

Resources for OCR Latin Anthology for GCSE

GCSE Latin

OCR GCSE in Latin: J081/J281

Unit A404: Latin Verse Literature Section A

This booklet is designed to accompany the OCR GCSE Latin specification: texts prescribed for 2012 and 2013.

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Introduction

The aim of this booklet is to offer students at all levels and their teachers supplementary material that extends and deepens understanding and appreciation of the texts in the *Anthology* without duplicating the notes in the *Anthology* itself or in the Teacher's Handbook, or the guidance, schemes of work, lesson plans and INSET provided by OCR. The notes indicate whether each passage is set for Higher/Foundation tiers, or for Foundation only, but Centres are advised to check their selections.

The booklet comprises the following sections:

- Notes (Teaching suggestions, Text support, Additional material)
- Pictures (relevant coins, with notes, following the Notes section)

Notes

For each text, where necessary, an introductory note outlining key aspects of the passage or principal content is given, followed by support of three broad types under the following headings:

- Teaching suggestions
These are to help teachers and students to get started with a text and map out the study of it, and may include:
 - Suggestions for exploring and keeping in view the content and overall meaning.
 - Ideas for exploring particular themes, characters etc, supplementing the ideas given in the Teacher's Handbook that accompanies the Anthology.
- Text support
Detailed help with translation and understanding the text and its stylistic features. In particular, support is provided for students tackling real Latin for the first time. Some or all of the following are provided for each passage:
 - Supplementary help with vocabulary, sentence structure and unfamiliar forms or constructions. Where the Latin is re-ordered to assist translation it is italicised.
 - Paraphrases or suggested versions to provide a preliminary guide to translation.
 - Alerts for the teacher to particular difficulties.
 - Alerts to stylistic features and their impact, or nuances that can be brought out.
- Additional material
Quotations (translated) or references to other material offering:
 - Relevant parallels from other texts in the *Anthology* or from elsewhere.
 - A starting-point for discussing the passage or a detail of it, or for revision.
 - Extra stimulus material for those who have the time and need for further exploration, or who are using the Anthology as a general reader.

Pictures

A separate section of pictures with notes.

NB:

- The booklet is intended to support candidates for the examination, but does not include specific guidance on the papers, technical information or specimen material. For these, see the guidance and papers on the OCR website.
- The Additional material does not form part of the Specification and will not be assessed.
- Where translations are offered in the Text support sections, these are for guidance and should not be regarded as a definitive version.

Notes

SECTION 6 PROPHECIES AND PORTENTS

Anthology pp. 140-142

6.4 Caesar Crosses the Rubicon

HIGHER/FOUNDATION

Lucan *Civil War* 1.183-205, 223-227

Lucan's vivid account gives us a dramatic, confrontational exchange between the spirit of Rome and Caesar himself. It is pictorial in effect; even the catalogue of Roman deities enumerated by Caesar has a strong visual content.

Teaching Suggestions

- To help with translating, break down the long sentences (see the students' book and help in Teacher's Handbook for guidance). Students will appreciate the impact of the accumulation of invocations to the gods and their attributes.
- Students could pick out visual elements and recreate the passage in cartoon form, using key Latin phrases.
- Listen to the CD (track 42). This will convey the grandeur of the style and the atmosphere of the supernatural encounter. Students could look for clues to the expression adopted by the reader; eg the tone of voice of Rome and Caesar respectively.
- Students could make their recording of the speeches of Rome and Caesar. To involve more students, and to emphasise the range of Caesar's religious reference, different voices could be used for the invocations to each deity. This might also draw attention to the extravagance of Caesar's prayer:

magnae qui moenia prospicis urbis Tarpeia de rupe Tonans
Phrygiique penates gentis Iuleae
rapti secreta Quirini
residens celsa Latiaris Iuppiter Alba
Vestalesque foci
summique o numinis instar Roma

Text Support

1-3	iam gelidas...ad undas	There is a an ironic contrast between Caesar's superhuman conquest of <i>gelidas Alpes ingentesque</i> and the bathos of <i>parvi Rubiconis ad undas</i>
6	turrigero canos effundens vertice crines	An interweaving of nouns and adjectives to suggest the distraught figure of Roma.
7, 8	adstare, loqui	In the students' book, these are glossed as finite verbs to facilitate the translation of this long sentence. Grammatically, they are infinitives dependent on the distant <i>visa (est)</i> , line 4.
10	horror	Note emphatic placement. For the same reaction to a divine visitation see 6.2 (p. 134) line 21 (Proculus' encounter with Romulus).
18	fave coeptis	The brevity of prayer itself has a greater impact, brought out on the CD, after the long and elaborate invocation.
18-20	non te...miles	<i>te</i> and <i>tuus</i> are emphatic as Caesar tries to get Roma on his side by protesting his loyalty to her. Note the stress on <i>tuus</i> in the reading on the CD
19	marique	Students may need help with this unexpected ablative ending, combined with <i>-que</i> . Scanning the end of the line reveals the long <i>a</i> in <i>terra</i> , the parallel ablative.
21	ille erit ille nocens	Emphatic repetition and an implied threat - either specifically to Pompey, or just to anyone who stands in his way.
22	belli tumidumque per amnem	War, already hinted at, is now openly mentioned. The Rubicon was <i>parvi</i> in line 3, <i>tumidum</i> here and <i>gurgite</i> in line 24. The river swells progressively not just literally but metaphorically to suggest the seriousness of the undertaking and its consequences, or perhaps Lucan is suggesting that the river is trying (in vain) to resist Caesar's progress.
27	Fortuna	Caesar's prayer is more honest at this point. His preferred deity is Fortune, not one of Rome's guardian deities listed above.
28	his utendum est iudice bello	Refers to the treaties (<i>foedera</i> , line 27). See the Teacher's Handbook for details. A chilling statement, as we know what will follow. War is personified as judge, and coming at the end of the sentence the phrase has all the more impact.

Additional Material

- For the difficulties of negotiating the Alps with an army see section 4.3 in the *Anthology* 'Hannibal crosses the Alps'.
- See the picture section for personifications of Rome and Britannia. Cf Africa, section 6.1. 8ff. and the picture in the Resources booklet for Latin Prose Literature, A403.
- For other accounts of the crossing of the Rubicon see Caesar's own version, *Civil War* 1.5-8, and Suetonius *Divine Julius* 31-2 (see references in the Teacher's Handbook). Compare in particular the appearance of supernatural beings or their absence.
- For another example of many gods being invoked, in a different context, see Inscription 15 (*ILS* 3091), p. 27 of the Sources for Latin booklet (OCR website). Students might consider reasons for this practice and its effect in each context.

Anthology pp. 142-144

6.5 Praying for Profit

HIGHER/FOUNDATION

6.6 A Sign from Heaven

HIGHER

These pieces could usefully be studied together by Higher Tier candidates as they demonstrate a cooler, less credulous approach to religious practice: Persius' satire mocks the excesses of the *do ut des* approach and Horace finds his urbanity disturbed by a quasi-religious experience. (To benefit from the comparison, Foundation Tier candidates could read Horace's poem in translation.)

Praying for profit Persius *Satires* 2.44-52 HIGHER/FOUNDATION

Teaching Suggestions

- Students might be invited to compare modern religious practice.
- Students might like to consider equivalent secular practice – giving to get something back eg celebrity endorsement of charities to improve image etc.
- Hot-seat/interview the hapless sacrificer, asking especially about the selfishness of his demands.
- Underline all the words to do with animals. Note the irony – he is sacrificing huge numbers of animals to get huge numbers of animals.
- How does Persius satirise both greed and superstition? Which do you think is his primary target in this passage?

Text Support

1-2	rem struere exoptas ...arcessis fibra	Note the emphatic positioning of <i>rem struere</i> , a very derogatory way of describing the accumulation of wealth: 'you long to pile up stuff...' (NB 'long to' better here than 'long for' as in the students' book). Mercury, god of profit and thieves, is at the beck and call of the sacrificer.
2-3	da fortunare...da pecus...fetus	Following immediately on the sacrifice comes a prayer, strong on imperatives. (Cf the Lord's Prayer: 'Give us... Forgive us'...Lead us not... Deliver us...'). Do the sacrificer's imperatives here imply confidence? Urgency? Or actual desperation? Perceptions might change in the course of the poem.
5	hic	'this man': scanned as a long syllable.
6-7	iam crescit...iam	The man is deceived, or the repetitions reflect his impatience.

7	donec...exspes	Do we end up by feeling sorry for the farmer?
8	suspiret	How is the <i>nummus</i> personified here?

Additional Material

- For another example of ancient ritual, its interpretation and its relation to superstition, see 6.3 'Omens, portents and the death of Julius Caesar', pp.136ff., especially the first section.
- Excessive superstition, to be distinguished from religious practice taken seriously, is regularly satirised: see Horace *Satires* 2.3 for many examples.

A Sign from Heaven

Horace *Odes* 1. 34

HIGHER

Teaching Suggestions

Discuss what might constitute a religious experience. Has the poet really seen an unusual meteorological phenomenon or is his description metaphorical – a religious ‘bolt from the blue’? See the Teacher’s Handbook on the differing views of the poem and the limitations on reading Horace’s poetry as autobiography. Students may enjoy advancing and providing evidence for interpretations based on varying degrees of seriousness.

- Interview Horace about his experience for a religious TV programme. Was he momentarily awestruck, or did it permanently affect his beliefs?
- Using computer graphics and appropriate typefaces write out the poem on a computer in such a way as to underscore the meaning.
- Listen to the CD (track 44) to appreciate the placing of prominent words.

Text Support

1	parcus	The first word set the tone nicely – establishing Horace’s niggardly regard for religious practice – though a claim to frugality in matters of religion may also be a move to distance himself from the kind of excesses satirised in the previous poem (and in some of his own, eg <i>Satires</i> 2.3).
3-5	erro...relictos	<i>erro</i> sets up the travelling image in <i>vela dare</i> and <i>iterare cursus...relictos</i> . But it also hints at ‘wander’ in the sense of ‘make a mistake’, anticipating a change of mind.
5	cogor Diespiter	An arrestingly forceful word emphatically placed after the cool, apparent indifference of the first stanza. Note the combined impact of the archaic form and its position at the end of the line (cf <i>deus</i> line 13). Whether the diction is seen as grandiloquent or genuinely lofty, it marks a new phase in the poem as Horace perceives divine presence in the thunder.
12	concutitur	The passive is effectively used here, and the verb long delayed for maximum impact after the list of displaced locations.
12-16	valet...gaudet	Horace’s glimpse of supernatural force leads him to speculate on the changing fortunes of human beings. If we assume Horace retained his Epicurean beliefs, this could still be a serious reflection arising from his experience.

Additional Material

- Compare the sudden storm in 6.2 above, 'The mysterious death of Romulus' (pp.134-135), and its religious interpretation.
- Compare Fortuna in this poem with Fortuna in 6.4 above, 'Caesar crosses the Rubicon' (pp. 140-142).
- How serious do students believe Horace's claim to abandon Epicureanism to be? His awe at a glimpse of the numinous? His reflections on the fate of human beings? Compare *Odes* 2.13, on a similar theme: how does the tone of the two poems compare? For Horace as an Epicurean, see *Epistle* 1.4.
- Compare the two poems:
 - How do the language and imagery of each poem bring out different attitudes to religion?
 - Listen to the CD, tracks 43 and 44, and compare the interpretation of poems conveyed by the readings.

6.7 The Shield of Aeneas

HIGHER/FOUNDATION

Virgil *Aeneid* 8.608-629, 671-731

For some students this will be their only experience of Virgil. (For an example of epic by a different poet see 6.4 'Caesar crosses the Rubicon', pp. 140-142). There are many ways of making this experience as engaging as possible. See the Teacher's Handbook for details of the background, people and places.

Teaching Suggestions

Introduction to epic

- Watch a scene from an epic film that might be familiar, in order to suggest general words that might be associated with an epic, Scenes from the recent trilogy *Lord of the Rings* are especially effective here. Students might suggest: length, conflict, battle scenes, heroes, lots of characters, exaggeration, lots of armour and fighting, patriotism, deaths, etc. All these give the generic characteristics of epic ancient and modern. A modern epic on a specifically classical theme is the film *Troy* (2004, directed by Wolfgang Petersen, starring Brad Pitt and Eric Bana).
- Read in translation the prophecy that Aeneas would found a new city in Italy from Book 2 of the *Aeneid* (the vision of Hector in lines 290-295; cf the short scene from the film *Troy* in which a character called Aeneas escapes from Troy before its destruction). This can be a way into the story of the *Aeneid* so that the text is understood in context. The prophecy also indicates the importance of past events, tragedy and heroism in epic.

Content

- Draw or make a collage of the shield to identify the different parts of the action.
- How are the divine origin of the shield and its supernatural quality conveyed?
- Locate places and tribes enumerated in the procession on a map. Label the map appropriately *indignatus Araxes* etc.

Narration

As a way of exploring Virgil's technique, students could imagine retelling the story using modern techniques.

- Students might imagine filming lines 23-83. Using camera angles and close-ups, how might they enhance the key figures and present the whole panorama?
- Choose sound effects/background music to accompany the text. They might read key passages for recording with appropriate sounds.
- Imagine they are reporting the battle or triumph scenes for television news, either after the event or as a blow-by-blow account.

Text Support

For students reading Virgil for the first time, the word order can seem unexpected. Some guidance on how to plot these phrases is provided (in italics) in the *Anthology*. Listen to the accompanying CD tracks 45-48.

1	at Venus aetherios inter dea candida nimbos	Note how the word-order depicts the dazzling goddess surrounded by the airy clouds.
4	talibus adfata est dictis seque obtulit ultro	Aeneas appears to hear her declaration before he sees her, adding to the sense of mystery surrounding his mother.
8	amplexus nati Cytherea petivit	Who is the subject? Note the action (<i>amplexus</i> , m.pl. accusative) highlighted at the beginning.
13	terribilem cristis galeam	There is a tension throughout the passage between the physical beauty of the armour and its deadly intention. Students could collect examples.
15	sanguineam	This refers both to the colour of the bronze (<i>ex aere</i>) and also its blood-stained future.
23-24	imago aurea	The poet continues the theme of the <i>arma radiantia</i> , reminding his readers that the shield is real, made of gold, silver and bronze - an outstanding example of Vulcan's craft. Note Virgil's references to the metals used at lines 24, 25, 27 (but see note in Handbook), 29 and 53 to establish the shield's material existence. See also the note on line 76.
31	patribus...dis	The solid support for Augustus is conveyed by the alliteration of <i>patribus populoque, penatibus</i> , while the gravity of the <i>magnis dis</i> is emphasised by the unusual line ending of 2 spondees and final monosyllable.
50-52	omnigenumque deum...Minervam	Virgil carefully juxtaposes the strange animal-like Egyptian gods (<i>monstra/latrator</i>) with the Roman gods with their human qualities of love and wisdom.
53-55	Dirae, Discordia, Bellona	Deities, arising from personifications, with specific roles in stirring up conflict and fighting wars. They swell the numbers of the other gods on both sides.
56-57	Apollo desuper	Apollo plays a decisive role, marked by the emphatic <i>desuper</i> . He was the protector of both the Trojans and Augustus, linking Aeneas and Augustus. His Roman loyalties suitably rout the Egyptian queen with her exotic gods and her sistrum.
72	limine Phoebi (ie Apollinis)	A reference to the temple dedicated to Apollo by Augustus. See Handbook for details.
74	victae...gentes	The parade of the captured defeated was an important part of the triumphal procession. See the Picture section.
76	Mulciber	Virgil continues to stress of the craftsmanship of Vulcan, here the 'Metal-softener' (<i>mulciber</i>) rather than <i>ignipotens</i> . The whole effect is to underline the supremacy of order and control. Just as Vulcan had subdued metals for the shield, so Augustus has subdued the peoples of the known world.
83	famaque et fata nepotum	Book 8 ends with the alliterative reference to the fame and destiny of Aeneas descendants.

Additional Material

- Compare the description of the shield with that of the shield of Achilles in Homer's *Iliad* (see the introduction to the passage in the Teacher's handbook, p. 91), or compare the description of the shield with the modern treatment in the poem by W H Auden, *The shield of Achilles*.
- Look at other artefacts that 'come alive', eg the temple doors made by Daedalus (*Aeneid* 6. 14-33) or the tapestries made by Athene and Arachne (*Ovid Metamorphoses* 6. 70-128).
- Study the pictures for this passage (coins and relief of triumphal procession) and the notes in the Pictures section below. Put together evidence from the pictures and the text (lines 66 ff). How would a Roman triumph have conveyed power? Which source conveys the power most effectively?
- Mix ancient and modern media and content: make a modern version of a shield, perhaps for a contemporary political figure, or make a modern electoral leaflet for Augustus, using lots of emotive and emblematic pictures taken from the shield.
- Listen to *The Head of Augustus*, object 35 from the BBC series *A History of the World in 100 objects* and consider in what ways the shield is Augustan propaganda. This can be found in the book of the series (pp. 221ff), *A History of the World in 100 objects*, The British Museum/BBC, London 2010 (Allen Lane, Penguin Group). For further evidence of the way in which the battle is used as propaganda, read Plutarch *Antony* 63-68 and study the Forum of Augustus (dedicated in 2 BC), a visual example of Augustan propaganda with similar themes.
- For comparison, watch the relevant scene from the 1963 film *Cleopatra*.
- Compare Cleopatra with Dido, Virgil's other exotic queen in *Aeneid* 4 and their role in the *Aeneid* as representatives of Rome's future enemies.

Pictures

The compilers of these Resources are indebted to the Classical Numismatic Group, Inc. and the Fitzwilliam Museum, Cambridge, for their generous help with the illustrations of Roman coins.

The coins below are evidence for motifs and events that appear in the text, of which they can be viewed as illustrations. A closer reading of them indicates the power of images reflecting history and the supernatural when used by individuals to promote their interests or their standing, whether derived from their actions or their ancestry. They are particularly relevant to the topic of prophecy and portents as they show how images derived from events, personifications or portents were used to spread propaganda by demonstrating an individual's achievements and aspirations, often in the light of perceived divine favour.

6.4 Caesar Crosses the Rubicon



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Bronze coin struck in A.D 71 by the emperor Vespasian. Obverse: head of Vespasian. Reverse: figure of Rome, seated on a breastplate with two shields behind her, wearing a helmet, holding a wreath of victory and a short sword. The arms that underpin the figure are captured enemy arms. The letters S C stand for *senatus consulto*, 'by Decree of the Senate'.

- How does this portrayal of Rome compare with Lucan's description of Caesar's vision in 6.4?
- What characteristics of the Roman people does she symbolise?
- Compare the figure of Britannia on the British 50p piece below (an image first used on a coin of the emperor Hadrian in the 1st century AD). Inscription: ELIZABETH II D[EI] G[RATIA] REG[INA] F[IDEI] D[EFENSOR] What similarities and differences are there between the Roman and British coins?
- What does the British coin say about the British people and their history?
- Britannia does not appear on newly minted coins. Why might this be, and what do students think about it?



Photo: M J Widdess

6.7 The Shield of Aeneas



Picture reproduced by kind permission of the Classical Numismatic Group, Inc.

Silver denarius struck in 30 BC by Octavian celebrating his conquest at Actium (31 BC) followed by the conquest of Egypt (30 BC). (See also the coin in students' book p.150: that coin properly marks the triumph over Egypt, completing Octavian's victory over the east, begun at Actium.) Obverse: winged Victory on the prow of a ship, holding a palm over her shoulder and a garland. Reverse: a triumphal car, decorated with figures, with Octavian driving, the reins in one hand and a triumphal branch in the other. The inscription CAESAR DIVI F (= 'Caesar son of the god, ie Julius Caesar) claims Caesar as his adoptive father just before the point at which Octavian became the sole ruler, as Caesar was accused of planning to do. (Cf. the coin of Octavian in the Resources Booklet accompanying the A403 Prose Literature.)

- What elements of the coin show what Octavian saw as the reasons for his victory? (Ship = naval power, specifically Actium; Victory = divine favour; inscription = the support of his father Julius Caesar)
- What evidence does the reverse give for a celebration of a triumph in addition to 6.7 lines 66ff.?

6.7 The Shield of Aeneas



Photo: M J Widdess

Relief from the Arch of Titus, erected in the Forum at Rome in 82 A.D. to commemorate the victories of Titus, including the capture of Jerusalem by the Romans in 70 A.D. Spoils from the Jewish Temple, conspicuously the branched candlestick or Menorah, are carried in procession.

- What details can the students identify as evidence for a Roman triumph?