reference to J. L. Austin or Erving Goffman. The seminar discussion provides a perfect opportunity for students to advocate for either perspective on this issue and to understand the merits of both.

The third text that students read in the performance module is "From Silence to Sound," the first chapter of Svenbro's *Phrasikleia*.[3]

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[1] S. Goldhill, "Programme Notes," in *Performance Culture and Athenian Democracy* (New York 1999) 1–32.

[2] G. Nagy, "Introduction: A Word on Assumptions, Methods, Results," in *Best of the Achaeans* (Baltimore 1980) 1–12.

[3] J. Svenbro, "*Phrasikleia*: From Silence to Sound," in *Phrasikleia: An Anthropology of Reading in Ancient Greece* (Ithaca, N.Y., 1993) 8–25.

Performance was relevant to Nagy's approach because, in a culture without writing, all expectation and experience of poetic making is rooted in the dynamism of bardic production; but Svenbro's Greeks are emphatically literate, and his interest lies in the artifact's implication in the performative act of reading itself. If, after reading Nagy, our students have the impression that performance is in fundamental tension with textuality, Svenbro's approach will come as a shock, and the juxtaposition of these two texts makes for a very interesting discussion, since it exposes two very different ways in which performativity may engage with the technology of writing and the act of reading. The fourth text is Revermann's "Performance Criticism: Point and Methods," which describes and demonstrates the sea change that has occurred in scholarship on ancient drama as classicists have begun paying consistent attention to the practical problems of staging.[4] This represents an easier line of thinking for most students than what they have encountered in Goldhill, Nagy, and Svenbro, since it seems uncontroversial to read plays as plays, rather than as literary texts in isolation from performance. The fifth and final text is the introduction to Gunderson's *Staging Masculinity*.[5] This transition surprises students again, but they soon come to see how the module on feminist theory prepared them to grapple with the formulation of gender as performance and to see this development within the context of both feminist thought and performance theory. Even students who had earlier expressed hostility or incredulity over Judith Butler's version of gender constructivism through role-playing are persuaded by Gunderson's use of rhetorical technique as a window into Roman thinking about virtue and the performance of manhood, and they are able to see how Butler's thought was indispensable to the development of this interpretive framework within classics.

No module is complete without asking students to think about how the theory of the week might be applied to their thesis topic. This might be accomplished in the convener's private conversations with the student about the thesis, or in written reflections which might be emailed to the other members of the class or posted to a blog, or in a class discussion

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[4] M. Revermann, "Performance Criticism: Points and Methods," in *Comic Business: Theatricality, Dramatic Technique, and Performance Contexts of Aristophanic Comedy* (New York 2006) 8–65.

[5] E. Gunderson, "Introduction," in *Staging Masculinity: The Rhetoric of Performance in the Roman World* (Ann Arbor 2000) 1–28.

where students are encouraged to weigh in about each others' projects as much as their own. Since the performance module exposes students to several quite different versions of the same broad type, it is productive to challenge them to think about which (if any) of these approaches would be most apposite for their theses and why. This exercise prompts students to think critically about performance theory, to regard it not as a monolithic dogma but as a diverse and perhaps even mutually exclusive set of perspectives, and to see their own writing as potentially in dialogue with some version of what they are studying. A student working on the *Medea*, for example, will obviously be encouraged to take Revermann as a model for thinking about the practical questions of staging, but he or she might also be asked to articulate how Euripides casts heroism or maternity as the performance of scripted roles and to do so by deploying language and categories drawn from the readings in the module.

Our model for Senior Seminar is not without its downsides and we often consider whether the course should be reconfigured. Critical theory comes as a shock to some of our students. Often it is our best students—the ones who take most seriously the challenge of developing themselves as readers—who are the ones most likely to feel this shock at full intensity. Every one of these theoretical modules presents them with a new style of reading and writing and a new set of implicit claims not just about textuality, but in many cases about profound philosophical questions with ethical, epistemological, and perhaps metaphysical ramifications. Even students less inclined to take the leap into the deeper questions raised by these theories are confronted with some of the most challenging prose of the twentieth century. Thus students face a significant peril of distraction (or confusion) when we would like to see them making diligent progress on their senior theses.

One of the ways we have considered curtailing these dangers is to devote more classes to fewer modules, in the thought that the loss of the opportunity to show the students a vivid range of perspectives might be offset by giving them a better chance to find their feet with each theoretical approach and to consider in greater depth how each may be profitably applied to their thesis topics.[6] To ensure that our students and

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[6] In a recent iteration of the seminar, the convener at Bryn Mawr taught the modules on structuralism and narratology, while colleagues led modules on New Criticism, New Historicism, intertextuality and reception, allowing students to devote one-third of the semester to preparing their thesis prospectus.

faculty have a set of common texts from which to draw during the semi-
nar—and to foreground the advantages (and dangers) of the canon—we
have developed a *Majors' Reading List* that all students are expected
to read in English (if not in the original) before the beginning of the
senior year.[7] We have also begun experimenting with an introductory
"Junior Propaedeusis," in which the juniors meet with the conveners of
the current and upcoming seminars for an informal conversation about
classics and the thesis project. At this meeting, held late in the spring,
students describe one or two texts or topics they might want to work
on, and the convener discusses how to start researching potential thesis
topics, so that students are more ready in the fall to focus their ideas
and to think about what methodological tools they might employ. Be-
cause of the difficulty that some students have in embarking on their
theses during the fall semester, we have even considered eliminating the
theoretical orientation of the course and remaking the seminar as a the-
sis-writing workshop. For all that might be gained by such streamlining,
however, we remain convinced that critical theory offers our students an
irreplaceable combination of disciplinary relevance for their theses and
divergence from the focus of their earlier coursework. This discontinu-
ity provides them with an Archimedean point apart from classics from
which they can look back on the major they are now completing and
appreciate both its strengths and its deficiencies. The paradox that such
an Archimedean point is necessary for self-knowledge is not lost on stu-
dents who have been encouraged to apply to our discipline the Oracle's
γνῶθι σεαυτόν, and many of them come away from the seminar with the
conviction that the discipline's greatest strength may be its ability to gain
from the application of theory while resisting efforts to remake itself
entirely in any single theory's image.

II. Other Theory Courses

Some of our majors come to Senior Seminar with previous coursework
in theory. Two of these courses, although they are not a requirement for
the major, and were not designed specifically for classics students, are
taught by a member of our department and count towards the major.

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[7] The *Majors' Reading List* is available at: http://www.haverford.edu/classics/
readinglist/.

Sample syllabi for both courses are available in the Appendix. Translation and Transformation: Theory and Practice (cross listed in Classical Studies and Comparative Literature) introduces students to the theory and practice of translation, both historical and current, both narrowly and broadly conceived. Students look first at the issue of translation proper—that is, text to text and language to language translation in its many variants—and then, in the last part of the semester, at complementary modes of rewriting and remaking, including translation from medium to medium. Topics of discussion include: definitions, varieties, and limits of translation; aims and uses of translation; translation and the reader or audience; the politics of translation; sites of controversy (e.g., translating the sacred, translating the classic, translating the obscene); diction, rhetoric, and linguistic register in original and translation; and the untranslatable. Students read widely in theories of translation, explore case studies in the history of translation, develop their own translation projects, and take part in translation games and exercises (see the end of the syllabus for examples). For obvious reasons, translation is familiar ground for classics undergraduates. Even theory-averse classics students, inculcated as they are in the difficulties of translation by countless attempts to produce or read translations, appreciate what is at stake and take an interest in a theoretical approach to the challenges of translation.

History of Literary Theory: Plato to Shelley, which is cross listed in Classical Studies, Comparative Literature, and English, was originally designed to address our curriculum's lack of attention to theory before the twentieth century by investigating central texts in Western literary theory from Plato's *Ion* to Shelley's "A Defense of Poetry." Students also read literary texts that serve as important points of reference for this theoretical material—for example, *Oedipus the King* with Aristotle's *Poetics* and selections from the poetry of the Romantics alongside their critical writings. The primary topics of discussion in the course include the nature and origin of literary creation, socio-political ideas about the function of poetry and the poet, mimetic models of literature, the concept of fiction, the roles of art and nature, literature in relation to its audience, the theory and practice of drama, defenses of poetry, allegorical interpretation, the idea of the sublime, definitions of the imagination, poetic language, and the application of critical theory to particular texts. This allows students to see how certain literary texts (for example, Greek tragedy or the plays of Shakespeare) were approached at different historical periods, and it gives

them at least some exposure to the background against which later theory is often asking to be read. One of the most successful features of the class is the third paper, a somewhat eccentric exercise that helps students work through what it means to approach a text theoretically in a way that is largely alien to their usual ways of reading. Students may either make a case for the presence of Longinus' "sublimity" in a short passage from any work of their choosing (novel, poem, play, essay, film), or use Dante's four levels of meaning, as described in "The Banquet" or in the "Letter to Can Grande," to give a reading of a poem, a story, or an episode in a longer work from any period. In response, students have offered readings of a wide range of texts from Ovid to Cormac McCarthy, and their use of Longinus and Dante is typically both attentive and inventive. In one recent class a student applied Dante's levels of reading to Virginia Woolf's "The Death of the Moth" while at the same time identifying the features of her text that escape from, or pose a challenge to, such categories; and a student who wrote on Cormac McCarthy not only identified passages which she had immediately felt as sublime (in the manner of Longinus' imagined reader) but also offered a close analysis (on Longinian principles) of the effects of McCarthy's prose.

This essay has described three theory-centric courses that we have incorporated into the classics curriculum at Haverford College. We find that working with theory demands from our students a greater awareness of their methods and promotes more nuanced and sophisticated reading, thinking, and writing. This, of course, could be said of study in any humanistic discipline. But beyond these general benefits, we believe that classics students gain special advantage from engaging with theory. We spoke above about how theory can provide an Archimedean point that allows one to stand outside of classics and from this vantage point interrogate the past, present, and future of classics as a discipline. This perspective is especially beneficial for our seniors, who will soon find themselves explaining what classics is and how it has prepared them for their new careers beyond Haverford's campus. Classics by its nature as a corpus-based discipline is capable of adopting new theoretical approaches that might help make sense of the scattered, fragmentary evidence through which we strive to understand the historical, cultural, literary, and aesthetic reality of the ancients and their heirs. And indeed we often find ourselves praising the capacious and agglutinative nature of classics, its ability to gain fresh insights on old problems by assimilating new methods from other disciplines. Yet just as classics students

benefit from contemplating why theory is so often adapted to—rather than generated by—the study of the ancient world, the apparatus of classics also helps our students understand the degree to which theory is a product of a particular historical context. Theory in all its variety can uncover the complexities of a classic work like the *Medea* or the *Aeneid*; but classics encourages our students to consider also how the *Medea* or the *Aeneid* themselves can serve as touchstones to identify blind spots in a theoretical approach or expose modes of analysis that are inapplicable to some questions or artifacts. If theory then has its limits, these too have an important story to tell.

HAVERFORD COLLEGE
rgermany@haverford.edu
bmulliga@haverford.edu
droberts@haverford.edu

Appendix: Sample Course Syllabi
Sample Syllabus for the Haverford-Bryn Mawr Senior Seminar

Class 1: History of Classics as a Modern Discipline; Introduction to Library Resources
- Selections from J. Turner, *Philology: The Forgotten Origins of the Modern Humanities* (Princeton, NJ 2014)
- S. Pollock, "Future Philology? The Fate of a Soft Science in a Hard World", *Critical Inquiry* 2009: 931–961
- R. Thomas, "Past and Future in Classical Philology," in *On Philology*, J. Ziolkowski, ed., (Cambridge, Mass. 1990) 66–74
- M. Silk, "Literary Theory and the Classics," in *The Oxford Classical Dictionary* (New York 2012) 845–50

Class 2: Formalism and New Criticism
- H. Bertens, "Reading for Meaning: Practical Criticism and New Criticism" and "Reading for Form I: Formalism and Early Structuralism, 1914–1960," in *Literary Theory: The Basics* (New York 2001) 4–27, 28–32
- B. Knox, "The Serpent and the Flame. The Imagery of the Second Book of the *Aeneid*," *AJP* 71 (1950) 379–400; with Vergil, *Aeneid* 2

- A. Parry, "The Two Voices of Virgil's *Aeneid*," *Arion* 2 (1963) 66–80
- J. Redfield, "The Proem of the *Iliad*: Homer's Art," *CP* 74 (1974) 95–110; with Homer, *Iliad* 1.1–7
- C. Segal, "Retrospection on Classical Literary Criticism," in T. M. Falkner, N. Felson, and D. Konstan, eds., *Contextualizing Classics: Ideology, Performance, Dialogue: Essays in Honor of John J. Peradotto* (Lanham, Md. 1999) 1–18

Class 3: Structuralism
- H. Bertens, "Reading for Form II: French Structuralism, 1950–1975," 46–60
- E. Csapo, "Structuralism," in *Theories of Mythology* (Malden, Mass. 2005) 226–33
- D. Wender, "The Myth of Washington," *Arion* 3 (1976) 71–78
- J. Peradotto, "Oedipus and Erichthonius: Some Observations of Paradigmatic and Syntagmatic Order," *Arethusa* 10 (1977) 179–96
- G. B. Conte, "Empirical and Theoretical Approaches to Literary Genre," in K. Galinsky, ed., *The Interpretation of Roman Poetry: Empiricism or Hermeneutics?* (Frankfurt 1992) 104–23
- *Additional Reading* (choose one): E. Leach, "Genesis as Myth," in *Genesis as Myth and Other Essays* (London 1966) 7–23; M. Arthur, "Politics and Pomegranates: An Interpretation of the Homeric Hymn to Demeter," *Arethusa* 10 (1977) 7–47

Class 4: Post-Structuralism and Deconstructionism
- H. Bertens, "The Poststructuralist Revolution: Derrida, Deconstruction, and Postmodernism," 102–122
- J. Derrida, "Plato's Pharmacy," in B. Johnson, tr., *Dissemination* (Chicago 1981)
- S. Goldhill, "Desire and the Figure of Fun: Glossing Theocritus 11," in *Post-Structuralist Classics* (New York 1988) 79–105
- G. Ferrari, "Hesiod's Mimetic Muses and the Strategies of Deconstruction," in *Post-Structuralist Classics,* 45–78
- Pindar, *Nemean* 7–8; excerpts from Plato's *Phaedrus* and Lucretius, *Book 1*

Class 5: Narratology
- H. Bertens, "Reading for Form II: French Structuralism, 1950–1975," 60–64

- I. J. F. de Jong, "Narratological Theory on Narrators, Narratees, and Narrative," in I. J. F. de Jong, R. Nünlist, and A. M. Bowie, eds., *Narrators, Narratees, and Narratives in Ancient Greek Literature* (Leiden 2004) 1–10
- C. Dewald, "Narrative Surface and Authorial Voice in Herodotus' *Histories*," *Arethusa* 1 (1987) 141–70
- R. Scodel, "Ignorant Narrators in Greek Tragedy," in *Narratology and Interpretation. The Content of Narrative Form in Ancient Literature* (Berlin 2009) 421–47
- D. Fowler, "Deviant Focalization in Virgil's *Aeneid*," *PCPS* 216 (1990) 42–63
- R. Scott, "The Shield of Aeneas and the Problem of Ecphrasis," in *Ultra terminum vagari. Scritti in onore di Carl Nylander* (Rome 1997) 301–308.
- *Recommended*: E. Auerbach, "Odysseus' Scar," in *Mimesis* (Princeton, NJ 1946) 3–23; with Homer, *Odyssey* 19.398–554

Class 6: Gender and Queer Theory
- H. Bertens, "Post-Structuralism Continued," 137–141 and "Sexuality, Literature, and Culture," 195–212
- J. Hallett, "Feminist Theory, Historical Periods, Literary Canons and the Study of Greco-Roman Antiquity," in N. S. Rabinowitz and A. E. Richlin, eds., *Feminist Theory and the Classics* (New York 1999) 44–72
- V. Zajko, "'Listening With' Ovid: Intersexuality, Queer Theory, and the Myth of Hermaphroditus and Salmacis," *Helios* 36 (2009) 175–202
- L. Irigaray, "Sorcerer Love: A Reading of Plato's *Symposium*, 'Diotima's Speech,'" *Hypatia* 3 (1989) 32–44
- S. Goldhill, "Antigone and the Politics of Sisterhood," in V. Zajko and M. Leonard, eds., *Laughing with Medusa: Classical Myth and Feminist Thought* (New York 2006) 141–62

Class 7: New Historicism and Cultural Materialism
- H. Bertens, "Literature and Culture: Cultural Studies, The New Historicism, and Cultural Materialism," 159–167
- L. Kurke, "The Economy of Kudos," in L. Kurke and C. Dougherty, eds., *Cultural Poetics in Archaic Greece. Cult, Performance, Politics* (New York 1993) 131–63

- C. Dougherty, "It's Murder to Found a Colony," in *Cultural Poetics in Archaic Greece. Cult, Performance, Politics,* 178–98
- G. W. Most, "Simonides' Ode to Scopas in Contexts," in I. J. F. de Jong and J. P. Sullivan, eds., *Modern Critical Theory and Classical Texts* (New York 1994) 127–52
- Pindar, *Olympian* 7; Plato, *Protagoras* (especially 338E–347C)

Class 8: Allusion and Intertextuality
- J. Pucci, "Contemporary Versions of Allusion," in *The Full-Knowing Reader. Allusion and the Power of the Reader in the Western Literary Tradition* (New Haven 1998) 3–26
- D. Fowler, "On the Shoulders of Giants: Intertextuality and Classical Studies," *Materiali e Discussioni per l'Analisi dei Testi Classici* 39 (1997) 13–34
- S. Hinds, "Medea in Ovid: Scenes from the Life of an Intertextual Heroine," *Materiali e Discussioni per l'Analisi dei Testi Classici* 30 (1993) 9–47; with Ovid, *Heroides* 12

Class 9: Reception Theory
- C. Martindale, "Introduction. Thinking Through Reception," in C. Martindale and R. F. Thomas, eds., *Classics and the Uses of Reception* (Malden, Mass. 2006) 1–13
- R. Nauta, "Historicizing Reading: The Aesthetics of Reception and Horace's 'Soracte Ode,'" in *Modern Critical Theory and Classical Texts*, 207–30
- I. De Smet, "Giants on the Shoulders of Dwarfs? Considerations on the Value of Renaissance and Early Modern Scholarship for Today's Classicists," in *Texts, Ideas, and the Classics. Scholarship, Theory, and Classical Literature* (New York 2001) 252–64

Class 10: Classics Redux and Pecha-Kucha Presentations
- G. Murray, "Are Our Pearls Real?" in L. J. D. Richardson, ed., *The Classical Association Jubilee Addressess* (London, 1954) 1–16

Class 11: Senior Majors' Colloquium

Class 12: Performance Theory
- S. Goldhill, "Programme Notes," in *Performance Culture and Athenian Democracy* (New York 1999) 1–32

- G. Nagy, "Introduction: A Word on Assumptions, Methods, Results," in *Best of the Achaeans* (Baltimore 1980) 1–12
- J. Svenbro, "*Phrasikleia*: From Silence to Sound," in *Phrasikleia: An Anthropology of Reading in Ancient Greece* (Ithaca, N.Y. 1993) 8–25
- M. Revermann, "Performance Criticism: Points and Methods," in *Comic Business: Theatricality, Dramatic Technique, and Performance Contexts of Aristophanic Comedy* (New York 2006) 8–65
- E. Gunderson, "Introduction," in *Staging Masculinity: The Rhetoric of Performance in the Roman World* (Ann Arbor 2000) 1–28

Class 13: Canon and Classics
- T. S. Eliot, "What is a Classic?" (1944)
- J. Porter, "What is 'Classical' about Classical Antiquity: Eight Propositions," in J. Porter, ed., *Classical Pasts: the Classical Traditions of Greece and Rome* (Princeton 2006) 27–61
- M. Beard, "Do Classics Have a Future?," in *Confronting the Classics: Traditions, Adventures, and Innovations* (New York 2013) 1–14

Class 14: Thesis Presentations

Sample Syllabus for Translation and Transformation:
Theory and Practice

Class 1: Introduction

Class 2: Types of Translation I
- Selections from Dryden, Goethe, Nietzsche, Jakobson, in L. Venuti, ed., *The Translation Studies Reader* (New York 2000) 38–42, 63–68, 126–31

Class 3: Types of Translation II
- F. Schleiermacher, "On the Different Methods of Translating," in *The Translation Studies Reader*, 43–63
- L. Venuti, "Invisibility," in *The Translator's Invisibility: A History of Translation* (New York 1994) 1–42; and "How to Read a Translation," *Words Without Borders* (July 2004)
- *Assignment*: Locate a review of a translation and note the reviewer's assumptions about, and attitudes towards, translation.

Class 4: Twentieth-Century Beginnings
- W. Benjamin, "The Task of the Translator," in *The Translation Studies Reader*, 75–83
- J. L. Borges, "Pierre Menard, Author of the Quixote"
- Translations from Horace and Catullus into English

Class 5: Case Studies I
- J. L. Borges, "The Translators of the One Thousand and One Nights," in *The Translation Studies Reader*, 92–106
- V. Nabokov, "Problems of Translation: Onegin in English," in *The Translation Studies Reader*, 113–25
- *Assignment*: Find an instance (in a translation from another language into English or vice versa) of the translation or suppression of taboo language.

Class 6: Case Studies II
- E. Pound, "Guido's Relations," in *The Translation Studies Reader*, 84–91
- B. Ahearn, "Cathay: What Sort of Translation?," in Z. Qian, ed., *Ezra Pound and China* (Ann Arbor 2003) 31–48
- Selections from Ezra Pound's translations from Italian, Latin, and Chinese

Class 7: Translating the Sacred I
- Jerome, "Letter to Pammachius," in *The Translation Studies Reader*, 21–30
- E. Nida, "Principles of Correspondence," in *The Translation Studies Reader*, 141–55
- Translations from Genesis and First Corinthians
- Optional reading: D. Robinson, "Sacred Texts," in P. France, ed., *The Oxford Guide to Literature in English Translation* (New York 2001) 103–07; D. L. Jeffrey, "The Bible in English," in *The Oxford Guide to English Literature in Translation*, 159–70; excerpts from Augustine, Luther, Tyndale, the King James translators; D. Daniell, *The Bible in English: Its History and Influence* (New Haven 2003)

Class 8: Translating the Sacred II
- Excerpt on translating the Qur'an from the *Routledge Encyclopedia of Translation Studies* (New York 2011)

- T. Zadeh, "Introduction," in *The Vernacular Koran* (New York 2012) 1–51
- Translations of selected passages from the Qur'an (suras 1, 97, 101, 107, 112–114)

Class 9: Translating the Classic I: the Newman–Arnold Controversy and Homer in Different Eras
- M. Arnold, "On Translating Homer" (selections)
- F. W. Newman, "Homeric Translation in Theory and Practice" (selections)
- M. Arnold, "Last Words" (selections)
- Selections from translations of Homer's *Iliad*

Class 10: Translating the Classic II: Shakespeare in Other Languages
- T. Kishi, "'Our language of love': Shakespeare in Japanese Translation," in T. Hoenselaars, ed., *Shakespeare and the Language of Translation* (London 2004) 68–81
- P. Llewellyn-Jones, "Interpreting Shakespeare's Plays into British Sign Language," in *Shakespeare and the Language of Translation*, 199–216
- A. M. Modenessi, "'A Double Tongue within your Mask': Translating Shakespeare in/to Spanish-speaking Latin America," in *Shakespeare and the Language of Translation*, 240–54
- L. Bohannan, "Shakespeare in the Bush," in D. Weissbort and A. Eissteinsson, eds., *Translation: Theory and Practice* (New York 2006) 366–75
- Selections from translations of Shakespeare into other languages
- Optional: D. Delabatista and L. D'hulst, *European Shakespeares. Translating Shakespeare in the Romantic Age* (Philadelphia 1993); P. Szondi, "The Poetry of Constancy: Paul Celan's Translation of Shakespeare's Sonnet 105," in J. Biguenet and R. Schulte, eds., *Theories of Translation* (Chicago 1992) 163–82

Class 11: Approaches and Practices I
- G. Rabassa, "No Two Snowflakes are Alike: Translation as Metaphor," in J. Biguenet and R. Schulte, *The Craft of Translation* (Chicago 1989) 1–12
- W. Weaver, "The Process of Translation," in *The Craft of Translation*, 117–24

Classes 12, 16, 18, and 21: Case Study Presentations I–IV

Class 13: Approaches and Practices II
- M. S. Peden, "Building a Translation," in *The Craft of Translation*, 13–27
- R. Bly, *The Eight Stages of Translation*, Part I (Boston 1983) 13–49
- A. Lefevere, "Translation and the Creation of Images or 'Excuse me, is this the same poem?'," in S. Bassnett, ed., *Translating Literature* (Cambridge 1997) 64–79
- *Short Assignment*: Find a joke or piece of humor in another language and try to translate it into English, or vice versa. Be prepared to explain why the joke was or wasn't translatable.

Classes 14 and 20: Translation Workshops I–II

Class 15: Approaches and Practices III
- E. Seidensticker, "On Trying to Translate Japanese," in *The Craft of Translation*, 141–53
- B. Raffel, "Translating Medieval European Poetry," in *The Craft of Translation*, 27–53
- A. Berman, "Translation and the Trials of the Foreign," in *The Translation Studies Reader*, 240–53

Class 17: Literary Systems, Cultural Contexts
- I. Evan-Zohar, "The Position of Translated Literature Within the Literary Polysystem," in *The Translation Studies Reader*, 162–67
- A. Brisset, "The Search for a Native Language: Translation and Cultural Identity," in *The Translation Studies Reader*, 281–311
- *Short Assignment*: Find an example of computer translation on the Internet and be prepared to comment on it.

Class 19: Politics, World Literature; Types Revisited
- G. C. Spivak, "The Politics of Translation," in *The Translation Studies Reader*, 312–30
- D. Damrosch, "Translation and World Literature: Love in the Necropolis," in *The Translation Studies Reader*, 411–28
- L. Venuti, "Genealogies of Translation Theory: Jerome," in *The Translation Studies Reader*, 483–502

Class 22: Other Transformations I (primary texts for remainder of course selected by class)
- G. Genette, *Palimpsests*: *Literature in the Second Degree*, C. Newman and C. Doubinsky, trs., (Lincoln, Nebr. 1997) 1–31
- R. Apter, "Translation with No Original: Scandals of Textual Reproduction," in S. Bermann and M. Wood, eds., *Nation, Language, and the Ethics of Translation* (Princeton, NJ 2005) 159–74
- Apuleius, "Cupid and Psyche"
- "Beauty and the Beast"

Class 23: Other Transformations II
- L. Hutcheon, "Beginning to Theorize Adaptation," in *A Theory of Adaptation*, (New York 2006) 1–32
- D. Andrew "Adaptation," in J. Naremore, ed., *Film Adaptation* (New Brunswick, N.J., 2000) 28–37
- J. Cocteau, *La Belle et La Bête* (1946)

Class 24: Other Transformations III
- A. Bazin, "Adaptation, or the Cinema as Digest," in *Film Adaptation*, 19–27
- R. Ray, "The Field of Literature and Film," in *Film Adaptation*, 38–53

Class 25: Other Transformations IV
- Disney's *Beauty and the Beast* (1991)

Class 26: Concluding Discussion

In-class exercises, working alone, in pairs, or in groups, may include:

a) Translate a passage in English from an earlier period into modern English.
b) Translate a passage from English into English, under various possible constraints.
c) Write an imitation of a poem, or "translate" a text into a photograph, a drawing, or a piece of music.
d) Translate a poem in which you have been told only the individual meaning of each word.

e) Create a "homophonic" translation, that is, one that tries to recreate the sound of the original in English.

f) Translate a passage from a language you do not know, using only a dictionary.

g) Translate a piece of English nonsense into another language.

Essays and Projects

(1) *Preliminary paper* (2 pages): Choose any two theorists we have read and consider how they categorize translation. Are their categories comparable? How do they differ? What problems (if any) do their categorizations seem to you to pose, or what questions do they raise?

(2) *Presentation and paper on theoretical text*: Come to class prepared with 2–3 questions about the text, and be ready to comment on at least one of the text's central points or its treatment of some aspect or example of translation. You will then write a 3–5 page paper on any aspect of this text that interests you (due the following week). You might consider: the relationship between this text and other theoretical texts; its general approach to translation; any metaphors or analogies it uses; whether it is primarily descriptive or prescriptive—that is, is it talking about what translation is or about how it should be done; its use of specific examples.

(3) *Presentation and paper on case study of translations*: Bring to class a short passage or poem in a language other than English, a "trot" (hyperliteral translation), and 2 or 3 English translations; you will give a brief presentation of these materials for discussion. The translations may be from different historical periods or from the same period; they may represent very different approaches or variants of one approach. You will then write a 3–5 page paper comparing these translations (due the following week). You may discuss any aspect of the translations that interests you, but you should take into account both particular issues dealt with by the translators and their general approach to translation and try to apply some of the theoretical material we have been reading.

(4) *Translation projects*

   (1) Write two drafts of a translation of a short poem or piece of prose. Append a brief commentary on the changes you made between first and second draft and why.

   (2) Write two significantly different types of translation of a short poem or piece of prose; feel free to explore extensions of the concept of translation. Append a brief commentary on the differences between the two.

   (3) Final paper or project: this may take any one of several forms:

      a) An 8–10 page discussion of translation theory: here you may work on a particular theorist, on a pair of theorists, on a topic or issue taken up by different theorists; you may work on someone we have already read or on someone else.

      b) An 8–10 page discussion of a particular translation or group of translations of a given text or passage in a text.

      c) An 8–10 page discussion of a particular "translation" or sequence of "translations" from one genre or medium into another.

      d) A translation or portfolio of translations, roughly 8–10 pages in length, including a 2 page introduction describing your approach, issues you encountered, and aspects of your experience as a translator.

Sample Syllabus for History of Literary Theory: Plato to Shelley

Class 1	Introduction; poetics before Plato
Class 2	Plato, *Ion*
Class 3	Plato, *Republic* (selections). Optional readings: other dialogues (selections)
Class 4	Aristotle, *Poetics*; Sophocles' *Oedipus the King* and Euripides' *Iphigenia Among the Taurians*
Class 5	Aristotle, *Poetics.* Optional: *Tractatus Coislinianus*; Aristotle's *Rhetoric* (selections)
Class 6	Horace, *Art of Poetry*
Class 7	Longinus, *On the Sublime*
Class 8	Longinus, *On the Sublime*; Plotinus and Proclus (selections)
Class 9	Augustine, *On Christian Doctrine*

Class 10   Augustine, *On Christian Doctrine*; Fulgentius and Aquinas (selections)

Class 11   Dante, *Letter to Can Grande* (selections); *The Banquet*; Dante's *Divine Comedy* (selections)

Class 12   Sidney, *An Apology for Poetry*; selected poems

Class 13   Corneille, *Of the Three Unities*; any play of Corneille or Racine. Optional: Boileau, *The Art of Poetry*

Class 14   Dryden, *An Essay of Dramatic Poesy*. Optional: Jonson's *The Silent Woman*

Class 15   Pope, *An Essay on Criticism*

Class 16   Johnson, "On Fiction," *Rasselas* 10, *Preface to Shakespeare* (selection); any play by Shakespeare

Class 17   Wollstonecraft, *A Vindication of the Rights of Woman* (selections); Mary Alcock, "A Receipt for Writing a Novel"

Class 18   De Staël, *Literature Considered in its Relation to Social Institutions* (selections)

Class 19   Wordsworth, *Preface to the Lyrical Ballads*; selected poems

Class 20   Wordsworth, "Ode: Intimations of Immortality"

Class 21   Coleridge, *Biographia Literaria* (selections), *On the Principles of Genial Criticism*, *Shakespeare's Judgement Equal to His Genius*; selected poems

Class 22   Coleridge cont'd; Keats, selected letters and poems

Class 23   Shelley, *A Defense of Poetry*; selected poems

Class 24   Concluding Discussion