

Lesson Description	This lesson will introduce students to a study of Homer’s epic, <i>The Odyssey</i> , through primary source materials from the Harry Ransom Center in Austin, Texas, with a focus on purposeful variations in translations. The purpose of maintaining ancient texts and the cultural value attached to them will also be considered. This introduction may not only apply to <i>The Odyssey</i> but to other classical literature that will be studied throughout the year, including works by Shakespeare.
Objective	<ul style="list-style-type: none"> • As a class, students will analyze and discuss the aesthetics of rare translations of <i>The Odyssey</i> in order to discern the cultural importance of ancient texts in modern studies. • After studying various translations of Homer’s <i>Odyssey</i>, students will work in triads to produce a written response that compares the diction, connotation, denotation, and tone employed in two different translations of <i>The Odyssey</i> in order to demonstrate understanding of the significance of language choices made by a translator.
Enduring Understanding(s) & Essential Questions	<p>Societies assign cultural value to artifacts in an attempt to show reverence for and maintain a connection to humanity’s past.</p> <ol style="list-style-type: none"> 1. Why do we value ancient texts? (p) 2. What is shown about culture through the preservation of these ancient texts? (c) 3. What might contemporary society infer about these ancient texts through consideration of the resources used to produce them? What does this suggest about value of the story of Odysseus and his travels? (c) <p>Examining multiple translations of a single text across time enables readers to deduce information about the values of the translators’ cultures.</p> <ol style="list-style-type: none"> 1. What purpose does using multiple translations in modern studies of texts serve? (c) 2. Why might <i>The Odyssey</i>, translated by John Ogilby and including multiple large engravings, be dedicated as a gift to “The Most Noble Prince James, Duke, Marques and Earl of Ormond...?” What does this suggest about Ogilby, Prince James, and <i>The Odyssey</i> itself? (c)

Texas Essential Knowledge and Skills (Target standards)**English I, grade 9:**

- (1) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:
- (A) determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;
- (2) Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:
- (B) analyze the influence of mythic, classical and traditional literature on 20th and 21st century literature;
- (3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (e.g., controlling images, figurative language, understatement, overstatement, irony, paradox) in poetry.
- (9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:
- (D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.
- (12) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:
- (A) compare and contrast how events are presented and information is communicated by visual images (e.g., graphic art, illustrations, news photographs) versus non-visual texts;
- (15) Writing/Expository and Procedural Texts. Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes. Students are expected to:
- (A) write an analytical essay of sufficient length that includes:
 - (ii) rhetorical devices, and transitions between paragraphs;
 - (iii) a controlling idea or thesis; and
 - (v) relevant information and valid inferences.

Pre-requisite Knowledge and Skills

For the written analysis, students should be familiar with the idea of a thesis or controlling idea used to make a claim. Students should also have a framework for how to incorporate and cite textual evidence in their written analysis.

Vocabulary

- Aesthetics
- Culture
- Translation/interpretation
- Connotation
- Denotation
- Tone

Time Required

90 minutes spread over two 90-minute block periods

Materials Required

- Student notebooks, writing utensils
- Projector, doc cam
- Computer for projecting images and translations of *The Odyssey*
- Images from Chapman's *The Odyssey* for analysis. *Contact Lori Hahn at the UTeach-LA office to request an electronic copy of the PDF titled "Found In Translation Resource."*
- Images from Ogilby's *The Odyssey* for analysis. **Also found in the PDF titled "Found In Translation Resource."*
- "On First Looking into Chapman's Homer" by John Keats - for teacher (or for students if being used for differentiation). **Available in the PDF titled "Found In Translation Resource" and at <http://goo.gl/hc6ish>*
- "An essay on Pope's *Odyssey* in which some particular beauties and blemishes of that work are considered: in two parts." by Joseph Spence - for teacher (or for students if being used for differentiation). **Available at <http://goo.gl/hM4UQX>*
- Copies of the "Book I, stanza i of *The Odyssey*" and "Book I, stanza i Assignment" documents for each student

Procedural Notes

Both Keats and Spence's texts could be used in upper level classes or in GT courses, perhaps as required reading for homework prior to class discussions. For English Language Learners, consider transcribing the text translations from Chapman and Ogilby (*see images in "Found In Translation Resource"*) into more accessible font and format.

DAY 1**Engage**

~20 minutes

Think:

Give students three minutes to write down 10 items they as individuals would find culturally significant to include in an Austin time capsule. (3 minutes)

Pair:

- Next, students share their items in pairs, then work together to choose just seven items to include in an Austin time capsule. (5 minutes)
- After five minutes, student pairs will join another pair to form a quartet. After sharing their pair-selected artifacts, they'll choose just five items from their combined lists to include in the Austin time capsule. (5 minutes)

Share:

Discuss student groups' results as a class. Specific answers will vary, but the discussion should reveal what is important to Austin's culture and establish a baseline for students' understanding of cultural relevancy. (7 minutes)

Introduce & Explore
~10 minutes

Introduce to students that Homer is not the only individual who told the story of *The Odyssey* and *The Iliad*; everyone in Homer's culture would have been familiar with these stories. Pose the following question:

Why is it that Homer's version is the one we read today, the one that has survived the test of time?

Show students images of Chapman's (1616*) and Ogilby's (1665) translations. Use questioning to guide students through a discussion of what the aesthetic elements of these publications reveal about the significance of this story to the translator's cultures.

*Note: Chapman's is the first English printing; however, the binding shown in the image is a 19th century rebinding.

Focusing on the image of Chapman's and Ogilby's translations of the first page of *The Odyssey*, Book I, stanza i, students and teacher will stop and independently jot observable differences within the two translations of *The Odyssey*. (2 minutes)

After students have had time to make brief notes, ask them to pair up and share what they observed, then discuss as a class the differences seen in the two translations. (4 minutes)

Explain
~5 minutes

Further, briefly examine Keats' poem and introduce Spence's essay and discuss the implications of other scholars and artists contributing to the academic discussion of Homer's impact on culture.

Evaluate
~3 minutes

Students will write an exit ticket listing two pieces of information learned in class today.

DAY 2

Engage
~2 minutes

Let students know that today's examination of the Chapman and Ogilby translations will shift from a focus on visual, aesthetic choices to stylistic choices. Today, they'll be considering the implications of differences in the translators' diction for the reader.

Apply & Elaborate
~25 minutes

In triads, students will have ~15 minutes to discuss their observations about the diction employed in Chapman, Ogilby, and Fagel's translations of the first stanza of Book I of *The Odyssey*. *See documents titled "*Book I, stanza i of The Odyssey*" and "*Book I, stanza i Assignment*."

Students will then have ~10 minutes to incorporate that discussion into a written analysis. In 5-7 sentences, students should make a claim about the effects of variations in each translator's version of Book I, stanza i and support said claim with specific textual evidence. *See second page of "Book I, stanza i Assignment."

Collect all students' work for evaluation activity when time's up.

Evaluate
10-15 minutes

Display on the doc cam and then read aloud several student groups' samples of the written assignment; *no names will be visible as they were written on previous page*. For each sample shown, ask students to evaluate the validity of the claim made by the peer group and the strength of the evidence used to support the claim.

Closure
2 minutes

Ask 1-2 students to explain how a translator's word choice or an author's diction impacts a text's meaning in order to re-cap this day's learning.

Future Lessons

In future classes, when reading books of *The Odyssey*, it would be appropriate to revisit the idea of the cultural significance attached to Homer's stories of Odysseus and the diction used by Homer or a particular translator. This lesson could also serve as a platform for discussing the purpose of studying other culturally significant works, like Shakespeare's sonnets and plays.

To demonstrate thorough understanding the significance of an author or translator's word choice, students might be asked to create their own modern translations of specific books of *The Odyssey* as a final unit project and application of the skills practiced in this lesson. Teachers could further assign students to film these modern translations, or to create another type of visual representation, to share with classmates.

Resources:

Homer. *The Odyssey*. Ed. George Chapman. London, 1616. [PFORZ 169 and 170. Harry Ransom Center, University of Texas at Austin.]

Stark, Elizabeth. Image of title page of Chapman's translation of *The Iliad* and *The Odyssey* "Never before in any language truly translated...", 2016. Chapman's translation of Homer's *Odyssey*.1616.

Stark, Elizabeth. Image of dedication pages for Chapman's Homer's *Odyssey*, 2016. Chapman's translation of Homer's *Odyssey*.

Stark, Elizabeth. Images of epistles for Chapman's Homer's *Odyssey*, 2016. Chapman's translation of Homer's *Odyssey*.1616. [PFORZ 169 and 170. Harry Ransom Center, University of Texas at Austin.]

Stark, Elizabeth. Image of the first stanza of Chapman's Homer's *Odyssey*, 2016. Chapman's translation of Homer's *Odyssey*.1616. [PFORZ 169 and 170. Harry Ransom Center, University of Texas at Austin.]

Homer. *The Odyssey*. Translator John Ogilby, Esq. London, 1665. [Printed by Thomas Roycroft]. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Face Plate [John Ogilby] in Ogilby's Homer's *Odyssey*, 2016. Ogilby's translation of Homer's *Odyssey*. 1665. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Title Page in Ogilby's Homer's *Odyssey*, 2016. Ogilby's translation of Homer's *Odyssey*. 1665. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Battle Scene [immediately following title page] in Ogilby's Homer's *Odyssey*, 2016. Ogilby's translation of Homer's *Odyssey*. 1665. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Second Battle Scene [immediately following first battle scene photo] in Ogilby's Homer's *Odyssey*, 2016. Ogilby's translation of Homer's *Odyssey*. 1665. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Dedication Page in Ogilby's Homer's *Odyssey* 2016. Ogilby's translation of Homer's *Odyssey*. 1665. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of first stanza in Ogilby's Homer's *Odyssey* 2016. Ogilby's translation of Homer's *Odyssey*. 1665. 1. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of annotations in Ogilby's Homer's *Odyssey* 2016. Ogilby's translation of Homer's *Odyssey*. 1665. 2. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Eagle Omen in Ogilby's Homer's *Odyssey* 2016. Ogilby's translation of Homer's *Odyssey*. 1665. 4. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Hermes to Calypso in Ogilby's Homer's *Odyssey* 2016. Ogilby's translation of Homer's *Odyssey*. 1665. 62. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Nausicaa and Odysseus in Ogilby's Homer's *Odyssey* 2016. Ogilby's translation of Homer's *Odyssey*. 1665. [page between 76 and 77]. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Sirens in Ogilby's Homer's *Odyssey* 2016. Ogilby's translation of Homer's *Odyssey*. 1665. 162. [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]

Adamson, Diana. Image of Bow Contest in Ogilby's Homer's *Odyssey* 2016. Ogilby's translation of Homer's *Odyssey*. 1665.[page between 300 and 301] . [-Q-PA4025 A5 O3 1665. Harry Ransom Center, University of Texas at Austin.]