

PAULINE A. LEVEN

Department of Classics  
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**DEGREES AND EDUCATIONAL BACKGROUND**

- Ph.D.** Princeton University / Paris IV - Sorbonne, November 2008  
Dissertation: *The Many-Headed Muse: Tradition and Innovation in Fourth-Century BC Greek Lyric Poetry*, co-directed by Andrew Ford (Princeton) and Monique Trédé (Ecole Normale Supérieure, Ulm)
- M.A.** (*Diplôme d'Etudes Avancées*) Université Paris IV - Sorbonne, May 2001  
Thesis: *Citations poétiques dans trois dialogues de Platon*, directed by Monique Trédé
- Agrégation de Lettres Classiques** French National Teaching Certificate in Greek, Latin, and French literature, July 2000
- B.A.** (*Maîtrise*) Université Paris IV - Sorbonne, September 1998  
Thesis: *Commentaire des chapitres 8 et 9 de l'Ars Rhetorica du pseudo-Denys d'Halicarnasse*, directed by Pierre Chiron
- Admitted to the Ecole Normale Supérieure (Ulm), Paris, July 1997

**ACADEMIC APPOINTMENT AND EMPLOYMENT HISTORY**

- 2014-present Yale University, Associate Professor of Classics (tenure offered in December 2015), courtesy appointment in Music
- 2008-2014 Yale University, Assistant Professor of Classics
- 2005, 2007 Princeton University, Instructor and Teaching Assistant
- 2004, 2006 Ecole Normale Supérieure, Paris, Instructor
- 1998-1999 Yale University, Lector in French

**AWARDS, PRIZES, SPECIAL RECOGNITION**

- 2022 Professeur Invitée, Ecole Normale Supérieure, Paris, France (April)
- 2018 Professeur Invitée, Université Paris X, Nanterre, France (March)
- 2016-2017 National Humanities Center Fellowship, Durham, NC (declined)
- 2014-2016 Whitney Humanities Center Fellowship (Yale University)
- 2016 Griswold Faculty Research Grant (Yale University)
- 2015 Hilles Publication Fund Grant (Yale University)

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- 2015 Griswold Faculty Research Grant (Yale University)  
2013-2014 Griswold Faculty Research Grant (Yale University)  
2012 Samuel and Ronnie Heyman Prize for Outstanding Scholarly Publication (Yale College)  
2012 Hilles Publication Fund Grant (Yale University)  
2012 Griswold Faculty Research Grant (Yale University)  
2011 Griswold Faculty Research Grant (Yale University)  
2011 Visiting Scholar (Trinity Term) Corpus Christi College, Oxford  
2011 Visiting Faculty, St Andrews-Yale exchange (March)  
2010 Research Fellowship (Fondation Hardt, Vandoeuvres)  
2010-2011 Morse Junior Fellowship (Yale University)  
2007-2008 Mary Isabel Sibley Fellowship in Greek Studies (Phi Beta Kappa Society)  
2006-2007 Thomas R. Curley III Memorial Fund Scholarship (Princeton University)  
2004-2007 Dissertation Scholarship (French Ministry of Education)  
2004 Joseph E. Croft Fellowship (Princeton University)  
2003 Thomas R. Curley III Memorial Fund (Princeton University)  
2001-2002 Fulbright Scholarship (Franco-American Commission)  
1997-2001 Four-year governmental full scholarship to attend the Ecole Normale Supérieure (Paris)

## **PUBLICATIONS**

- 2021: *Music and Metamorphosis in Graeco-Roman Thought*. Cambridge  
Reviews: I. Petrovic, *Greece and Rome* 68.2 (2021): 353-360.
- 2020: "Pan and the Music of Nature," in E. Rocconi and T. Lynch (eds.), *Routledge Companion to Ancient Greek and Roman Music*. Malden: 49-59
- 2018: "Doing Philosophy in the Elephant's Mouth: Three Readings of Two Ekphrases in Achilles Tatius' *Leucippe and Clitophon* IV.4," in E. Cueva et al. (eds.), *Re-Wiring the Ancient Novel. Vol. 1: Greek Novels*. Groningen, 109-126
- 2018: "The Erogenous Ear: Mythologies of Listening" in S. Butler and S. Nooter (eds.), *Sound and the Senses*. New York, 212-232
- 2018: "Echo's Bones and the Metamorphoses of the Voice," *Greek and Roman Musical Studies* 6.1: 14-25
- 2018: "The Invention of the Lyric Listener," in F. Budelmann and T. Philips (eds.), *Textual Events: Performance and the Lyric in Early Greece*. Oxford, 213-233
- 2018: Review of M. Folch, *The City and the Stage: Performance, Genre, and Gender in Plato's Laws*. New York (2015) for *Classical World* 111.2: 268-269
- 2018: Review of S. Butler, *The Ancient Phonograph*, New York (2015) for *Classical Philology* 113.1: 107-111
- 2017: "Metamorphosis and the Maiden: Posthuman Music in Ancient Greek Myths," in

V. Ottomani and S. Wegner (eds.), *Über den Ursprung von Musik Mythen – Legenden – Geschichtsschreibungen*. Würzburg, 49-57

- 2016: “Hymns of Aristonous of Corinth,” in D. Sider (ed.), *Hellenistic Poetry: A Selection*. Ann Arbor, 157-164
- 2016: “Erythraean Paeans,” in D. Sider (ed.), *Hellenistic Poetry: A Selection*. Ann Arbor, 18-24
- 2016: “Paeon of Isyllus,” in D. Sider (ed.), *Hellenistic Poetry: A Selection*. Ann Arbor, 354-369
- 2016: “Paeon of Philodamus of Scarpheia,” in D. Sider (ed.), *Hellenistic Poetry: A Selection*. Ann Arbor, 471-485
- 2016: “‘It is Orpheus When There Is Singing’: Mythical Fabric of Musical Lives,” in J. Hanink and R. Fletcher (eds.), *Creative Lives in Classical Antiquity: Poets, Artists and Biography*. Cambridge, 243-273
- 2016: “Orpheus” entry, for the European Music Archaeology Project (EMAP) Exhibition, ed. Arnd Adje Both, Stefan Hagel, Raquel Jiménez Pasalodos, Cajsa S. Lund
- 2016: Review of S. Gurd, *Dissonance: Auditory Aesthetics in Ancient Greece*, Fordham (2016) for Bryn Mawr Classical Review
- 2016: Review of A. Barker, *Ancient Greek Writers on their Musical Past. Studies in Greek Musical Historiography*. Pisa (2014) for *Classical Philology* 111.3: 295-300
- 2016: Review of P. Finglass and A. Kelly, (eds.) *Stesichorus in Context*. Cambridge (2015) for Bryn Mawr Classical Review
- 2015: Review of G. Lambin, *Timothée de Milet – le poète et le musicien*. Rennes (2013) for *American Journal of Philology* 136.2: 361-364
- 2014: “Poetics of Blending: a Cognitive Approach to the New Music of Timotheus” (co-authored with F. Budelmann, Oxford), *Classical Philology* 109.2: 191-210
- 2014: *The Many-Headed Muse: Tradition and Innovation in Late-Classical Greek Lyric Poetry*. Cambridge: 2014
- Reviews: Theodora Hadjimichael, *Greek and Roman Musical Studies* 3 (2015): 170-172. Malcolm Davies, *Classical Review* (2015): 20-22. Timothy Moore, *Bryn Mawr Classical Review* (2015). Thomas Philips, *American Journal of Philology* (2015): 357-361. Evina Sistikou, *Classical Philology* (2016): 94-97. David Fearn, *Journal of Hellenic Studies* (2016): 1-2
- 2013: Review of A.E. Peponi, *Frontiers of Pleasure - Models of Aesthetic Response in Archaic and Classical Greek Thought*. New York (2012) for Bryn Mawr Classical Review
- 2013: “Reading the Octopus: Authorship, Intertexts and a Hellenistic Anecdote (Machon, fr. 9 Gow),” *American Journal of Philology* 126.1: 23-35
- 2013: “The Colours of Sound: *Poikilia* in its Aesthetic Contexts,” *Greek and Roman Musical Studies* 1: 229-242

- 2013: “Aristotle’s Hymn to Virtue and Funerary Epigraphy,” in P. Low and P. Liddell (eds.), *Inscriptions and their Uses in Ancient Greek and Latin Literature*. Oxford, 271-87
- 2012: “ ‘You Make Less Sense Than a (New) Dithyramb’: Sociology of a Riddling Style,” in J. Kwapisz, D. Petrain and M. Szymanski (eds.), *The Muse at Play. Riddles and Wordplay in Greek and Latin Poetry*. Berlin, 44-64
- 2012: “Musical Crisis: Musical Anecdotes and Competition,” in D. Castaldo, F.G. Giannachi, A. Manieri (eds.), *Poetry, Music and Contests in Ancient Greece* (vol.I). Galatina, 681-92
- 2011: “Timotheus’ Eleven Strikes: a New Approach (PMG 791, 229-236),” *Classical Philology* 106: 245-54
- 2010: “New Music and Its Myths: Athenaeus’ Reading of the *Aulos* Revolution,” *Journal of Hellenic Studies* 140: 35-47
- 2005: “Géographes” entry, in J. Leclant (ed.), *Dictionnaire de l’Antiquité*. PUF Paris
- 2005: “Tacticiens” entry, in J. Leclant (ed.), *Dictionnaire de l’Antiquité*. PUF Paris

Forthcoming (submitted to editors)

- “New Music,” in L. Swift (ed.) *Routledge Companion to Greek Lyric* (in proofs)
- *A Cultural History of Western Music*, vol. 1 Antiquity, co-editor, with Sean Gurd (book manuscript under contract with Bloomsbury, forthcoming 2022)
- “Introduction,” (co-written with S. Gurd) in S. Gurd and P. LeVen (eds.), *A Cultural History of Western Music* (vol. 1: Antiquity) (submitted to the editors, under contract with Bloomsbury, forthcoming 2022)
- “Performance,” in S. Gurd and P. LeVen (eds.) *A Cultural History of Western Music* (vol. 1: Antiquity) (submitted to the editors, under contract with Bloomsbury, forthcoming 2022)
- “Technologies,” (co-written with S. Gurd) in S. Gurd and P. LeVen (eds.), *A Cultural History of Western Music* (vol. 1: Antiquity) (submitted to the editors, under contract with Bloomsbury, forthcoming 2022)
- “The Soundtrack of Similes: an enactivist approach to sound,” in F. Budelmann and K. Earnshaw (eds.), *Cognitive Vision: Poetic Image-Making and the Mind* (submitted to the editors)
- “Music, Melos, Emotions: A Philomela Manifesto,” in P. Destrée and D. Creese (eds.) *Beauties of Song* (submitted to the editors, under contract with Oxford University Press)
- “Hymns and pre-Callimachean Poetry,” in M. Perale, G. Taietti, and B. Cartlidge (eds.) *Hellenistic Poetry Before Callimachus* (submitted to the editors, under contract with Cambridge University Press)
- “Roseau” entry (with F. Buè), in E. Prioux et al. (eds) *Dictionnaire du poétique* (submitted to the editors, under contract with Garnier, Paris)

In progress:

- *Posthuman Lyric: Greek Poetry and the Anthropocene* (monograph)
- *The Musician in Nine Greek Myths* (monograph, co-written with Sean Gurd)
- “Ugly Feelings, Affects, and Minor Emotions,” chapter in *The Cambridge Companion to Ancient Greek Epic*, ed. E. Greensmith
- “The Matter of Tragic Song,” chapter in the collected volume for the *Peradotto Sessions on Tragedy*, ed. R. Woodard
- “A World in Eight Tones,” chapter in *Cosmographies of Greece and Rome*, ed. R. Gagné and A. Kachuck

**INVITED LECTURES, SEMINARS, AND CONFERENCE PAPERS**

- 2022 (Nov.) “The matter of tragic song” for Peradotto Sessions III on tragedy, Union League Club, NYC, NY
- 2022 (Oct.) “Allure, atmosphere, and the allusive body” for “Arts of Allusion” conference, University of Toronto, Canada
- 2022 (May) TBD for 2 lectures at University of Urbino, Italy [via Zoom]
- 2022 (May) “Turning the post: a human line in a stone ledger” for “The Line and the Turn” conference, University of Chicago, IL
- 2022 (April) “Posthuman lyric” (cycle of four invited conferences at Ecole Normale Supérieure, Paris)
- 2021 (May) “Posthuman lyric: on affect,” invited lecture at University of Urbino, Italy [via Zoom]
- 2021 (May) “Posthuman lyric: on process,” invited lecture at University of Urbino, Italy [via Zoom]
- 2021 (April) “Elegiac rocks,” invited lecture at University of Virginia [via Zoom]
- 2020 (Apr.) TBD for “Beauty” conference, Yale University, New Haven, CT [postponed because of COVID19]
- 2019 (Apr.) “Critter, matter, metamorphosis in Greek Imperial thought,” for Greek Philology Day, Yale University, CT
- 2018 (Oct.) “Choros, kosmos, symphonia,” for “Musical Pasts Colloquium,” Yale University, CT
- 2018 (June) workshop on editing a *Cultural History of Western Music*, Radcliffe Institute for Advanced Studies, Cambridge, MA, USA
- 2018 (May) “The ‘submerged’ song of the lyric bird in the Greek and Latin tradition,” for keynote address at “Lyric beyond lyric: submerged traditions, generic interactions, and later receptions,” for postgraduate workshop, KCL, London, UK
- 2018 (May) “Un chant d’oiseau et trois théories esthétiques,” for seminar at Ecole des Hautes Etudes en Sciences Sociales, Paris, France
- 2018 (March) “Représenter le rossignol: performance et pathos dans le mythe de Procné et Philomèle,” for seminar on “Représenter la performance” Université Paris X Nanterre, Paris, France

- 2018 (March) “Thinking Pan and the music of nature: problems in musical aesthetics,” for “séminaire international” (Master’s students seminar) Université Paris X Nanterre, Paris, France
- 2018 (March) “Echo and the invention of the lyric listener,” for “séminaire international” (Master’s students seminar) Université Paris X Nanterre, Paris, France
- 2018 (March) “New Music” for Master’s students seminar, Université Paris X Nanterre, Paris, France
- 2017 (Oct.) “Thinking Pan and the music of nature: problems in musical aesthetics,” for workshop on Musical Heritage in the Cultural History of Music, from Antiquity to Early Modern Age, University of Ravenna, Italy
- 2017 (Sept.) “Poikilia and mimesis in musical metamorphoses,” for roundtable on *poikilia* at the 7th Summer School in Greek Metrics and Rhythmics, Urbino, Italy
- 2017 (March) “Thinking Pan and the music of nature,” Rutgers University, NJ
- 2017 (Feb.) “Thinking Pan and the music of nature,” CUNY Graduate Center, NYC
- 2017 (Jan.) “Echo and the invention of the lyric listener,” Princeton University, NJ (*job talk*)
- 2016 (Sept.) “The erogenous ear: mythologies of listening,” Johns Hopkins, Baltimore, MD
- 2016 (Sept.) “Hearing Greek lyric as music again,” for “Lyric and Lyricism,” Archive for Performances of Greek and Roman Drama, Oxford, UK
- 2016 (Apr.) “Remote listening,” for “Techniques of the Listener” Humanities / Humanity workshop, Whitney Humanities Centre, Yale University, CT
- 2016 (Apr.) “The erogenous ear: mythologies of listening,” for keynote address at “The Auditory Cultures of Greece and Rome” conference, University of Missouri, Columbia, MO
- 2016 (Feb.) “Echo and the invention of the lyric listener,” Washington University in St Louis, MO (*job talk*)
- 2015 (Nov) “Metamorphosis and the maiden: posthuman music in ancient Greek myths,” for “Origin of Music. Myths, Legends, and Historiographies in Interdisciplinary Discourses” symposium, Institut für Musikwissenschaft Bern, Switzerland
- 2015 (Nov.) “Syrinx’ voice: violence, vibrant materiality, and the musical instrument,” for presentation at The Greek Poetry and Poetics Seminar, University of Chicago, IL
- 2015 (July) “Echo, gramophone, and the invention of the lyric listener,” for guest lecture at Xth Seminar in Ancient Greek Music, Riva del Garda, Italy
- 2015 (June) “Soundings in Greek aesthetics: the case of animal music,” for guest lecture at MOISA Summer School in Ancient Greek Music, Trento, Italy
- 2015 (March) “Echo and the invention of the lyric listener,” for “Textual Events: Rethinking Poetics in a Performance Culture” conference, Oxford, UK

- 2015 (Feb.) “Syrinx’ voice: violence, vibrant materiality, and the musical instrument,” for Sound Studies Working Group, Yale University, CT
- 2015 (Feb.) “Listening to the ringdove: aesthetics and the posthuman animal,” for Whitney Humanities Center Fellows lunch, Yale University, CT
- 2015 (Jan.) “Mythologies of the voice,” for 146<sup>th</sup> Meeting of the Society for Classical Studies, New Orleans, LO
- 2014 (Nov.) “Echoes, echo, and puns: thinking sound in Greco-Roman myths” for “Les Mots sous les Textes,” Fondation Hardt, Geneva, Switzerland
- 2014 (Sept.) “Voices of nature: Plato’s cicadas and the nature of the voice,” for XI<sup>th</sup> Orality and Literacy conference: “Voices and the voice,” Emory University, Atlanta, GA
- 2014 (July) “Musical myths: animals, aesthetics, and the nature of music,” for IX<sup>th</sup> seminar in Ancient Greek Music, Riva del Garda, Italy
- 2014 (Apr.) “Musical myths: animals, aesthetics, and the nature of music,” University of Pennsylvania, PA
- 2014 (Feb.) “Soundings in Greek aesthetics: the case of animal music,” for IX<sup>th</sup> meeting of Epichoreia, NYU, NY
- 2013 (Apr.) “Poetics of blending: a cognitive approach to the New Music of Timotheus and Euripides” (joint paper with Felix Budelmann, Magdalen College, Oxford), for “Paths of Song” conference, UCL, UK
- 2013 (Apr.) “Poetics of blending: a cognitive approach to the New Music of Timotheus,” Columbia University, NY
- 2013 (Apr.) “Poetics of blending: a cognitive approach to the New Music of Timotheus,” for Department Colloquium, Yale University, CT
- 2012 (Sept.) “The colors of sound: *poikilia* in its aesthetic contexts,” for Greco-Roman lunch, Yale University, CT
- 2012 (May) “Fiction, history, diction in Timotheus’ *Persians*,” NYU, NY
- 2012 (March) “Anecdotal evidence: life on the margins in Machon’s *Chreiae*” (joint paper with Pavlos Avlamis, Jesus College, Oxford), for “Marginality, Canonicity, Passion” conference, Yale University, CT
- 2012 (March) “The colors of sound: elemental poetics in Greek lyric,” for keynote address at “Sound and Color in the Ancient World” conference, Johns Hopkins University, MD
- 2012 (Feb.) “Fiction, history, diction in Timotheus’ *Persians*,” Cornell University, NY
- 2011 (July) “Inscribing the author: song, stone and voice in Classical Paeans,” for Network for Greek Song, “Authority, Authorship, Authenticity” conference, Yale University, CT
- 2011 (June) “Voice, fiction and the wish-fulfilment fantasy: the late-classical lyric switch,” University of Reading, UK
- 2011 (May) “Old and new directions in Timotheus’ *Persians*,” for workshop on Euripides’ *Orestes*, Timotheus’ *Persians* and Plato’s *Laws*, University of California Berkeley, CA
- 2011 (May) “Polyphonic illusions: staging instruments in tragedy, comedy and dithyramb,” for “Music in Greek Drama: History, Theory, and Practice” conference, University of California Santa Cruz, CA

- 2011 (May) “Fiction, histoire, diction dans les *Perses* de Timothée de Milet,” Association pour l’Encouragement des Etudes Grecques, Paris, France
- 2011 (May) “Preludes to Hellenistic games: Late-Classical *Technopaegnia?*,” for “Mousa Paizei” conference, University of Warsaw, Poland
- 2011 (Feb.) “The anecdote: genre, lives, lies,” (*graduate seminar*) University of St Andrews, UK
- 2011 (Feb.) “Behind the comic screen: the language of (New) Dithyramb,” University of St Andrews, UK
- 2011 (Feb.) “‘Light’ fare: food and fiction in Philoxenus’ Dinner (*PMG* 836),” for “Voice and Fictionality” workshop, University of St Andrews, UK
- 2010 (Dec.) “Musical crisis: representing musical judgment in anecdotes,” for Greco-Roman Lunch, Yale University, CT
- 2010 (Nov.) respondent to Johanna Hanink for Yale-Brown meeting, Yale University, CT
- 2010 (Nov.) “Music and *mousikē*, theory and practice in the fourth century BC,” (*graduate seminar*) Stanford University, CA
- 2010 (Oct.) “‘And the winner is...’: representing musical judgment in anecdotes,” for Fourth Annual Meeting of Moisa (International Society for the Study of Greek and Roman Music and Its Cultural Heritage), Lecce, Italy
- 2010 (Oct.) “‘Faire mémoire’ des morts: lire, voir et entendre - autour de l’Hymne à la Vertu d’Aristote,” Université Paris I, France
- 2010 (May) “New musicians lives,” for Laurence seminar, at Interdisciplinary panel ‘Creative Lives: new approaches to ancient intellectual biography,’ Cambridge University, UK
- 2010 (Apr.) “Reading Philoxenus’ life: between fish and frank speech,” University of Vermont, VT
- 2009 (Dec.) respondent to Cashman Kerr Prince at MACTe 2, Amherst College, MA
- 2009 (Oct.) “Singing out of place: Isyllus’ Paeon to Epidaurian Asclepius,” for “Moisa Epikhorios: Regional Music and Musical Regions” conference, Third Annual Meeting of Moisa, Ravenna, Italy
- 2009 (June) “The philosopher’s stone: Aristotle’s hymn to virtue and funerary epigraphy,” for “The Literary Use of Inscriptions” conference, Manchester, UK (*read in absentia*)
- 2009 (May) respondent to David Elmer at MACTe 1, Yale University, CT
- 2009 (March) “A new approach to Timotheus’ lyre,” for Greco-Roman Lunch, Yale University, CT
- 2009 (Jan.) “The striking eleven strings of Timotheus’ Lyre,” for APA Annual Meeting Philadelphia, PA
- 2008 (Dec.) “New Music and its myths: deconstructing Athenaeus’ reading of the *aulos* revolution,” for Greco-Roman Lunch, Yale University, CT
- 2008 (Sept.) “New Music and its myths: deconstructing Athenaeus’ Reading of the *Aulos* Revolution,” for Second Annual Meeting of Moisa, Cremona, Italy



- 2008 (Jan-Feb) “New songs for old gods, or old songs for new gods?: paeans in the fourth century BC,” presented at UCLA, Yale University, and University of Colorado at Boulder, CO (*job talk*)
- 2008 (Jan.) “Doing philosophy in the elephant’s mouth: a reading of Achilles Tatius’ *Leucippe and Clitophon*, 4.2,” Haverford College, PA (*job talk*)
- 2008 (Jan.) “New Dithyramb and ‘Nouvelle Cuisine’: Philoxenus’ *Deipnon* in its fourth-century BC performance context,” (Three-year Colloquium on Genres) for APA Annual Meeting Chicago, IL
- 2007 (Dec.) “Choses légères, ailées et sacrées dans l’*Ion* d’Euripide,” for Roundtable Ecole Normale Supérieure / Scuola Normale di Pisa, Paris, France
- 2007 (June) “Les sirènes du port d’Alexandrie: le thrène d’Hélène dans la parodos de l’*Hélène* d’Euripide,” for CorHaLi Conference, Université de Lausanne, Switzerland
- 2005 (June) “Poétique de la pensée: mélanges sémantiques et génériques dans les fragments B1-B4 DK d’Empédocle,” for CorHaLi Conference, EHESS, Paris, France
- 2003 (June) “A la recherche du sens perdu: la tragédie de l’obscur dans les *Grenouilles* d’Aristophane,” for CorHaLi Conference, Université de Lille, France
- 2002 (Oct.) “Old ladies in Ovid’s *Fasti*: between tradition and ideology,” for CAAS Conference, Rutgers University, NJ

### **NON-SPECIALISTS LECTURES AND TALKS**

- 2020 (Dec.) “What is Antiquity?” panelist for DS colloquium (with V. Harte and I. Nakhimovsky)
- 2016 (May) “The music of nature and the nature of music: views from ancient Greece,” for Legion of Christ College of the Humanities (Cheshire, CT)
- 2014 (July) Four lectures for Yale Educational Travel cruise “Voyage to the Land of Gods and Heroes”:  
“The sea in ancient Greek culture and thought”  
“From heroes to athletes: thinking the body in ancient Greece”  
“Cyclops, hiccups, and eye-cups: wine culture in ancient Greece” (with wine-tasting by Thomas Parker, Vassar College)  
“From turtles to tetrachords: introduction to ancient Greek music”
- 2013 (March) “The cyclops and the eye-cups: wine culture in Ancient Greece,” Multi-disciplinary living and learning community, Vassar College, NY
- 2010 (Nov.) “From turtles to tetrachords: introduction to ancient Greek music,” Structured Liberal Education program, Stanford University, CA

### **COURSES TAUGHT AT YALE**

#### Graduate seminars:

Beauty (Fall 18, Fall 21)

Posthuman Lyric (Spring 21, co-taught with Jess Peritz, music)

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History of Greek Literature (I) (Fall 12, Fall 16)  
Euripides (Spring 12)  
Classical Greek Lyric Poetry (Spring 10)

Advanced Greek language and literature seminars (for undergraduates and graduates):

Homer's *Iliad* (Spring 16, Spring 20)  
Ancient Greek Myth, Fiction, and Science Fiction (Spring 14, Fall 2020)  
Helen after Troy (Fall 13, Spring 17, Fall 19)  
Hesiod and Homeric Hymns (Spring 13)  
Lucian (Fall 11)  
Euripides (Fall 09)  
Problems in the Greek Novel (Spring 09)  
Pindar and Bacchylides (Fall 08)

Intermediate language:

GREK 141 – introduction to Homer (Spring 09, 10, 12, 13, 14, 19)  
GREK 131 – introduction to Greek prose (Xenophon, Fall 19)  
LAT 131 – introduction to Latin prose (Apuleius, Fall 08)

Undergraduate seminars in translation:

Ancient Greek and Roman Music and Dance (Spring 21).  
The Ancient Greek and Roman Novel in Contexts (Spring 17, Spring 19)  
Ancient Myth, Fiction, and Science Fiction, Freshman seminar (Spring 16)  
Performance and Society in Ancient Greece seminar (Spring 10, Fall 13)

Directed Studies:

Literature (Fall 11, Fall 12, Fall 15, Fall 20, Fall 21)

**ADDITIONAL TEACHING, ADVISING, AND CONTRIBUTIONS TO YALE**

University work:

2021	Course coordinator for Directed Studies Literature Chair of Hilles & Griswold Committee Sophomore advisor Moderator for “Humanities in Action” event for the Humanities Department Judge for Elizabethan Club Valentine’s Day Sonnet Slam
2020-present	Humanities Program Executive Committee Trumbull College First-Year advisor (2 advisees)
2019-2020	Yale College Executive Committee Sophomore advisor (3 advisees) Diversity, Equity, and Inclusivity coordinator for Classics Department
2018-21	Whitney Humanities Centre Executive Committee
2018-19	Sophomore advisor (3 advisees) Trumbull College Freshman advisor (2 advisees)
2017	University Admissions Committee
2016-present	Mentor for a Junior faculty member for the Women Faculty Forum

LeVEN (10/2021)

- 2016-2017 Chair of Griswold & Hilles Committee  
2015-17 Sophomore advisor (4 advisees)  
2015-16 Coordinator and panelist for Directed Studies colloquium: “399BC, Athens, death of Socrates: a watershed?”  
Sophomore advisor (1 advisee)  
2014-15 Sophomore advisor (2 advisees)  
2013-14 Sophomore advisor (12 advisees)  
Fulbright Study/Research Grant Committee member  
Yale Day: Professors lunch for “Yale Model the UN”  
2012-13 Sophomore advisor (5 advisees)  
Trumbull College Freshman advisor (3 advisees)  
Fulbright Study/Research Grant Committee member  
Mellon Workshop for “Brainstorming new courses”  
2011-12 Kingsley Trust Association Summer Fellowship Committee member  
Trumbull College Freshman advisor (2 advisees)  
Sophomore advisor (1 advisee)  
Panel on the Humanities at Bulldog days. Discussion of ideal pairing advisor-senior thesis advisee, with Sage Snider (Humanities)  
2010-2011 Sophomore advisor (3 advisees)

Yale Classics department:

- Junior Faculty Mentor (Fall 2021)  
Parry Lecture Committee (2021-present)  
Equity, Diversity and Inclusivity Committee (2019-2021)  
New Directions in Research Seminar co-organizer (2021)  
Hiring Committee for open-rank Classics-Humanities position (2017)  
Hiring Committee for Greek History VAP (2016)  
Graduate Committee (2020-2021; 2019-2020; 2011-2012; 2009-2010)  
Curriculum Committee (2018-2019; 2017-2018; 2015-2016; 2013-2014; 2012-2013; 2008-09)  
Director of Undergraduate Studies (2018-2019; 2015-2017)  
First-year Graduate student mentor (2018-2019)  
Second-year Graduate student mentor (2013; 2012)  
Lecture Committee (2019-2020; 2012-2013)  
Essay and Freshman Translation Prize committee (2016; 2013-14; 2012-13; 2008-10)  
Co-organizer of the Department colloquium (2010-11)  
Newsletter Coordinator (2009-2010)  
Work-in-Progress committee (2008-2009)  
PhD oral and written examinations (2008-present)  
Undergraduate comprehensive examinations (2008-present)

PhD Dissertation Reader:

- L. Ahern (Classics, Yale): “The Theognidean Tradition in and as Reception” (2020)  
-Y. Li (Classics and Comp. Lit., Yale) “Being late and being mistaken in the Homeric tradition” (2017)

- B. Kirkland (Classics, Yale): “The Lens of Herodotus: Criticism, Imitation, and Reception in Imperial Greek Literature” (2016)
- S. Harrigan (Classics, Yale): “Pindar and the Poetics of Reperformance” (2013)

Graduate students special topics:

- A. Grant (Classics): Aratus (2021)
- T. Munro (Classics): Hellenistic Poetry and New Materialism (2021)
- F. Beretta (Classics and Comp. Lit.): Dance and Movement in Ancient Greece (2020)
- E. Helm (Classics): the Lyric “I” (2020)
- C.L. Takamoto (Medieval Studies): Ancient Greek Music and Dance (2019)
- S. Kroenberg (Classics): Lyric (2019)
- C. Londa (Classics): Medial Moments (2018)
- C. Doyle (Comp. Lit): Sound and Voice (2017)
- N. Janssen (Classics): Iambos (2016)
- R. Love (Classics): Fragments (2015)
- N. Sit (Classics): Ekphrasis in the Ancient Novel (2015)
- C. Polsley (Classics): Ancient Science Fiction and Contra-factuality (2015)
- E. Schurr (Classics): Literary Women – the case of Sappho (2014)
- Y. Li (Classics and Comp. Lit.): Pastoral (2014)
- Y. Li (Classics and Comp. Lit.): The Novel (2013)
- C. Laferrière (History of Art): Ancient Greek Music and Dance (2012)
- J. Blum (Classics): Euripides and Civic Violence (2012)
- L. Boychenko (Classics): Callimachus’ Hymns (2010)
- J. MacCutcheon (Classics): Aratus (2009)
- A. Reynolds (Classics): Greek Magic (2009)

Senior thesis advisor:

- J. Watson: a screenplay of *Odyssey 11* (2021)
- B. Case (with D. Cleary): “The Politics of the Classics in Irish Literature, 1890-1938,” *Humanities* (2019-2020)
- L. Western: “The Ovarian Odes,” *Classics* (2018-19)
- M. Buturovic (with J. Billings): “On Pindar, Aeschylus, and the Notion of Lyric Subjectivity,” *Classics* (2015-16)
- D. Tuttle (with M. Gaifman): “Daughters of Oiliades: Maidenhood and Mythic Sacrifice in Ancient Greek Historiography,” *Classical Civilization* (2015-16)
- K. Miller: “Poetics of Nature Between Homer and Pindar,” *Classics* (2015-16)
- S. Hughes (with E. Bakker): “The Politics of Voice in Theocritus’ *Idylls*,” *Classics* (2013)
- S. Snider: “*Aulos* and alterity in the Greek Symposium,” *Humanities* (2011)
- D. Lindsey (with E. Greenwood): “For Whom is it a Classic? Classicism, Canonicity, Accessibility,” *Classical Studies* (2011)
- S. Brandwood: “Feminine Voice in Pindar,” *Classics* (2009)

Senior thesis reader:

- M. Freudenburg (2019): “Worship, Medicine, and the Ancient World: Investigating Healing Narratives at the Temple of Asclepius”
- S. Nuti: “Lucian, Aelius Aristides, and Artemidorus: Three Dreamers in the Second Sophistic”, *Classical Studies* (2013)
- T. James: “Drunkenness in Athenian Vase Painting: Theater and Comedy”, *Art History* (2010)

Directed reading:

- Undergraduate Classics Book Club organizer and leader (2018-2020)
- SURF undergraduate student - Ovid’s trans-myths (P. Hershey-Power, Pomona college) (summer 2020)
- Undergraduate directed reading: Homer’s *Odyssey* (A. Lee, Classics) (2017)
- Graduate reading group: Hellenistic poetry (2009)
- Graduate reading group: Pindar’s paeans (2008)
- Undergraduate directed reading: Longus, *Daphnis & Chloe* (M. Fitzpatrick, Humanities) (2009)

Graduate training:

- Supervisor (Yale):
  - S. Kroeber (Classics) “Body and narrative in ancient Greek poetry” (in progress)
  - F. Beretta (Classics and Comp. Lit.) “The Motionscape of Greek Tragedy: Greek Drama through the Prism of Movement” (in progress)
- Dissertation Committee Member (Yale):
  - E. Lavender (Classics) “Education as Techné” (in progress)
  - E. Helm “Orpheus’ Gift” (Classics) (in progress)
  - L. Takamoto “Apollo’s Gift: Music as Healing in the Ancient and Medieval Mediterranean” (Medieval Studies) (in progress)
  - S. Gunnarsdottir (Art History, Yale) (in progress)
  - D. Brown (Classics and Religious Studies) (in progress)
  - T. Bell (Classics): “Monsters in Greco-Roman literature” (in progress)
  - A. Bonis-O’Donnell (Art History): “Nature and Naturalism in Classical Greek Art” (in progress)
  - N. Janssen (Classics): “The Decorum of the Indecorous” (2021)
  - C. Posley (Classics): “Contrafactual Structures and Hologrammar in Ancient Greek Narrative” (2019)
  - C. Laferrière (Art History), “The Complex Sensations of *Mousikē* in Archaic and Classical Greek Art” (2017)
  - F. Bué (U. of Urbino): “Per una grammatica delle figure retoriche inerenti al mondo sonoro-musicale, da Alcmane a Bacchilide” (2016)
- Adviser (other universities):
  - PhD students in the Classics program at Urbino (participated in PhD days June 2020; June 2021; scheduled June 2022)
  - Sara De Martin (PhD 2021, King’s College London)

- Peter A. Sundt (PhD 2020, The Norwegian University of Science and Technology - NTNU)
- Francesco Buè (PhD 2017, U. of Urbino): 2017 Bruno Gentili Prize from MOISA, for Best dissertation on a musical topic. Postdoctoral researcher University of Louvain
- Amy Lather (PhD 2016, U. of Texas). Assistant Professor, Wake Forrest
- Giovanni Fanfani (PhD 2009, U. of Bologna): 2014-2016 Postdoctoral researcher at The Danish National Foundation's Research Centre for Textile Research. 2017-2020: Postdoctoral researcher at the Research Institute for the History of Science and Technology

### **OTHER PROFESSIONAL SERVICE ACTIVITIES**

- 2018-present Member of the Board of Professors, University of Urbino Carlo Bo (Italy)
- 2017 Organizer of Greek Philology Day on Greek lyric, Yale University, CT
- 2016 Co-organizer (with E. Visvardi) of the panel "Ancient Music and the Emotions," SCS Annual Meeting, San Francisco, CA
- 2016 Member of Scientific Committee for the organization of the annual meeting of MOISA 2017 (in Oxford, UK)
- 2015 Organizer of the panel "Ancient Greek and Roman Music: Current Approaches and New Perspectives," inaugural MOISA panel at the SCS Annual Meeting, New Orleans, LO
- 2014-2015 Member of Scientific Committee for the organization of the annual meeting of MOISA 2015 (in Newcastle, UK)
- 2013-2014 Member of Scientific Committee for the organization of the annual meeting of MOISA 2014 (in Urbino, Italy)
- 2013 Co-organizer (with J. Billings) of Greek Philology Day on Sophocles' *Philoctetes*
- 2013-present Officer in charge of liaison between APA and MOISA as affiliated group of the APA
- 2013-present Member of editorial board of *Rivista di Cultura Classica e Medievale*
- 2012-present Member of the Executive Committee (Secretary) of Moisa (Society for the Study of Greek and Roman Music and its Cultural Heritage)
- 2012 (March) Organizer of panel "Embodying the Text in the Greco-Roman World" for "Double stories – Double lives: Reflecting on Textual Objects in the Pre-Print world" conference, Yale University, CT
- 2011-present Co-organizer (with B. Kowalzig and T. Power) of trimestrial Epichoreia workshop (for local work in progress on *mousikē*)
- 2011-present Referee for *Journal of Hellenic Studies*, *Classical Antiquity*, *TAPA*, *Arethusa*, *Greek and Roman Musical Studies*, *Classical Journal*, *Rivista di Cultura Classica e Medievale*, *Classical Philology*, *Rivista Athenaeum*  
Reader for Cambridge University Press, Oxford University Press, University of California Press, Bloomsbury Press
- 2011-2015 Stinneck Committee member (Princeton University)
- 2011 (Dec.) Co-organizer (with I. Peirano) of MACTe VI workshop, Yale University, CT

LeVEN (10/2021)

- 2010 (Jan.) Co-organizer (with A. Uhlig) of the panel “Pindar In and Out of Context,” APA Annual Meeting, Anaheim, CA
- 2009 (Sept.) Organizer of conference “Music in non-musical Texts in Classical Athens,” Yale University, CT
- 2009 (May) Co-organizer (with I. Peirano) of MACTe I workshop, Yale University, CT
- 2008 Co-founder of MACTe (local working group for Classics junior faculty in the MA and CT area)
- 2004-2006 Member of interdisciplinary project “Enseigne-en-scène” (commissioned by French Ministry of Education for the diffusion of academic culture)

## **REFERENCES**

- E. Bakker, Alvan Talcott Professor of Classics, Yale University  
(egbert.bakker@yale.edu)
- A. D’Angour, Associate Professor in Classical Languages and Literature, Faculty of Classics, Fellow and Tutor in Classics, Jesus College (armand.dangour@jesus.ox.ac.uk)
- E. Greenwood, Professor of Greek Language and Literature, Yale University  
(emily.greenwood@yale.edu)
- M. Griffith, Klio Distinguished Professor of Classical Languages and Literature, Professor of Classics and of TDPS (Theater, Dance, and Performance Studies), University of California Berkeley ([markg@berkeley.edu](mailto:markg@berkeley.edu))
- I. Rutherford, Professor of Greek, University of Reading, UK  
(i.c.rutherford@reading.ac.uk)
- F. Zeitlin, Ewing Professor of Greek Language and Literature, Emerita, Professor of Comparative Literature, Princeton University (fiz@princeton.edu)