

AS and A LEVEL
Set Text Guide

LATIN

H443
For first teaching in 2016

Virgil *Aeneid* 8

Version 1



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GENERAL INTRODUCTION

Virgil

Publius Virgilius Maro, known in English as Virgil (or Vergil) was celebrated as a literary colossus in his own lifetime, and has maintained a position at the apex of the classical literary canon ever since. He was born near Mantua, northern Italy (what was then Cisalpine Gaul), in 70 BC, and lived through a period of great social and political upheaval in the Roman world.

He was given the best of a Roman education, including literature, rhetoric, astronomy and medicine, and then turned to the study of philosophy, before devoting his career to poetry. He was known as a reserved, shy man, and was given the nickname 'Parthenias' (maiden) because of this retiring, almost aloof, nature.



Virgile. *Enéide*. 1532 (v. am.).

Virgil (70-19 B.C.). Woodcut from an edition of Virgil's 'Aeneid' published at Venice, Italy, in 1532

All three of his surviving works are written in the metre known as dactylic hexametre. The first of these, the *Eclogues*, was probably published in the late 30s BC, in the wake of the disruption to rural life caused by Octavian (later Augustus) rewarding his soldiers with land expropriated in northern Italy. The poems in this collection are pastoral, set against an idyllic rural background.

The success of this collection brought him attention and the patronage of the fabulously wealthy Maecenas, who encouraged him in his next work, the didactic poetry of the *Georgics*, which is ostensibly about how to run a farm, but also deals with a number of literary and political topics.

His final work, the *Aeneid*, was quite possibly commissioned by Augustus himself, with work beginning on it in 29 BC, within a few years of Augustus' victory at the battle of Actium in 31 BC.

He died in 19 BC in Brindisi, on the Italian coast, on the way back from a visit to Greece. On his death-bed he left instructions – fortunately never obeyed – that the unedited, though largely complete, manuscript of the *Aeneid* be destroyed. Instead, according to Augustus' wishes, the poem was published almost immediately, to great acclaim and to Virgil's lasting fame.

The Aeneid

The *Aeneid* is a grand epic in twelve books, telling the story of Aeneas, a Trojan prince, who has fled from the burning ruins of his homeland, and whose descendants will eventually found Rome. He takes with him the household gods of his homeland, and the divine assurance that he is to found a new Troy in Italy. The story tells both of Aeneas' wanderings before he reaches Italy, and the armed conflict he engages in when he arrives, in his attempt to fulfil the prophecy.



Scene from Virgil's *Aeneid*: the Cumaean Sibyl leads Aeneas through the underworld to the Golden Bough enabling Aeneas to cross the river Styx

The epic owes a great deal to Homeric models: the first six books are (like the *Odyssey*) about the wanderings of the hero, as he is persecuted by a divine enemy. In Aeneas' case, this is Juno, who both fears the prophecy that Rome will one day destroy her favoured city, Carthage, and is always the traditional enemy of the Trojans. The final six books, echoing the *Iliad*, focus on warfare and battle between the Trojans and their Italian allies, and the Rutulians, with their champion, Aeneas' antagonist, Turnus.

Written when Augustus was at the height of his power as the undisputed emperor of Rome, however, it is more than just mythic history; it is also a celebration of Rome and its empire. Three major sections (in books 1, 6 and 8) purport to represent visions of the future which show the Rome of Augustus as the culmination of the divine plan for Aeneas. Aeneas himself is specifically named as the ancestor of Julius Caesar, and Augustus, several times throughout the epic, linking Rome's greatness with the divine lineage of the Julian *gens*.

Epic

Although the *Aeneid* is the great Roman epic, its literary background is profoundly Greek. Horace, a near-contemporary of Virgil, famously claimed '*Graecia capta ferum victorem cepit*' (Greece, captured, conquered her savage victor): that is, although Rome by the first century BC was the unchallenged military leader of the world, the Romans looked up to the culture of Greece and copied Greek styles and models. An elite Roman education necessarily included learning to read Greek literature, the most important of which were the epics of Homer, the *Iliad* and the *Odyssey*. These lengthy poems, of 24 books each, tell the story of the final year of the Trojan War, and the homecoming of the Greek hero Odysseus afterwards.

These two original epic poems were composed in an era of oral poetry, and deal with the great deeds of heroes of a past age, helped or hindered by self-interested divine forces. Later Greek epics, although primarily literary rather than oral works, continue the traditions of Homeric poetry; of particular importance is the *Argonautica* of Apollonius of Rhodes (third century BC) which tells the story of Jason and the Argonauts. Apollonius deliberately copies elements of the *Iliad* and the *Odyssey*, but he also makes clear that he is updating and even improving Homer.

Virgil (and his audience!) was aware of this tradition, and like Apollonius before him, he not only imitates Homer, but also updates and even competes with him. Aeneas himself appears several times in the *Iliad*, and so the *Aeneid* is not only in form and style following in Homer's footsteps, but is also a continuation of his narrative -- but from the Trojan, rather than the Greek, perspective. Virgil's audience did not see this as slavish imitation or lack of originality, but as daring and clever literary play: in the same way, James Joyce's *Ulysses* or Derek Walcott's *Omeros* are modern takes on the ancient tradition of the epic, which update, challenge and play with the originals for the contemporary world.



2nd century Roman mosaic border

Talking Points

Talking Point	Explanation and Teacher Notes
<i>Where does the boundary between plagiarism and artistic inspiration lie? Is Virgil just a plagiarising Homer?</i>	<p>This is a question which usually arises naturally from the students themselves when studying Virgil -- his close reliance on Homeric models at points, combined with a sixth form diet of stiff talks about academic honesty and the dangers of plagiarism usually spark some more-or-less serious questions about Virgil's integrity. This is a good opportunity to introduce some key terms which help students to think about these issues -- imitation, allusion, and intertextuality (see the key terms section).</p>
<i>If the Aeneid were being composed as a film in the modern world, to what genre would it belong?</i>	<p>This is a good open-ended question for class discussion, with any variety of answers possible. The primary function of this discussion is to get students to think seriously about what kind of hero Aeneas is, and how the expectations of epic map onto and differ from modern action films, spy films, adventure films, comic-book worlds or whatever other genres students try to connect to the <i>Aeneid</i>.</p> <p>The importance of the discussion also lies in understanding generic expectations – that as soon as you place a work in a recognisable genre, the audience has a set of expectations which can be fulfilled or subverted.</p>

CONTEXT

Civil War

When Virgil was 21, in 49 BC, Julius Caesar crossed the Rubicon river in the north of Italy with one of his battle-hardened legions. After a period in which Roman politics had been dominated by the alliance of Caesar, Pompey and Crassus (the First Triumvirate), relations between Pompey and Caesar had broken down, and the crossing of this small river signalled the beginning of civil war.

Despite the death of Caesar in 44 BC, and several seemingly decisive victories for one side or the other, the Roman world was consumed by civil conflict until Octavian's decisive victory over his erstwhile ally, Mark Antony, at the battle of Actium in 31 BC. Even before Caesar's decisive step, Rome, and the Italian peninsula, had either been engaged in civil war or on the brink of it since the late second century AD: this long stretch of simmering conflict is often referred to as 'the Crisis of the Roman Republic'.

It was only during Virgil's lifetime that all inhabitants of the Italian peninsula became Roman citizens. In his youth, he would have seen land taken from his neighbours and friends to be given as rewards to soldiers who had fought for the winning side; and the final eleven years of his life was the beginning of the longest stretch of peace and stability that Rome had seen in a century. The horror of war, the reality of its brutality, the grief of those who have lost loved ones, and the instability and upheaval caused by its aftermath, all find a place in Virgil's poetry; also, however, can be found hope for the future and celebration of the victors' success.

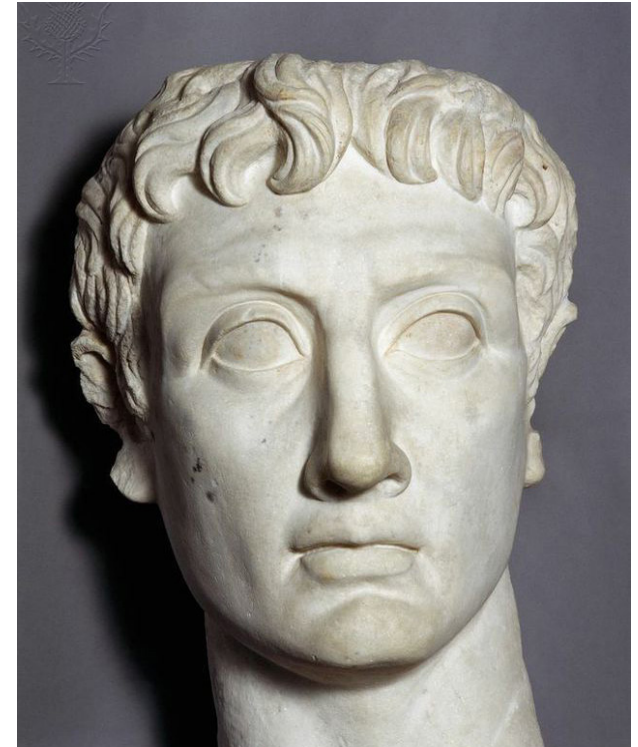


Statue of Julius Caesar in Rimini, Italy

The Age of Augustus

After the battle of Actium, Octavian became the undisputed master of the Roman world. As the emperor Augustus, the name he took in 27 BC after the defeat of Mark Antony, he claimed to be returning Rome to its traditional principles (morally, socially, and politically) whilst in effect bringing about an autocracy referred to as the Principate.

Depending on your viewpoint, Augustus was either the saviour of Rome and the bringer of peace after decades of almost continuous civil strife, or a totalitarian autocrat and ruthless master of propaganda. Augustus himself acted as patron to poets and artists, as did other key figures in his circle, especially the fabulously wealthy Maecenas. This patronage not merely a form of altruism or love of art for art's sake: much of the poetry produced under and for Augustus was deliberately political, and advanced Augustus' agenda and personal prestige. Conversely, literature which seemed to undermine Augustus' vision for Rome could get the author in hot water: Ovid was exiled for writing poetry which didn't measure up to Augustus' version of *Romanitas*.



Marble head of Octavian dating to 40-60 A.D., from Athribis, Egypt.

Founding – and re-founding – Rome

Augustus presented himself as the representative of true Roman tradition, the *mos maiorum* (ancestral custom). Although in reality his rule was a new starting point for a vastly changed political system, he wanted to present it as a return to something older and therefore better. Thus stories and myths of the foundation of Rome took on a new significance: if Augustus was re-founding Rome as it should be, questions had to be asked about the original foundation of Rome.

The *Aeneid* incorporates a number of traditions about the founding of Rome, and harmonises them into a single coherent narrative. In doing so, it makes them all point towards a glorious future for Rome, leading inexorably up to the reign of Augustus himself. In our section we see in Evander's tour of the site a foreshadowing of the Augustan city. Aeneas' walk with Evander (in the eyes of Virgil's first readers) starts at the Ara Maxima Herculis in the Forum Boarium, and ends at Augustus' house on the south-west of Palatine.

This is closely tied to the importance placed by Augustus on public space: the city itself was a canvas for Augustus to promote his image, and his building programme included the temple to Julius Caesar, the Palatine temple of Apollo, the *Ara pacis* ('altar of peace'), and the Augustan Forum. All of these commemorate famous victories by Augustus, or underline his claims to *auctoritas*. He is famously reported by Suetonius to have said, '*urbem... marmoream se relinquere, quam latericiam accepisset*' (that he left behind a city in marble which he had received in brick).



Statue of Augustus in Rome, Italy

Talking Points

Talking Point	Explanation and Teacher Notes
<i>What physical spaces in the modern world carry political significance?</i>	Good examples might include central London: the proximity of Buckingham Palace, Westminster, Whitehall and Westminster Abbey describing the closely linked institutions of power and tradition in the UK; students might mention Washington DC and the same idea of corridors of power (pun intended). There might also be good local examples in towns or villages, or even in the school itself: again, the connections between spaces speak of historical relationships and connections of power – some of which we find now possibly problematic; Church of England parish churches near town centres, war memorials, town halls, etc. These are also the spaces for important public rituals – Remembrance Day being a key one, but also venues for voting at general elections, in parish halls or schools. The key points to note are that political, religious, historical, and social relationships and even hierarchies are mapped onto physical spaces; how one describes these spaces is necessarily a political and social act. What Virgil presents in Evander's tour isn't just of antiquarian interest.
<i>How important are narratives of foundation and origin to identity – national, institutional (i.e. your school, football team, etc.), or even just your family?</i>	This is a good way of introducing students to the genre of aetiology (see key terms), and how much was at stake in Virgil's vision of Rome's foundation.
<i>Is the Aeneid valuable only as a response to specific historical circumstances? Would it be less valuable or important as literature if we didn't know when it was written?</i>	<p>This will be a challenging question for even the brightest sixth form students. This question is closely linked to one in the next section, about whether the text can only be understood as a product of its time. On the one hand, the text is beautiful in itself, and we only obscure it if we try to interpret the <i>Aeneid</i> as the fictionalised biography of Virgil (would his description of war be somehow less moving if he had not lived through civil conflict?) – this is known as the biographical fallacy. On the other hand, we do gain extra insight into the text if we understand where Virgil's inspiration, models and ideas have come from – the experience of civil war we know Virgil went through enables us to read the Hercules-Cacus story as partly a reflection on the chaos of civil strife.</p> <p>For an extra academic challenge, students can be introduced to Roland Barthes' 'The Death of the Author' (see resources list). Although not related to Classics per se, literary theory has been increasingly influential in Classics at university level, and introducing students to it in the sixth form is good advanced preparation for university.</p>

THE TEXT

Aeneid 8: Evander and the future site of Rome

Book 8 of the *Aeneid* contributes very little to the plot of the epic other than creating the alliance between Evander and the Trojans, and ensuring that Aeneas is absent for the action of Book 9. It is, however, immensely important thematically: Aeneas at last sets eyes upon what will be the future site of Rome, which has been the focus of the *Aeneid* since its opening lines. It looks forward not only, however, to the successful completion of Aeneas' wanderings, but points us further forward into the future, to the reign of Augustus.

Evander is a purely fictional character (meaning in Greek 'good man'), but his inclusion into the Roman literary mythological tradition is significant; certainly there were Greek colonies in Italy as early as the eighth century BC, but the specifics of the Evander story connect Rome to the mythic history of the Greek world. Evander is supposed to have migrated from Arcadia and settled on the Palatine hill before the Trojan war. Livy claims he introduced reading and writing to Italy, and in our selection we see his role in the introduction and promotion of religious rites.

Evander's reception of Aeneas fits into a literary pattern of what is termed a *theoxeny*, the reception of a divine visitor into a humble dwelling, which was a popular motif in the Greek poetry so influential on Roman poets. In many instances, because the divine visitor is a foreigner, as here, this framework allows a poet to give explanations of people and customs. Some scholars have seen Evander as a persona for Virgil himself; he is leading the new Roman hero to Rome. Just as Virgil's epic gives the grand narrative of foundational history, so Evander gives the aetiology of Rome's customs and places to Aeneas.

Aeneid 8: Hercules in the Aeneid

Hercules was the most celebrated hero of the ancient world, and one who not only held a central role in narratives and literature, but was also a key religious figure for Greeks and Romans. The story told by Evander of the battle between Hercules and Cacus in our prescription is a retelling of a myth well known to Romans which connected the great hero to the city of Rome, and which was still celebrated in Virgil's day with a large religious festival on the thirteenth of August. In one way, then, this story is an aetiology, or story of origins, a popular ancient genre (you may be familiar with modern incarnations of the genre in Rudyard Kipling's 'Just So Stories').



Stone sculpture of Hercules

Some of the elements of the tale are certainly innovations by Virgil: most importantly, it is Virgil who transforms Cacus into the monstrous, semi-human, beast, breathing smoke and fire. The tale becomes in Evander's retelling a black-and-white story of good versus evil; chaos against order. The names of both Evander and Cacus (respectively meaning 'good man' and 'evil' in Greek) underscore this dualism.

There are other significant literary reasons for using a Hercules story here. Firstly, Aeneas is deliberately portrayed by Virgil as the equivalent of a Roman Hercules: Hercules is famous for his twelve labours, and Aeneas' hardships are frequently described as *labores*; Hercules' descent to the underworld is mirrored by Aeneas' own visit in *Aeneid* 6; the passionate hatred of Juno is the force behind both heroes' trials. This retelling of Hercules' Roman connection serves as a foreshadowing of Aeneas' own battles and final victory in Italy.

Secondly, Mark Antony had claimed descent from Hercules; including this story is a way of detracting from his claims, fresh in Rome's memory. Augustus (as Octavian) celebrated his triple triumph, commemorating his victory over Antony and Cleopatra, at the Ara Maxima on 13 August. It is no coincidence that this is the place, and the date in mythic history, when Virgil chooses Aeneas to first visit the site of Rome.

Stylistic features

Virgil's Latin is in a deliberately high or grand style; partly this is Latin imitation of the artificial poetic Greek of Homer; partly it is in imitation of Ennius, Virgil's forerunner as an epic Roman poet. His Latin, however, does not use vast numbers of archaic words or forms, or complex neologisms: the effect of his poetry is mainly achieved by using ordinary vocabulary in interesting and forceful ways.

The *Aeneid* is immensely rich, and you will not struggle to find a great deal to say about any given line; the challenge with Virgil is firstly to prioritise what the most important effects in a passage are, but even more importantly, to explain why these techniques are being used, and what their impact is. Below I have grouped the more common Virgilian techniques under common headings, and given brief examples of each to give a flavour of the kind of thing one can look for in any passage of Virgil.

Dactylic Hexametre:

The most notable stylistic feature is of course his use of dactylic hexametre. Often comprehension of hexametre goes only so far as understanding how to scan lines of poetry; the real stylistic value of the hexametre, however, is in how the various formal elements of the metre can be manipulated for effect by Virgil.

For instance, at line 132, the phrase *tua terris didita fama* places a two-syllable spondaic word as the fourth foot; Virgil rarely allows this, and the unexpected coincidence of ictus and accent gives it solemnity and weight, especially when combined with the alliteration of t and d (dentals).

A simpler effect achieved by meter can be seen in line 222: *Tum primum nostri Cacum videre timentem*, which scans --/--/--/--/uu/-u. This is as spondaic a line as is possible to get, and it gives a sense of dramatic suspense as Cacus turns and flees. Just a little later, at line 228-9 we see a rare hypermetric elision: *omnemqu(e)/ accessum*, reflected Hercules unbridled but so far useless energy in chasing Cacus. Again, in this passage, the enjambement of 238-9 echoes Hercules strength as he tears up the hill, as does the relationship between ictus and accent (the natural stress of the words against the beat or rhythm of the meter) in the two lines.

Sound effects:

Roman poetry was meant to be read aloud; alliteration and assonance are used frequently by Virgil. Exactly what effect these techniques were meant to have is debatable, but often there is a clear sound effect intended. At lines 88-9, for instance, the clear alliterative pattern of m...m.. st... p... p... st... qu... qu... gives both the effect of the calm of Tiber as they travel upriver, and the gentle slap of the oars of the water. Again at 196-7, there is a pattern of interleaved b's, t's, p's and f's; the description of Cacus' gory trophies is almost being spat out with these sounds.

Word order:

As Latin relies on morphology rather than word order for meaning, the ordering of sentences can be an immensely flexible tool, from the simple technique of emphatic placement of words at the beginning or ends of periods or lines, to more complex word-pictures.

At the simple end of the scale, Virgil uses anaphora at 91-2, and 161; more generic repetition can be seen at 164-9 (variants of *dextra*). Word order is combined with the strictures of the meter when using enjambement, for instance at 238-9, where *inpulit* hangs over to the following line to help emphasize Hercules' strength (see above on meter). More complex uses of word order include 157-159, *visentem...pententem* is a section of two participial clauses arranged chiastically in a pattern of participle-noun, noun-participle; the two clauses are linked asyndetically, without any connective particle.

Poetic techniques:

These are grouped together as techniques which do not rely on the specifics of Latin vocabulary and word order; they are most easily brought across in English translation.

Several of these can be seen grouped together in lines 185-8, the beginning of Evanders' tale of Cacus and Hercules. Here, a tricolon of three noun-clauses describes Cacus, each starting with a form of the demonstrative (*haec, has, hanc*), a technique known as polyptoton.

Another common Virgilian technique is known as 'theme and variation', where a principle idea is rephrased or repeated with a different emphasis; this can be seen at 190-2; Evander, pointing out the cave of Cacus, starts with a simple description of the *suspensam...rupem*, and then in the next two lines goes on to elaborate this description.

Lastly, we could not discuss Virgilian technique without mentioning the epic simile; lines 243-246 give us an excellent example. It is (like many of Virgil's similes) modelled on Homeric original (*Iliad* 20.61ff), and several elements of the simile map onto the main narrative, not simply the first point of comparison.

Glossary of Key Terms

aetiology - a genre of ancient literature devoted to explaining the origin (*aitia* = Greek for cause) of particular local customs or physical features.

alliteration - repetition of consonants.

allusion - reference in one work of literature to another work, by paraphrase, echoing of theme or style, or other indirect means.

anaphora - repetition of a word or phrase at the beginning of successive clauses.

asyndeton - connection of two co-ordinate clauses without a connective particle (and or but or similar).

chiasmus - arrangement of words in a clause or period in any A-B-B-A pattern (e.g. noun-verb, verb-noun, or nominative-genitive, genitive-nominative).

dactylic hexameter - the poetic meter of epic poetry, used by Virgil in the *Aeneid*.

ekphrasis - a literary description of a physical work of art, real or fictional. The description of Aeneas' shield in *Aeneid* 8 (after the prescribed section) is an extended ekphrasis. Sometimes spelt ekphrasis.

enjambement - continuing the sense of a sentence across metrical line-ends; very common in Virgil, but notable where it is single word or emphatic phrase carried across.

intertextuality - a broader term than allusion; the shaping of a text's meaning by its engagement with another text.

polyptoton - the repetition of a word in different grammatical forms.

simile - description of something in the main narrative by comparison with something else; often in epic, similes will be longer and more complex than a single point of comparison.

theme and variation - a common Virgilian technique, where a simple introductory description is then filled out by variations which re-describe the same action in different ways.

theoxeny - a topos of ancient literature of a divine visit to a mortal.

tricolon - a series of three parallel clauses or phrases.

Talking Points

Talking Point	Explanation and Teacher Notes
<p><i>How important is it to read the Aeneid in the original language, rather than in translation?</i></p>	<p>Translation of poetry is a notoriously difficult task; students might be introduced to some of Dryden's verse translation (available on Perseus) and asked whether they think it's a good translation or not. Whilst a prose translation might be able to convey the plot of the Aeneid, it will of course fail to grasp any of the stylistic features of the text – from the feel of the hexameter, to the carefully constructed alliteration, cleverly balanced word order, and other subtly aural effects which Virgil produces. It might be worth discussing which of the features mentioned in the key terms survive translation and which don't: techniques such as theme and variation, ekphrasis, and anaphora can carry across in translation, but there are some interesting borderline ones: what happens to intertextuality, or aetiology, when one is writing to a vastly different audience?</p> <p>This discussion serves as good grounding to make sure the students know the kind of feature they are looking for when writing commentary questions. It also links well to the Poetry Translation exercise featured later in this guide.</p>
<p><i>What are the British equivalents of Virgil's Roman aetiologies?</i></p>	<p>This is a good question for open discussion and links well to demonstrate the compulsory affirmation of 'British values'. Watching some of the opening ceremony of the 2012 London Olympics is an interesting place to start – the MV Windrush is an aetiological image for Britain's multiculturalism, for instance. Magna Carta, the Glorious Revolution, and even the English Civil War are seen by various groups as the aetiological story of British democracy. The Gunpowder Plot is a great parallel to the Hercules and Cacus story – it is both connected to a particular physical place in London's geography (the Houses of Parliament), and explains a day of public celebration.</p>

ACTIVITIES AND STUDENT TASKS

Activities

Translating Poetry

Stephen Spender Trust

http://www.stephen-spender.org/spender_prize.html

Choose a short section of the set text to translate into English as English poetry.

The challenge is not merely to translate the Latin words or sentences, but to try to convey the tone, style, feel, and form of Latin poetry as English poetry.

Augustan Rome

Digital Augustan Rome

<http://digitalaugustanrome.org>

Research one of the key Augustan additions to Rome and its thematic connections to the *Aeneid*.

Vocabulary List for *Aeneid* 8

The Perseus Project

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0055%3Abook%3D8>

Click on 'vocab tool' in the right-hand column for a vocabulary list which gives the most frequent words used in *Aeneid* 8.

The Perseus text can be used on its own by students – especially helpful is the morphological analysis of individual words.

Particularly useful, however, is its option for creating a specific vocab list for *Od.* 6. Taking the top 50% of words used in the book will give a list of just over 120 words, many of which (especially at the top) won't need to be learnt. This is great as a tool, if learnt off by heart, to get students familiar with the vocabulary of the text so that they can prepare it themselves, and see the process of reading the text as reading – not just as memorizing a translation by rote.

In Our Time: The *Aeneid*

BBC

<http://www.bbc.co.uk/programmes/p003k9c1>

Discussion of the *Aeneid* with Melvyn Bragg, Philip Hardie and Catharine Edwards.

Aeneid 8 reconfigured

Re-present the narrative of *Aeneid* 8 in another creative format.

Given the majority of class time is spent in detailed reading of the Latin, students often find their sense of the overall narrative lacking; retelling the story in a creative format encourages students to link all the major episodes together as a coherent whole.

Scanning hexameter

<http://hexameter.co/>

The site produces random lines of Virgil and tests on scansion of them; there is also the option to create a 'classroom' and have students test themselves against each other.

Student task sheets

Title of activity: Poetry in Translation	
Introduction to the task	Often we view translation as a task of combining the right definitions with the right syntax and grammar to produce 'correct' translations of individual sentences, and indeed this is how translation will be approached in the context of the exam. However, literature (especially poetry) is far more complex in the way it creates meaning: it plays with the audience's expectations of genre, of the combination of form and content; it uses all the effects of sound – rhythm, metre, alliteration, and rhyme, to produce particular effects. Successful translation of poetry requires thought about all of these aspects, and encouraging students to engage with these aspects in the classroom should prove rewarding and interesting. It should be stressed however, that in the exam students should be concerned with precision rather than elegance.
The activity	<p>Your task is to select a passage from the set text and create a poetic translation of it, with an explanation of the choices you have made in your translation. The translation may not be at all close to the original Latin – but as long as you have good reasons for your changes, it may well make it a better poetic translation. A good discussion of the principles underlying literary translation can be found on the website of the Stephen Spender prize (http://www.stephen-spender.org/poetry_translation_notes.html), along with some excellent examples of classical poems turned into English poetry. In order to translate, you will need to consider the following:</p> <ul style="list-style-type: none"> • Form: how does one effectively translate hexameter into English? Using an English verse form (heroic couplets? Blank verse? Or free verse?) • Poetic effects: alliteration, assonance, and other aural effects – how are they rendered? Do you try to keep them, avoid them, or replace them with English equivalents, like rhyme, which is generally avoided in Latin? • Intertextuality: How do you cope with allusions to Homer or other poets or pieces of erudite education familiar to a Roman audience but not to a modern one? Do you replace them with modern referents, keep them as mysterious references, or gloss them with an explanation?
Extension activities/questions:	The students can enter their poems into the Stephen Spender prize competition: http://www.stephen-spender.org/spender_prize.html . There are excellent opportunities for cross-curricular work with English or Modern Foreign Languages here – students can compare foreign translations of the Aeneid, as well as English ones.

Title of activity: Augustan Rome	
Introduction to the task	The <i>Aeneid</i> fits into a deliberate programme of propaganda, directed by Augustus, to present himself as the predestined pinnacle of Rome's glory, the 'father of the fatherland', but also as the upholder of true, traditional, Roman values. In Book 8, Aeneas' introduction to Pallantium points towards Augustus' rebuilding of Rome. The task is to research some of Augustus' building work in Rome, and to compare how themes seen in the <i>Aeneid</i> are reflected in Augustus' building programme.
The activity	<p>Either individually or in groups, choose one of the following Augustan buildings in Rome:</p> <ul style="list-style-type: none"> • The Ara Pacis • Temple of Palatine Apollo • Forum of Augustus <p>Produce a presentation or handout on the building covering the following points:</p> <ul style="list-style-type: none"> • Its location • The reasons behind its construction • Its connections to the <i>Aeneid</i>: in imagery, symbolism, theme, narrative, or historical terms. <p>There are huge amounts of information on the web to help you with this; the work by Zanker in the resources section is the most academic approach, but a good starting point is http://www.vroma.org/~bmcmanus/augustus2.html.</p>
Extension activities/questions:	Students could explore depictions of Augustus in statuary, e.g. as a priest, general, and politician.

Title of activity: Aeneid 8 reconfigured	
Introduction to the task	<p>Much of the class time for A-Level Latin will be spent on close textual analysis – either for language work, or on close reading of your set text. It is easy to lose sight of the big picture: the way the narrative fits together as a whole, with carefully structural unity and overarching design in each individual book of the <i>Aeneid</i>, as well as in the work as a whole. Retelling the story in a different medium helps set the individual episodes in their context and is a good revision technique to help prepare for essay questions which ask searching questions about the whole text.</p>
The activity	<p>Re-tell <i>Aeneid</i> 8 (either the whole book, or the set portions of it) in a different medium. This task can either be set as group-work or an individual assignment. Any format or medium is possible:</p> <ul style="list-style-type: none">• A film• A comic strip (there are some good sites which can help here: e.g. https://www.bitstrips.com/create/comic/)• A twitter conversation (#wherearemycows?); some sites will allow you to generate it in a form that imitates twitter itself - e.g. http://simitator.com/generator/twitter/tweet, or http://www.lemmetweetthatforyou.com/ <p>It may be useful to start the activity by coming up as a class with a timeline of key events in the text which must be included in the retelling.</p> <p>It's worthwhile stressing that the value of this exercise doesn't lie in the quality of the retelling produced: stick figure drawings will be no less useful than carefully produced and edited film versions. What is important is reading over the story, picking out the key components, and using the exercise as a creative tool to really get to know the text intimately.</p>

FURTHER READING AND RESOURCES

For teachers

http://vergil.classics.upenn.edu/vergil/index.php/document/index/document_id/1

An amazing resource for the text of the Aeneid, with translations, grammar and reading assistance, historical commentaries, and scansion help.

http://virgilius.org/vergil_links.html

A good set of links to explore Virgil on the internet.

<http://pelagios-project.blogspot.co.uk/p/about-pelagios.html>

A mapping tool for the Roman world: very good to get a sense of the route that Aeneas takes through the epic.

<http://dlib.etc.ucla.edu/projects/Forum/>

Good information on the Roman Forum; very in-depth and not hugely user-friendly, but gives a strong impression of the impact made by Augustus on the Roman landscape.

<http://www.skidmore.edu/academics/classics/courses/metrica/>

A very detailed guide to Latin hexameter verse.

Zanker, Paul, *The Power of Images in the Age of Augustus*. Ann Arbor: University of Michigan Press, 1988.

An excellent scholarly account of Augustus' use of iconographic and architectural propaganda.

Gransden, K.W. *Virgil: Aeneid Book VIII*. Cambridge: CUP, 1976.

Cambridge green and yellow commentary; hugely informative introduction and notes, scholarly but aimed at students.

Galinsky, Karl. 'Hercules in the Aeneid' in Stephen Harrison (ed.), *Oxford Readings in Virgil's Aeneid*. Oxford, OUP: 1990.

An article exploring the connections between Aeneas, Augustus and Hercules, and Virgil's use of Hercules.

For students

<http://orbis.stanford.edu>

A mapping tool for the Roman world: very good to get a sense of the route that Aeneas takes through the epic, and for context of the Roman world in general.

<http://digitalaugustanrome.org>

A website dealing with Augustan Rome; lots of great detailed information.

<http://www.perseus.tufts.edu/>

Perseus is an interface for classical texts that allows parsing of individual words, a dictionary lookup tool, and an optional translation. The Aeneid text includes Dryden's rather interesting verse translation.

<http://www.nodictionaries.com/vergil/aeneid-8/1-17>

A great resource for text preparation – each line is set out with vocabulary help below to assist.

Camps, W.A. *An Introduction to Virgil's Aeneid*. Oxford: OUP, 1969.

An excellent introductory volume on the major aspects of Virgil's magnum opus. Much of the scholarship here is dated, but it provides a good overview of what the key issues are.

<http://www.poetryintranslation.com/PITBR/Latin/VirgilAeneidVIII.htm>

A readable and clear online translation of the text (more so than the Perseus translations).

http://vergil.classics.upenn.edu/vergil/index.php/document/index/document_id/1

An amazing resource for the text of the Aeneid, with translations, grammar and reading assistance, historical commentaries, and scansion help.



Bloomsbury Academic

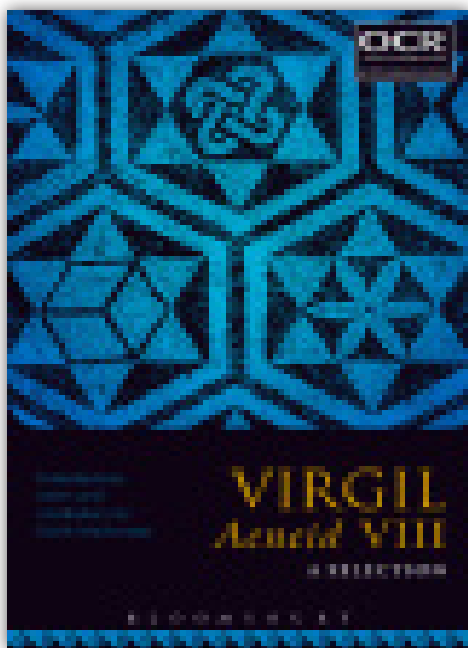
Resources for OCR specifications for first teaching September 2016

A Level Latin: set texts for AS/first year only

Virgil *Aeneid* VIII: A Selection

with Introduction, Notes and Commentary by Keith MacLennan

9781474271905





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