

MODULE SYLLABUS

AUGUSTAN LOVERS

CLCS6005

Module Code:	CLCS6005
Credit points:	20
Pre-requisites/restrictions:	None
Taught:	Semester 2
Lecturer:	Magdalena Ohrman

GENERAL INFORMATION

This module surveys the history and background of the genre of Roman love elegy. A selection of authors of Roman love elegy will be studied in depth; authors may include Propertius, Tibullus and Ovid, but the module may also include significant emphasis on text to which Roman love elegy refers and responds, such as Hellenistic epigram. Emphasis is placed on the successive development of Roman love elegy and the relationship of these genres to the contemporary, literary and historical-political landscapes of the ancient world. Overarching themes of the course include inter- and intratextuality (e.g. book structure) as well as poetological issues. The module also affords students an opportunity to explore critically the relationship between poetry, power and patronage, and attitudes to gender and sex as conveyed through the studied texts.

AIM(S)

To enable students

- to enable students to explore critically a range of texts relating to the genre of Roman love elegy individually and within a peer group;
- to establish the literary, social, and historical contexts of the ancient world to which the genre of Roman love elegy both refers and responds.

LEARNING OUTCOMES

By the end of this module students should be able to:

- demonstrate a coherent and detailed knowledge of the genre of Roman love elegy and of individual texts in particular;
- display a thorough knowledge of the literary, historical and socio-cultural contexts of Roman love elegy generally and individual texts in particular;
- systematically present their own theoretically and critically informed close textual analyses of texts within the genre of Roman love elegy;
- demonstrate the ability to take independent responsibility for planning and executing work, whether individually or as part of a team, and demonstrate the ability and skills to evaluate and reflect on one's performance

OFFICE HOURS/HOW TO CONTACT ME

Please feel free to come and see me if you would like to discuss any problems you may have concerning this module. Try, if at all possible, to come during my office hours. My office hours are Tue. 14-15, Thurs. 4.15-5.15, and Fri. 10.15-11.15. If you come to see me at another time and I am not in because of teaching or other commitments, please email me (m.ohrman@tsd.ac.uk). You can also ask questions (not confidential) in the discussion board available in the Moodle space for this course.

STRUCTURE AND ORGANISATION

This 20-credit module has 30 contact hours, inclusive of 4 seminars and 2 revision classes. Attendance is compulsory for ALL lectures, workshops and seminars. If you cannot make a class because of illness or other good reason, you need to inform me (m.ohrman@tsd.ac.uk) and your personal tutor about this.

Lectures and workshops take place on Tuesdays 11.15 am (LR 11); Wednesdays 12.15 (LR 10) and Thursdays 10.15 (LR 18).

Course Outline:

Number	Title	Content
1	L: Module introduction	
2	L: Falling in Love With Elegy	Catullus, Gallus, and Propertius 1 [Prop. 1.1; 5; 9]
3	L: The Beloved – Socio-historical backgrounds	Prop. 1.2; 8; 11; 14; 15; 2.4
4	L: Womanufacture 1	Prop. 2.1; 5; 3.1
5	L: Womanufacture 2	Ov. Am. 1.1; 5
6	L: The Poet Lover	Ov. Am. 1.1-5; 3.1; 15; Prop. 2.1; 3; 5
7	L: The Elegiac Relationship – Foedus Aeternum	Prop. 1.9; 12; 19; Tib. 1.5; 6
8	L: The Elegiac Relationship – Paraklausithyra	Prop. 1.16; Ov. Am. 1.6; 2.2; Tib. 1.2;
9	L: The Elegiac Relationship – Banquets	Tib. 1.1; Ov. Am. 1.4; 2.3; 2; 3.4
10	L: Elegy and Normative Society: Choosing militia amoris	Prop. 1.4; 6; Tib. 1.1; 10;
11	L: Elegy and Normative Society: The Augustan Context	Prop. 3.4
12	L: Elegy and Normative Society: Outsiders in Elegy	Tib. 1.3; 5; 7; 2.6
13	L: Elegiac Sidekicks: Bawds, Slaves, and Rivals	Tib. 1.6; Ov. Am. 1.4; 8
14	L: Love in Other Genres – Vergil	Verg. Ecl. 1 and 10
15	L: Love in Other Genres – Horace	Hor. Carm. 1.13; 25; 33;
16	L: Other Genres in Elegy	Prop. 1.7; Ov. Am. 3.15
17	L: Elegiac Narration: Unreliable Narration in Elegy	Prop. 1.15; 19; Ov. Am. 3.4; 6; 1.19;
18	L: Elegiac Narration: Elegy and its Real-Life Authors	Prop. 1.21; 22; Ov. Am. 2.18; 3.15; Ov. <i>Trist.</i> 4.10;
19	L: Elegiac Narration: Elegiac Poetry Books	Prop. 1; Tib. 1
20	L: Mythology in Elegy	Tib. 1.3; Prop. 2.9;

Number	Title	Content
21	L: Changing the Genre: Early Tendencies	
22	L: Changing the Genre: Propertius 4	Prop. 4
23	L: Changing the Genre: Ovidian Openings	Ov. Am. 3.15; Ov. Epist. 1
24	L: Changing the Genre: Sulpicia	Tib. 3
25	R: Revision Class	
26	R: Revision Class	

Seminars

You will need to sign-up for a seminar group in the sign-up sheets during the first lecture for this course. If you have not done this, please contact me (m.ohrman@tsd.ac.uk) as soon as possible, so that you can be allocated to a seminar group. Seminars start in the week beginning 4 February and will take place on a bi-weekly basis.

There is one seminar group:

Group	Day	Time	Place	Notes
Group 1	Tuesdays	5.15 pm	LR 11	
Group 2	Fridays	4.15 pm	LR 9	

Preparation material for the seminars will be available on the Moodle space for this course in the week preceding each seminar. (Week 1=Week beginning 28 January; Week 5=Week beginning 4 March).

Seminar	Topic	Week
Seminar 1	Propertius	2
Seminar 2	Tibullus	4
Seminar 3	Ovid	5
Seminar 4	Ovid	7

ASSESSMENT

Course Work: One 2,500 word assessed essay
One 20-minute presentation

Course work

Coursework 1: Essay

To be submitted by Tuesday 5 March by 3 pm; returned by Tuesday 23 April.

ESSAY

You should choose ONE of the following essay titles and write an essay of 2,500 words (worth 50% of your final mark).

1. *Foedus aeternum*: providing relevant examples, analyse critically the ideal of eternal love in Propertius.
2. Origins: examine critically the suggestion that Roman love elegy derives, in part, from Roman comedy.
3. *Womanufacture*: examine critically the use and application of this term in scholarship on Roman elegy. Exemplify your statements with references to specific elegies.
4. *The Genre*: giving relevant, in-depth examples analyse critically the effects of references to other literary genres in Propertius and Ovid's *Amores*.

PRESENTATION

In consultation with the module convenor, you should create your own title within one of the four topics below:

1. Roderic Bowen Library and Archives: The understanding of Roman love elegy as shown in 17-18th century editions and translations.
2. Close reading: Interpretation of a chosen elegy.
3. Context: Critical evaluation of elegiac engagement with the temporal and historical context of Augustan Rome.
4. Continuation: The *Heroides* and the *Ars amatoria* as elegy or not.

General assessment information: coursework

Coursework submission for this module will be through Moodle. Please follow the instructions on the module's Moodle page for how to submit your work. The deadline for submission will be at 3 pm on the day given above. You will also need to retain a second electronic copy of your work to be submitted, if deemed appropriate, to the module convenor.

Word count

Please be aware that if you go significantly over or under the word limit (i.e. more than 10%), you may be penalised.

REMEMBER that the word count includes everything apart from the bibliography, titles or captions. You must provide the word count clearly on the cover sheet.

Welsh First language

If your first language is Welsh and you would like to submit any assessed coursework in Welsh, please see the School Office as soon as possible to make arrangements for this.

Special needs / requirements

If you have any special needs (e.g. dyslexia, visual impairment) that need to be taken into account for the teaching of this module, please make sure that our Welfare Officer, Dr Kyle Erickson (k.erickson@tsd.ac.uk), is made aware of this so that we can make sure that we fully support you in your studies.

Returning of work

Your coursework will be returned electronically through Moodle. Detailed feedback is given on the essay cover sheet but if you would like to discuss your work in more detail, do come and see me during one of my office hours (see times given above).

Some extra assignment/essay guidelines

Help for the writing of coursework is available in the TSD and School of Classics Reference Guides, as well as through the Student Support Moodle page. You are advised to read the relevant sections carefully.

Marks will be deducted if your piece of coursework is not presented properly (e.g. double-spacing, font 12 is needed). Note that all coursework needs to be word-processed; hand-written work will not be accepted. Assessment criteria can be found in the Programme of Study Handbook and at the back of this Module Syllabus.

***** You need to watch plagiarism whenever you use secondary literature (ALL suspect coursework will be submitted to a Turn-It-In analysis).** Please consult the Classics Reference Guide for advice on how to reference secondary literature.

In case of problems....

Do come and see me during office hours if you have any problems with the writing or planning of your piece of coursework. You are also welcome to see your personal tutor for advice.

Bibliography

A bibliography is provided in the Moodle space for this course. Please note that the books mentioned there are only recommendations. You should also make use of the relevant lecture notes and handouts and do some independent research.

Unless they are available in electronic format, all items for the reading list have been placed on library-only or short loan and are kept behind the library counter. Note that all these items can be reserved via the computerised catalogue – a very useful device that allows you to plan ahead with your reading for the essay.

RECOMMENDED PURCHASES AND READING:

Essential

Armstrong R (2005) *Ovid and His Love Poetry*, London (Classical Literature and Society Series)
Keith, A. (2008) *Propertius. Poet of Love and Leisure*, London (Classical Literature and Society Series).
Lee, G. (1999) *Propertius. The Poems*, Oxford (Oxford World Classics Series).
Lee, G. (1990) *Tibullus. Elegies*, Liverpool.
Melville, A. (2008) *Ovid. The Love Poems*, Oxford (Oxford World Classics Series).

Recommended

Galinsky, K. (1997) *Augustan Culture: An Interpretive Introduction*, Princeton.
Hinds, S. (1998) *Allusion and Intertext. Dynamics of Appropriation in Roman Poetry*, Cambridge.

James, S. L. (2003) *Learned Girls and Male Persuasion. Gender and Reading in Roman Love Elegy*, Berkley.
Janan, M. (2001) *The Politics of Desire. Propertius Book 4*, Berkley and Los Angeles.
Liveley, G. (2008, ed.) *Latin Elegy and Narratology: Fragments of a Story*, Ohio.
Sharrock, A. (1991) 'Womanufacture', *JRS* 81, 36-49.
Wyke, M. (1987) 'Written Women: Propertius' scripta puella', *JRS* 77, 47-61.

Course Materials and Moodle

All information regarding this course, including lecture, workshop and seminar handouts, powerpoints, this module syllabus, the bibliography, assessment assignment details and lecture podcasts will be available in the Moodle space for this course. Further, the Moodle space for this course will offer you a discussion board, where you can ask questions and discuss aspects of the course with your fellow students and me.

If you have trouble accessing any of this material or the Moodle space for this course in general, please contact as soon as possible the School Moodle co-ordinator, Dr. Errietta Bissa (e.bissa@tsd.ac.uk).

MARKING CRITERIA FOR ALL ESSAYS WITHIN THE SCHOOL OF CLASSICS

Per level

LEVEL 6

Exceptional (90-100%) EXCEPTIONAL FIRST CLASS. An answer that fulfils all of the criteria for Outstanding and in addition shows an exceptional degree of insight and independent thought, together with flair in tackling issues. Work displaying the highest level of scholarship and originality attainable at level 6.

Outstanding (80-89%) HIGH FIRST CLASS. An authoritative answer that provides a fully effective response to the question. It should show a firm command of the literature and an ability to integrate that literature and go beyond it. The analysis must achieve a high level of quality early on and sustain it through to the conclusion. Sources should be used accurately and concisely to inform the answer but not dominate it. There should be a sense of a critical and committed argument, mindful of other interpretations but not afraid to question them. Presentation and the use of English should be commensurate with the quality of the content.

Excellent (70-79%) FIRST CLASS. A sharply-focused answer of high intellectual quality, which adopts a comprehensive approach to the question and maintains a sophisticated level of analysis throughout. It should show a willingness to engage critically with the literature and move beyond it, using sources creatively to arrive at its own independent conclusions.

Very Good (60-69%) Clearly structured work displaying an ability to deal with the concepts, sources and arguments relevant to the topic under discussion and critical judgement in selecting, evaluating and organising material. In the 64-60 range the work will display some of the qualities of excellence outlined above, although some aspects will be less fully realised. The 69-65 range represents a degree of achievement in all or most respects.

Good (50-59%) Sound and competent work which covers the subject matter and is appropriately organised and presented. May tend to some narrative and description rather than analysis but does attempt to answer the question. Work in the 54-50 band is likely to be factually sound but to show only a general grasp of the issues which the question is raising, and to be weak in critical awareness and analytical qualities. There may be some evidence of the inclusion of irrelevant material, a certain lack of focus in the discussion or deficiencies in the evidence used to support the argument.

Pass (40-49%) Work which is adequate but limited. It may include irrelevant material and be too descriptive and narrative. Some aspects of the question may be answered competently, but others will be ignored because of omissions in the reading, factual inaccuracy, difficulty in identifying the key issues and arguments, or poor style, structure and presentation.

Fail (30-39%) Work which is poorly structured and of very limited relevance to the question. It may be distinguished by a lack of supporting evidence, misunderstandings, a failure to address the question asked, substantial generalisation and the lack of any argument.

Clear Fail (20-29%) Work which shows little or no real understanding of the question and which displays little or no evidence of learning.

Bad Fail (10-19%) Work which fails on all criteria. It could also be the mark for a very short answer with little relevant material.

Outright Fail (0-9%) Incomplete work, or work with absolutely no relevance to the question. A mark of 0 will be awarded for plagiarism or failure to submit.

EXAM MARKING CRITERIA: ALL LEVEL 6 2 HOUR EXAMS WITHIN THE SCHOOL OF CLASSICS

PART A: GOBBET QUESTIONS (50%)

	0-39%	40-49%	50-59%	60-69%	70-100%
Basic descriptor	• Work of an unacceptable and unsatisfactory level.	• Work of a satisfactory standard.	• Work of a good standard.	• Work of a very good standard.	• Work of an excellent or exceptional standard.
Focus on task and material	• Little or no focus on the task and material.	• Discernable focus on the task and material.	• Generally good focus on the task and material.	• Sound focus on the task and material.	• Acute and relevant focus on the task and material.
Approach to task	• Lack of ability to identify and solve problems. • Poor knowledge and understanding of the content and/or context of the material. • Consists almost entirely of paraphrase.	• Some attempt at identifying and solving problems. • Little or no evidence of analysis. • Satisfactory knowledge and understanding of the content and/or context of the material.	• Ability to identify and solve problems. • Some awareness of the wider theoretical dimensions of the subject. • Good knowledge of the material's content allied to a sound critical understanding of its contexts. • Measure of critical analysis,	• Ability to understand and solve problems. • Sound awareness of the wider theoretical dimensions of the subject and ability to appreciate alternative approaches to interpreting the material. • Very-good to excellent knowledge of the material's content allied to a sound critical understanding of its contexts. • Thoughtful critical analysis. • Solid Capacity of	• Ability to understand and solve problems. • Excellent awareness of the wider theoretical dimensions of subject and ability to apply theoretical approaches to interpreting the material. • Exceptional knowledge of the material's content allied to a excellent critical understanding of its contexts. • Subtle, perceptive and/or sophisticated critical analysis. • Evidence of creative

				evaluating and organising material	engagement with the task and material • Evidence of independent thought • Excellent capacity of evaluating and organising material
Written style	• Incoherent argument and/or expression. • Inappropriate register.	• Argument lacks structure and/or relevance. • Work tends to be descriptive in nature. • Appropriate register.	• Solid level of argument. • Satisfactory written style. May be some disjointed arguments. • Work might tend to some description and narrative • Attempt at originality or critical appreciation.	• Well-developed and structured argument. • Coherent writing. • Some originality and/or critical appreciation of the subject.	• Cogent and structured argument. • Fluent writing and clarity of expression • Subtlety and originality
Evidence of reading	• Insufficient reading.	• Evidence of a limited range of reading	• Evidence of a range of reading.	• Evidence of thorough reading and preparation.	• Evidence of wide and thorough reading.
Presentation	• Poor presentation with many spelling and grammar errors. • No or very few, references.	• Need for attention to presentation. Spelling and grammar errors. • Inconsistent style of references and bibliography.	• Sound presentation. Some spelling or grammar errors. • Style of references and bibliography conforms very largely to the programme handbook.	• Clear and careful presentation. • Style of references and bibliography conforms fully to the programme handbook.	• Presentation to a high scholarly standard. • Style of references and bibliography conforms fully to the programme handbook.

PART B: ESSAY QUESTION (50%)

Exceptional (90-100%) EXCEPTIONAL FIRST CLASS. An answer that fulfils all of the criteria for Outstanding and in addition shows an exceptional degree of insight and independent thought, together with flair in tackling issues. Work displaying the highest level of scholarship and originality attainable at level 6.

Outstanding (80-89%) HIGH FIRST CLASS. An authoritative answer that provides a fully effective response to the question. It should show a firm command of the literature and an ability to integrate that literature and go beyond it. The analysis must achieve a high level of quality early on and sustain it through to the conclusion. Sources should be used accurately and concisely to inform the answer but not dominate it. There should be a sense of a critical and committed argument, mindful of other interpretations but not afraid to question them. Presentation and the use of English should be commensurate with the quality of the content.

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