

GCSE (9–1)
Set Text Guide

LATIN

J282
For first teaching in 2016

Set Text Guide

Virgil



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GENERAL INTRODUCTION

Virgil

Publius Vergilius Maro, known to us as Virgil, was probably born around 70 BCE in Mantua. He is known for three major works of Latin literature, two cycles of shorter poems about the countryside, the *Eclogues* and the *Georgics*, and the epic the *Aeneid*. He is traditionally considered to be ancient Rome's greatest poet. His works have had a profound influence on Western culture, inspiring not just poetry but operas, novels, plays and art. In the medieval period his reputation was so great that his verses were believed to be magical. He was a friend of his fellow poet Horace, and enjoyed the enthusiastic favour of the first Roman emperor, Augustus. Tradition has it that he was a perfectionist who composed just three lines a day. On his deathbed in 19 BCE he ordered that his draft of the *Aeneid* should be destroyed. Thankfully Augustus intervened. Only a short time after his death the *Aeneid* became a standard work for Roman schoolchildren, and it has remained so until the present day.

The *Aeneid*

The *Aeneid* has been described as the Roman 'national epic', and it describes events leading up to the foundation of Rome. Virgil tells the story of the Trojan prince Aeneas. After Troy has been destroyed by the Greeks, Aeneas follows the instructions of the gods and leads the remaining Trojan population west towards Italy. For a while they settle in Carthage as the guests of Queen Dido, and Dido and Aeneas fall passionately in love. But Aeneas is compelled to follow his mission, and after the Trojans leave Carthage Dido commits suicide. When they reach Italy, they are drawn into a war with the native Italian tribes, and the epic ends on an unsettling note, with Aeneas killing Turnus, an Italian prince, in single combat (it's unclear whether this was Virgil's decision, or whether he died before he could finish the last book.) After the close of the *Aeneid*, the story will continue with Aeneas marrying the Italian princess Lavinia, and founding Alba Longa, Rome's mother city. His descendant will be Romulus, the founder of Rome.

The *Aeneid* is not a simplistic or triumphalist work. Although Rome's destiny is not in doubt, throughout the poem Virgil raises great (and unanswerable) questions about the price of duty, the pitiful nature of war, and the nature of heroism.

Epic

The *Aeneid* is the major Latin work surviving in the genre of Epic, although there are others, mostly less well-known. An epic is a lengthy narrative poem with a serious subject: usually mythological or in some sense historical, or (as with the *Aeneid*) an apparent blend of the two.

Virgil was inspired by the Greek epics of Homer, the *Iliad* and the *Odyssey*; both were well known to Greeks and Romans throughout the Classical age. Aeneas' voyage from Troy in the first half of the *Aeneid* parallels that of Odysseus, who journeys home from the Trojan War to his kingdom on Ithaca: the difference is that Aeneas is not going back, but going to a new home. The second half is more closely inspired by the *Iliad*, as the Trojans fight an epic war in Italy against the Italian tribes.

Ancient epic was intended to be read aloud and recited, and so Virgil pays close attention to the sounds of his Latin. He uses a metre (a set poetic rhythmic framework) called dactylic hexameter, typical of epic. He can carefully manipulate this framework so as to make specific effects of sound and rhythm.



Aeneas and Dido witness the building of Carthage (Anonymous).

Talking Points

| Talking Point | Explanation and Teacher Notes |
|--|---|
| <p>What epics are known to us from other cultures? What might be the equivalent of epic writing today?</p> | <p>Students may have a range of ideas: some may know (Anglo-Saxon) <i>Beowulf</i>, (Sanskrit) the <i>Mahabharata</i> and the <i>Ramayana</i>, (Mesopotamian) the <i>Epic of Gilgamesh</i>, (Italian) the <i>Divine Comedy</i> and <i>Orlando Furioso</i>, (Portuguese) the <i>Lusiads</i>, and (Germanic) the <i>Edda</i>.</p> <p>More recently, Milton's <i>Paradise Lost</i>, Wagner's <i>Ring</i>, Tolkien's <i>Lord of the Rings</i>, George R R Martin's <i>Game of Thrones</i> cycle (much expanded into the TV series) and countless fantasy works could fit the definition above, although they are not written in verse (Tolkien of course includes many songs in his work, and his verse epic <i>The Legend of Sigurd and Gudrún</i> has recently been published.)</p> <p>Extensive lists of epic titles are available online. It is notable that in modern times it is the prose works, not verse, that have become popular - students may have opinions why. Note that the most popular translations of ancient verse works are in prose.</p> |
| <p>What does it mean to be 'inspired by' another author's work? Does this make the later work unoriginal?</p> | <p>Students may have a range of ideas and some strongly-held opinions! One starting point for discussion is music as students will be familiar with the idea of one artist 'covering' another's song or 'sampling' musical material to use in an otherwise new song; from time to time high-profile legal battles over copyright arise and stir up vigorous debate.</p> <p>If originality is to be praised, how do we account for the fact that derivative works are sometimes more popular than their parents?</p> <p>A range of nuanced terminology is available. 'Inspired by' differs from 'copies' or 'references'; 'pays homage to' implies a debt of gratitude, and so on.</p> <p>If time permits, allow students to read and compare episodes from Virgil and Homer; e.g. the killing of Patroclus in the <i>Iliad</i> with the killing of Pallas in the <i>Aeneid</i>; or the visits of Odysseus and Aeneas to the Underworld. The very opening of the <i>Aeneid</i> can usefully be compared with the openings of the <i>Odyssey</i> and <i>Iliad</i>, noting especially the very first words: Virgil's 'weapons and the man' clearly connects with Homer's 'rage' (<i>Iliad</i>) and 'the man' (<i>Odyssey</i>). Of course Virgil himself was imitated as well: Ovid's <i>Amores</i> 1.1 begins, 'I was preparing to sing of weapons and violent wars in serious metre (but Cupid had other plans for me)...' Does any of this make the later author unoriginal?</p> |

CONTEXT

The Age of Augustus

Virgil lived through one of the worst periods of Civil War in Rome's history, when rival generals tore apart the Republican system of government in their pursuit of power. Nearly every family in Italy was drawn into the conflict in some way, and countless young men were killed by their fellow-citizens. In 31 BCE – as Virgil was about to turn 40 – Julius Caesar's great nephew, Gaius Julius Caesar Octavianus (known to us as Octavian) defeated his enemy Mark Antony, and so was the last general standing. He took the new name Augustus, and became the first Roman emperor.

Augustus reigned for thirty years, during which time Rome was rebuilt and recovered from the damage of civil war. In order to reinforce his own position and the era of peace, Augustus used traditional myths and legends as a way of uniting the Roman people. The Trojan hero Aeneas was well known before Virgil's epic; he was believed to be a member of the Julian family and therefore an ancestor of Augustus and his great-uncle Julius Caesar. Because the *Aeneid's* content chimes so closely with the cultural programme promoted by Augustus, it has sometimes unfairly been described as Augustan propaganda.

Antony and Cleopatra

Augustus' rival in the Civil Wars, Marcus Antonius, or Mark Antony, had formed an alliance with the powerful Queen of Egypt, Cleopatra VII and with her had had three children. After their defeat at the Battle of Actium both Antony and Cleopatra committed suicide. Augustus' propaganda portrayed Cleopatra as an out-of-control witch who had ensnared Antony. She was turned into a symbol of everything the Romans feared: a barbarian enemy, a woman who didn't know her place. Thus a bloody conflict between Romans - a civil war - could be portrayed instead as a war between Rome and Egypt, and more broadly West and East.

Many scholars have seen in Virgil's characterisation of Dido a reference to Cleopatra, another 'barbarian' queen from North Africa. Unlike Antony, however, Aeneas does not forget his duty to Rome.

Rome and Carthage

Dido's city, Carthage, would have been well known to Virgil's audience. Although Virgil made up many new aspects of the story, he was building on the traditional account of Carthage's history that began with the arrival of Queen Dido (also known as Elissa or Alissar) with her people from modern-day Lebanon around 814BCE. According to legend, she had left her home land following the death of her husband, Sychaeus (also known as Acerbas), at the hands of her own brother.

There had later been a long and bitter struggle between Rome and Carthage for control of the whole Western Mediterranean. The popularity of Cato the Elder's famous utterance, 'Carthago delenda est', 'Carthage must be destroyed', illustrates the legendary status of this city, so troublesome to the Romans. The three rounds of Punic Wars between Rome and Carthage spanned over a century, ending in the final defeat of Carthage in 146BCE.

And yet, by Virgil's time, a brand new Roman colony had grown up where Carthage used to be. By the First Century AD, the new Carthage was the second-largest city in the Western Roman empire. The relationship between Rome and Carthage would never be a simple one!



Cleopatra & Octavian (L.Gauffier).

Talking Points

| Talking Point | Explanation and Teacher Notes |
|--|---|
| <p><i>Antony and Cleopatra: Augustus manipulated the public perception of events and characters to make the public believe that Cleopatra was the villain. "Propaganda" is a term for information, generally regarded to be false or at least misleading, that is spread to promote a particular idea or viewpoint.</i></p> <p><i>What examples of propaganda can we find in history? Can propaganda be seen in use around us today?</i></p> | <p>Students will be able to think of many examples of propaganda in use, most famously in Soviet Russia and in Nazi Germany. Propaganda has been very common in wartime: the British "Dig for Victory" campaign implied that growing vegetables at home would directly improve the chances of winning the war.</p> <p>Propaganda has had to adapt to the "information age" when demonstrably false public statements are harder to support. However, more subtly, it can be instructive to compare the differing accounts in different newspapers of a single event - particularly if a strong public character is involved.</p> |
| <p><i>Rome and Carthage: What similar rivalries and power struggles between cultures and civilisations have shaped the history of the world, historically and today?</i></p> | <p>Students may have many ideas on this topic, ranging from the ancient world (Greek city-states against Troy; Greek city-states against Persia; Rome against the "barbarian" nations of Germany, Gaul, Britain and many others) to more recent history and the modern day, including the ongoing tensions in the Middle East that have given rise to the idea of a "clash of civilisations" between Eastern and Western culture. As always, the interest in these comparisons lies in the discussion rather than in how exact the parallels may be!</p> <p>Discussion will be most fruitful if kept as wide-ranging as possible.</p> |
| <p><i>East meets West: it is tempting to think of Roman and Greek culture as fundamentally Western, fundamentally different from Eastern cultures such as Dido's. But does this stand up to scrutiny?</i></p> | <p>A quick glance at a map will show that the Trojan origin myth in fact puts Rome firmly in the "Eastern" camp - at least historically; of course the Trojans had fought a major war against the (more obviously Western) Greeks. And of course Carthage is a long way West of Rome!</p> <p>On the one hand, Rome was a new city and a new civilisation founded in new territory, so may be called "Western". But on the other hand, the love between Aeneas and Dido, both displaced and searching for a new home, suggests that they shared a reasonable cultural understanding. Can we still say that Dido is "Eastern" and Aeneas "Western"?</p> |

THE TEXT

Context of prescribed sections – Aeneas and Dido

The section of the *Aeneid* you will be reading deals with Aeneas' relationship with Dido, the Queen of Carthage. Like Aeneas, Dido is an exile: her people are originally from Asia, but after her husband Sychaeus was murdered by her own brother, she has come with her people to North Africa to build a new city. Since the Trojans' arrival, Dido (under the influence of the goddess Venus) has fallen desperately in love with Aeneas. Virgil describes her as 'suffering from love's deadly wound.' The early part of Book 4 powerfully portrays her anguish at renouncing the vow she had made, after Sychaeus' death, not to take another husband.

Aeneas returns her love and Dido renounces her vow, becoming convinced in her own mind that they have been married by the gods themselves. Aeneas helps Dido in building the new city. However, at Jupiter's command, Mercury, the messenger of the gods, visits Aeneas to remind him of his mission to travel to Italy and found Rome. Aeneas can't bring himself to tell Dido that the Trojans are preparing to leave, but she discovers the truth and confronts him. As the Trojan ships sail away, Dido commits suicide, climbing onto a funeral pyre and falling on Aeneas' sword.

Two books later, the Trojans have reached Italy and the town of Cumae, the home of the prophetess known as the Sibyl. He journeys into the underworld, and sees Dido's ghost; she refuses to speak to him, and disappears.

Prescribed sections - *Aeneid* 4.279-319, 331-361, 381-396 and 6.450-476.

Prior to the prescribed section, Mercury has visited Aeneas and reminded him that his god-given mission is to found a new Troy. He must leave Dido and Carthage, and sail on towards Italy.

4.279-319

Aeneas, concerned by what Mercury has said to him, ponders how to tell Dido that he must leave. He orders his men to prepare the fleet and goes to see Dido. She, having already worked out what he is going to say, becomes very emotional and accuses him of deception; she begs him to change his mind.

331-361

Aeneas responds to Dido, explaining the duty that he feels, and that the gods themselves have specifically commanded him to move on.

381-396

Dido responds, telling Aeneas to go; she promises that he will suffer and be punished, and that she will haunt him even after her death. She leaves and collapses in her chamber. Aeneas, heavily affected, departs from Carthage with his people.

6.450-476

Aeneas, much further on in his voyage, is visiting the underworld. Here he sees the ghost of Dido, and realising that she has died, he addresses her and again tries to explain how his duty led him away from her. She, however, makes no reply and disappears amongst the spirits of the dead, leaving Aeneas to weep for her.

Themes and Motifs

Pietas – Virgil gives Aeneas the epithet 'pius'. This is a difficult word to translate into English, but means something a bit like 'dutiful to a higher cause'. In Book 4, Aeneas's duty - to his mission and the will of the –gods - forces him to abandon Dido, and some have suggested that Dido's principal role in the story is to illustrate the 'pietas' of Aeneas.

Love and fidelity - Dido's love for Aeneas is overshadowed by her marriage to Sychaeus that ended so brutally. Early in Book 1 she confides to her sister Anna that she has sworn a vow never to remarry, but her feelings for Aeneas have caused her to overcome her resolve. This makes us aware that Dido has made a permanent sacrifice to "marry" Aeneas, which raises the stakes in their relationship. Is Aeneas's sacrifice equal to Dido's?

A clash of civilisations - The meeting, union and later hostility between Rome and Carthage underpins the story, and would have had great resonance with Virgil's Roman audience. Virgil seems to imply that the Punic Wars were the climax of an enmity dating back to these mythical times, and that the gods were to blame - at least in part.

Literary Features

Virgil's writing is rich in detail, imagination and skill: what is at heart a very straightforward plot becomes a powerful, emotional, detailed and thought-provoking story in which many things are not as simple as they seem.

Here is a simple technique for finding out what is special about a piece of writing yourself. Ask: 'what is the simplest way that the author could have conveyed this information, and how has the author chosen to write instead?'

For example, in lines 279-80:

*At vero Aeneas aspectu obmutuit amens,
arrectaeque horrore comae et vox faucibus haesit.*

Here Virgil could have conveyed the information very simply:

Aeneas aspectu obmutuit. ('Aeneas fell silent at the sight')

But instead, he tells us about Aeneas's psychological state (*amens*, 'out of his mind'); he focuses on the physical symptoms of Aeneas's reaction (*arrectae horrore comae*, 'his hair stood on end in horror'); and he gives a metaphor to emphasise these symptoms (*vox faucibus haesit*, 'his voice clung to his jaws').



Aeneas preparing to leave Dido, Book IV of the Aeneid, by Virgil (70 BC–19 BC). Lithograph.

Stylistic Features

This brief list introduces you to just some of the ways that Virgil crafts his poetry. Many of the points to be made will involve one of the three main features given here. Whenever you think about a poet's style you should ask yourself why the poet might choose to use a particular technique: the technique is only interesting if you can explain how it enhances the meaning.

Choice of vocabulary

What is the difference between 'upset', 'out of his/her mind', and 'raging'? And between 'surprise', 'fright' and 'horror'? Why do you think Virgil used specifically '*amens*' and '*horror*' in the passage above? A skilled poet such as Virgil could find a way to use almost any word they wished; we can ask ourselves why exactly that word was chosen.

Word order

As you know, the order of words in Latin is much more free than in English. Virgil is usually free to choose which word comes first in each line and each phrase, for example. The audience will latch on to the first word that they hear; we can say that this is an 'emphatic position'. So, in line 281, '*ardet*' ('he burns with desire') is given emphasis, coming first where we would expect the verb to come last.

The last word in a line, or the last word in a phrase, is also significant because it stays in the audience's mind for a moment before the next line or phrase begins. For example, in line 282, '*deorum*' ('of the gods') lingers at the end of the line, putting focus on how important the command must be if it comes from the gods.

Repetition

Many poetic effects (including alliteration and assonance) rely on repeating something: a sound, a word, or an idea. Repetition reinforces the idea behind the words, and sometimes literally 'acts out' the thoughts of a character. For example, in lines 283–4, Virgil repeats the idea of Aeneas asking himself a question; there are three question-words ('*quid?*... *quo?*... *quae?*'; 'what?... with what?... which?' and the effect is to portray Aeneas's anxiety.

Glossary of Key Terms

Anaphora - a repeated structure

E.g. 4.285: "nunc huc... nunc illuc", where the repeated "nunc" ("now") emphasises how Aeneas's disturbed thoughts turn "now this way, and now that way" as he tries to decide what to do.

Metaphor - a description of one thing as if it were something else that it is not literally the same as. Often very like a simile, except there will be no word for "just like" or "as if"

E.g. 4.280: "vox faucibus haesit", where Aeneas's voice did not literally cling to his jaws, but the image that the words create gives a strong impression of how difficult it was for him to speak.

Pathos - the use of strong emotion (usually sadness!)

E.g. 4.390, where Dido's physical collapse ("conlapsaque membra") and the image of her left alone on her marble bed, a symbol of her power and wealth ("marmoreo... thalamo"), make for a moment of great sadness.

Simile - a description of one thing that compares it directly to another thing (introduced by a word that means "just like" or "as if"). Especially common in Virgil are similes that compare a person under high emotion to an animal

E.g. 4.301: "(bacchatur) qualis... Cithaeron", where Dido rages "just like" a Bacchant.

Tricolon - a set of three items (often with anaphora, forming an "anaphoric tricolon").

E.g. 4.283-4: "quid...? quo...? quae...?", where the set of three questions ("What? Where to? What?") shows Aeneas's turmoil and indecision.

Over to you

Now find your own examples of these techniques and list them in the boxes below.

Talking Points

| Talking Point | Explanation and Teacher Notes |
|---|--|
| <p><i>Pietas: does Aeneas make a good choice? Is there a “right” option open to him?</i></p> | <p>Students will have many different opinions here, and a wider point about heroism is likely to arise: was it appropriate in the first place for an epic ‘hero’ to be distracted by a love affair? Or does love in fact feature heavily in the lives of great heroes (Achilles? Odysseus? Hercules?)</p> <p>Dido’s extremely emotional behaviour may raise the question of whether she could ever be a good partner for Aeneas. However, she is under the very deliberate influence of the gods from the moment Aeneas begins to narrate his tale; what are the implications of this?</p> <p>Mercury’s suggestion (immediately before the first prescribed Latin section) - maybe a sarcastic suggestion? - that Aeneas could pass on his responsibilities to his son Ascanius bears careful thought: is this the point that convinces him to resume his duty? If so, why?</p> <p>When Aeneas sees Dido in the underworld, do we think that this changes his viewpoint or his conviction? Does the episode provide any closure for him?</p> |
| <p><i>Dido’s reaction: can we sympathise with Dido? Is she right to react to Aeneas as she does?</i></p> | <p>It is all too easy to see the story from Aeneas’s point of view - not least because this selection from the narrative focuses largely on him.</p> <p>It is well worth reading (in English) the earlier part of Book 4 in some detail, in order to help students think about Dido’s own emotional journey. Dido’s emotions are complex and of course bound up in her feelings of devotion to her former husband; so strong are her feelings for Aeneas that she breaks her own vow never to re-marry, and considers herself married to Aeneas.</p> <p>Is her response sympathetic to Aeneas’s position? Does she adequately answer the points Aeneas makes in self-defence? There is no “right” answer to any of these questions, but students will draw their own conclusions based on their knowledge of the material.</p> |

| Talking Point | Explanation and Teacher Notes |
|--|--|
| <p><i>A clash of civilisations: what questions about their history and culture might occur to Virgil's Roman audience when they hear this story unfold?</i></p> | <p>As often with the <i>Aeneid</i>, Virgil raises many questions and offers few answers.</p> <p>Questions might include:</p> <ul style="list-style-type: none"> • What does it mean to belong to a culture founded by a group of people who had fled from their homeland? Are there implications for how we should treat people who arrive on our shores looking to find a new home? • If Aeneas is in some sense a founder of Rome, or at least a trailblazer for Roman civilisation, what does it say about us that he abandoned his love on the far side of the Mediterranean? Are we happy that a man like this is our cultural ancestor? • What would have been the implications for history, and for these characters, if Dido and Aeneas had stayed together in Carthage, with the Trojans remaining there? Or if Ascanius had led the remaining Trojans on towards Italy? |
| <p><i>Stylistic writing: consider the wide range of Virgil's techniques. Which of these are still in use today? Can you think of any famous examples of these techniques in action?</i></p> | <p>Students will likely be familiar with many of Virgil's devices and techniques from their wider literary studies in English and other languages.</p> <p>Rhetoric of all kinds, but especially political speech, is a useful starting-point. Churchill's "We shall fight them on the beaches..." employs anaphora effectively; the alliteration of "dodgy dossier" lodged the phrase firmly in the public consciousness; and many similes ("dropping like flies", "hungry as a horse") and metaphors ("a blanket of snow", "she is a night owl") are commonplace even in everyday speech.</p> <p>This discussion is a good opportunity to remind students that examiners do not reward technical terms if incorrectly used, and it is far more convincing to describe an effect without a technical term than to use a bare technical term without proper analysis.</p> |

ACTIVITIES AND STUDENT TASKS

Activities

Roman poetry read aloud

Classical Language Instruction Project, Princeton University

<http://www.princeton.edu/%7Eclip/>

Listen to recordings of Roman poetry (including the opening of the *Aeneid*)

Exploring the metre and techniques of Virgil's poetry

Cambridge Schools Classics Project

http://www.cambridgescp.com/Upage.php?p=cla^verse1^v_stage59&view_section=1#section1

Explore the sound and metre of Roman poetry, including by learning to scan the dactylic hexameter; explore also the literary terms and devices that Roman poets used

Discovering Augustus

<http://www.the-romans.co.uk/augustus.htm>

Read and learn about Augustus, his family and his journey to become the head of the Roman world



Virgil (Roman mosaic).

Student task sheets

| Title of activity: Storyboarding | |
|--|---|
| Introduction to the task | Create a film storyboard for the first section (4.279-319). Make sure that all aspects of the Virgil's story would be clear to an audience watching your film - how will you portray Aeneas's emotional state? Will you need to add dialogue with Mnestheus and the others? How will you introduce Dido? |
| The activity | Students will have a range of approaches (and genres!) and may have distinctive ideas of film style and technique. This is very much to be encouraged - if one student wants to make a fast-cutting action sequence of boats being prepared to the accompaniment of heavy metal and another student envisages panoramic shots seen from Dido's window to a heart-rending score, so much the better! The aim of the task is familiarity with the material. |
| Extension activities/questions: | Depending on time, resources and student interest, this activity could be extended to other sections of the text, and students with a particular interest might even make their own short film (YouTube is awash with student-made films of Classical texts, all of them - in their own way - brilliant.) |

Task 1: Storyboarding

Create a film storyboard for the first section of your set text (4.279-319), make sure that all aspects of the Virgil's story would be clear to an audience watching your film.

| | | | |
|--|--|--|--|
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| Title of activity: Dido's court case | |
|--|---|
| Introduction to the task | Imagine that Dido, instead of killing herself, has approached Carthage's finest law firm to sue Aeneas and the Trojans for compensation for abusing her hospitality. Aeneas, meanwhile, has come to court to regain legal control of his ships that have been seized by Dido's navy. Divide into two teams (Dido's lawyers and Aeneas's lawyers) and present your cases. |
| The activity | Students should of course draw as much material as they can (for both sides of the argument) from the text. In what senses have the Trojans abused Dido's hospitality - if any? Do the Carthaginians have any right to seize the Trojan ships (which, incidentally, have been taking up space in the port since they arrived)? Does Dido have any complaint other than her emotional distress? The teacher should play the role of judge, hear the cases and pass judgement on the strength of the cases made. (The scale of compensation may be useful for strengthening or mitigating the judgement.) |
| Extension activities/questions: | Role-playing witnesses (especially for minor characters such as Mnestheus or Anna) may be a good way to help lodge such characters in students' memories. |

Task 2: Dido's Court Case

Lawyer Representing:

| Claim | Evidence | Notes |
|-------|----------|-------|
| | | |
| | | |
| | | |
| | | |

My Verdict:

Class Verdict:

Reasons:

| Title of activity: Exploring Virgil's techniques | |
|--|---|
| Introduction to the task | Take a section of the text that you have analysed for Virgil's literary techniques. First of all, rewrite it (in English) in the simplest language possible, so that you are simply conveying the basic information. Then, try to extend Virgil's text by writing (in English) another few lines in the same vein - and adding in some elaborations of your own (a simile, for example, or a repeated structure.) |
| The activity | This is a relatively brief activity but very illuminating, and can be repeated on many different passages. The second part is quite taxing and some students will feel unable to know how to start - encourage them begin with a simile or a metaphor, or introduce dialogue where the more rhetorical techniques (rhetorical questions, anaphora, etc) may come to them more easily. |
| Extension activities/questions: | Very confident students might like to try in Latin (although writing in verse will be beyond most!) |

FURTHER READING AND RESOURCES

For teachers

Gransden, K. W., and Harrison, S. J. Virgil, *The Aeneid*. Second Edition. Cambridge: Cambridge University Press, 2004. ISBN 0521539803

Gransden, K. W., *Virgil's Iliad: An Essay on Epic Narrative*. Cambridge: Cambridge University Press, 1984. ISBN 9780521287562

Hardie, P. R., *Virgil's Aeneid: Cosmos and Imperium*. Oxford: Clarendon Press, 1989. ISBN 9780198146919

Jenkyns, R. H. A., *Virgil's Experience: Nature and History; Times, Names and Places*. Oxford, 1988. ISBN 0198140339

Wilhelm, R. M., and Jones, H. (eds.), *The Two Worlds of the Poet: New perspectives on Vergil*. Detroit, 1992. ISBN 978-0814324509. See especially Sullivan, J.P., "Dido and the representation of women in Vergil's *Aeneid*"

In addition, we are working with our publishing partner, Bloomsbury, to produce a range of resources to support the 2016 Classics specifications. These include;

For students

Extensive further reading is available at

http://www.cambridgescp.com/Upage.php?p=cla^verse1^v_stage59&view_section=1#section1





Bloomsbury Academic

Resources for OCR specifications for first teaching September 2016

Language support:

Latin to GCSE: Part 1

Henry Cullen & John Taylor

9781780934402

April 2016

£14.99

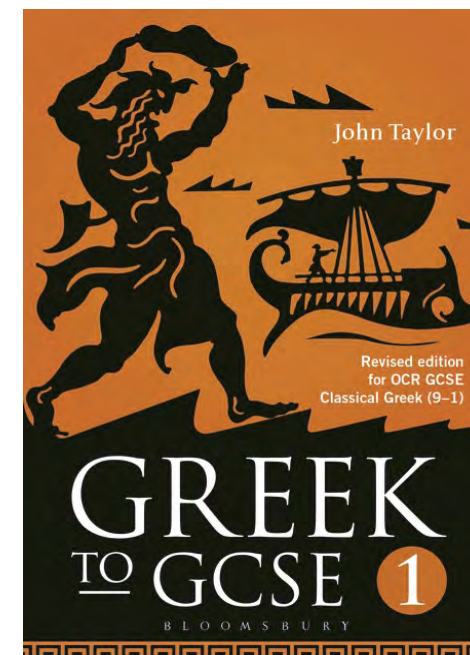
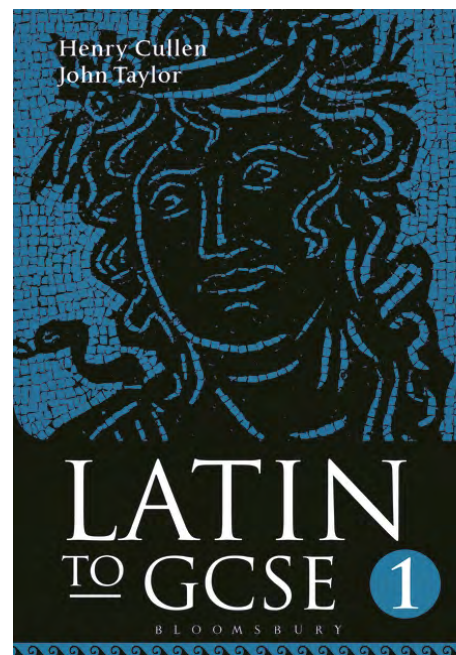
Latin to GCSE: Part 2

Henry Cullen & John Taylor

9781780934419

April 2016

£14.99



Publication of print titles is scheduled for April and May 2016

A website of supplementary online resources is planned

All details may be revised at any time



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