

COMMENTARY PROJECT

ASSIGNMENT: Produce an artistic translation, recording, brief running commentary, and an interpretative essay on one of Ovid's *Amores* that you find personally and/or intellectually compelling. The translation and commentary will provide a basis for a short (~ 5-page) interpretative essay that discusses an aspect of the poem in the context of the themes, topoi, and style of Ovid's *Amores* or his erotodidactic works.

DUE DATE: various (see description below); unless otherwise indicated, assignments are due by 5 p.m. at Hall 109.

PROCESS:

DUE DATES

- 1) **Select a poem from Ovid *Amores* 2 or 3** that you find personally and/or intellectually compelling and that you deem worthy of commentary. This may be any poem in the second or third books of the *Amores*, whether we read the poem for class or not. Please feel free to discuss possible passages and your literal translation with me as soon and as often as you would like. Each student should work on a unique poem. In instances where more than one student would like to work on the same poem, the poem will be awarded to the student who contacts me first.
- 2) **Inform me of your selection by emailing (as an attachment) an approximately 150 word description** of your project, including why you selected this poem and a few thoughts about possible aspects of the poem you may like to explore further in your interpretative essay. I will provide feedback or guidance as appropriate and may suggest we meet to discuss your project.
- 3) **Create a literal translation** of your passage.
- 4) **Scan** your poem, noting especially any unusual metrical effects. Links to digital texts are available on the "Digital Resources" page of the course website. I suggest that you print out the passage and scan as you would on a metrical worksheet. **Submit this sheet.**
- 5) Once you know how your poem should sound, begin memorizing it. Once you are satisfied with your knowledge of your poem, record yourself reciting it, incorporating meter and stress to the best of your ability. I suggest using the free program *Audacity* (<http://audacity.sourceforge.net/>), which you can use this program on your own computer, if you have a computer with a microphone; otherwise you should use one in the Language Learning Center in Stokes 205). If you have or anticipate any technical difficulties, please let me know as soon as possible.
You are encouraged to recite some or all of our passage during ORALitTea '08 (Oral Recitation of Ancient Languages; mid-April in Gest 101 at Haverford).
Email me your sound file or submit it to me on a CD or drop it in my network dropbox (bmulliga). **N.B.** You must email me a sound file (e.g. MP3) not the source file made by the recording program. For example, if you use *Audacity* to record your recitation, you need to export the recording as an MP3 (File -> "Export As MP3...").
- 6) **Perform a formal analysis** of the passage according to the principles in handout "Everything You Ever Wanted to Know About a Poem..." You need not formally write up your detailed findings, but they will influence how you translate and comment on your passage. If you have any questions about the passage's Latin or poetic aspects, make an appointment to meet with me.

**BEFORE
FEBRUARY 29**

MARCH 18

MARCH 28

- 7) **Write a 3-to-4 page descriptive analysis** or running commentary (like that seen in our text for *Amores* 1) in which you explicate notable grammatical, stylistic (e.g. poetic devices, structure, narrative devices, etc.), and interpretative elements in the passage. A successful commentary will include a balance of all these elements, providing critical linguistic information to enable a reader to apprehend the passage, as well as literary and historical commentary to better understand the significance and meaning of the passage. You should consult other scholarly commentaries and scholarly articles while working on your commentary, and these should be included in your bibliography, with citations as appropriate. **Submit a printed copy and email as an attachment.** **APRIL 10**
- 8) **Compose an artistic translation** that captures the style and meaning you identified in your descriptive analysis. **Submit a printed copy and email as an attachment.** If you referred to other translations while crafting your own, please include photocopies of those passages when you submit your translation. **APRIL 17**
- 9) **Write a 5-to-6-page essay** on an interesting phenomenon present in your poem. **Submit a printed copy and email as an attachment.** **MAY 2**

FORMALITIES: 10–12 pages, containing: literal and artistic translation; 3-to-4 page descriptive analysis; 5-to-6 page essay; bibliography; Times or Times New Roman 12 pt. font; top and bottom margins: 1"; side margins: 1.25" ("MS Word default"); footnotes if applicable (not endnotes); **Follow the style guidelines (for quotations, citations, footnotes, etc.) in *The Chicago Manual of Style*** (a summary is available at: <http://www.haverford.edu/classics/courses/omni/citations.php>)

As always, don't hesitate to contact me with questions.