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GCSE LATIN FOR TEACHING FROM 2016

CPD AUTUMN 2019

LATIN LITERATURE HANDOUTS

Handout 1 – EDUQAS Literature Papers

Component 2: Latin Themed Literature (60 marks / 75 minutes)

- Choices of two themes (each containing both prose and verse) / changes every three years
- c.130 lines of Latin and some source materials to study as well (literary or archaeological)
- Full downloadable text and student / teacher notes available
- As now, clean copy of the Latin text (**with vocab**) and sources is provided in the exam
- Comprehension questions place more emphasis on “why do you think ...” rather than just knowing what the passage says
- **Structure**
 - **c.5 Marks:** Questions on one of the sources (1-2 marks each)
 - **8 Marks:** Two 4-markers, each to select and explain 2 Latin words showing “x”
 - **6 Marks:** Single style question (“make three points”)
 - **c.25 Marks:** Various comprehension questions
 - **16 Marks:** General “mini-essay” on the whole prescription

Component 3A: Latin Narrative Literature (40 marks / 60 minutes)

- Choices of two narratives (one prose, one verse) - changes every three years
- c.90 lines of Latin and similar amount of the same text to be studied in English
- Full downloadable text and student / teacher notes available
- As now, clean copy of the Latin text and sources is provided in the exam
- Comprehension questions place more emphasis on “why do you think ...” / applying the more general story to an answer, rather than just knowing what the passage says
- **Structure**
 - **c.3 Marks:** Questions on the English prescription (?!)
 - **8 Marks:** Single style question
 - **c.17 Marks:** Various comprehension questions
 - **12 Marks:** General “mini-essay” on the whole prescription

Marking

Translation: marks allocated to each (unglossed) word – usually 1 per word except 2 for finite verbs and comparisons of adjectives. (Where both meaning and ending needs to be right.)

Sentences into Latin: each Latin word is worth 2 marks (one for stem / one for ending) and there are always ten words across the three sentences, so mark out of 20 halved for the exam mark.

Comprehension: all comprehension, whether set text or unseen, on a mark-per-point basis.

Literature Style Questions

- **6-Markers:** simply three pairs of 2 (2/2 for a valid point with accurate reference, translated if necessary, 1/2 for style point and no explanation or with some misunderstanding.)
- **8-Markers:** in reality each point is probably worth 2 marks. But single marks for content and also for style with the option of a second mark for style which comments on content.

Literature General “Mini-Essay” Questions (12-Markers / 16-Markers)

- Mark divided into two halves (AO2 = knowledge / AO3 = interpretation)
- Each half marked in 2-mark “bands” (so 3 bands for 12-markers / 4 bands for 16-markers)
- The top band descriptors are:
 - **AO2: *excellent*** knowledge of the material available / ***impressive*** range of examples
 - **AO3: *thoroughly convincing and perceptive*** interpretation, systematically draws conclusions
- The italicized bits become less euphoric as you move down the levels!

Handout 2 – Images (themed) / English (narrative)

The Themed Literature has material sources such as paintings, mosaics, sculptures, excavated objects such as coins and rings, buildings and graffiti.

With the themed photos, usually common sense can prevail if you have thought about what background questions they might ask. BUT be aware that they will often require you to refer to the picture and not award marks for anything not visible in the picture, even if correct.

Marking is on a mark-per-point basis. The marking scheme offers suggestions but always has the caveat “or other valid points!” Usually there are 2-3 marks of comprehension questions then a 2-mark “what / why do you think ...

Themed – Books and Writers



(a) Of what **two** materials is the tablet made? [2]

(b) What would a Roman have used to write on a tablet like this? [1]

Tick the box next to your chosen answer.

(A) A feather and ink made of soot or resin

(B) A sharpened piece of bone or wood

(C) A piece of chalk

(D) A hammer and chisel

(c) Why would a writer probably not write his work on a tablet like the one in the picture? Suggest **two** reasons. [2]

Themed – Love and Marriage



(a) Why do you think there are hands engraved on the ring? [1]

(b) The giving of a ring was one feature of a Roman marriage ceremony. Give **two** other features of a Roman wedding. [2]

(c) Why do you think Roman wedding rings are rarely discovered by archaeologists? [1]

The Narrative Literature has additional reading in English of the prescribed text.

Marking is on a mark-per-point basis. The marking scheme offers suggestions but always has the caveat “or other valid points!” Usually there are 2-3 marks of comprehension questions then a 2-mark “what / why do you think ...

Narrative – *Nero et Agrippina*

His ingenuity appealed to Nero, and the precise timing helped too, since he was at Baiae to celebrate the festival of Minerva. He enticed his mother there, saying over and over again, that a parent's bad temper must be endured and her irritability soothed; in this way he tried to encourage a rumour of their reconciliation, and hoped that Agrippina would accept it with the usual tendency of women to believe good news. When she arrived at the shore (for she was travelling from Antium), he met her with outstretched hands and an embrace and he took her to Bauli – the name of a villa which stands on the promontory between Misenum and the bay of Baiae and is lapped by the waters of the bay. Standing there amongst other boats was a particularly ornate vessel, apparently also provided as a kind gesture to his mother. She had then been invited to a banquet, so that darkness could be used to conceal the crime. It is generally agreed that she was approached by an informer and that, when Agrippina heard tell of a plot, she could not decide whether to believe it and so travelled to Baiae by sedan-chair. There, flattery calmed her fear: she was received in a friendly fashion and given the place of honour. Nero at one movement behaved with youthful affection and at another became serious, as if he were sharing important confidences with her. Then, talking about all sorts of things, he drew out the banquet for a long time, and followed Agrippina as she left, hanging rather too closely on her eyes and breast, either to round off the deception or because the last sight of his mother, who was soon to die, was catching at his wild heart.

How does Tacitus make it clear that Nero is acting deviously? (3)

Nero himself grieved in a different manner, as though he were upset that he was still alive and mourning the death of his parent. However the look of the countryside is not able to be changed as easily as the faces of men; and the terrible sight of that sea and the shores kept appearing before him (there were those who believed that the sound of a trumpet could be heard from the high hills around and wailing from his mother's grave).

What point do you think Tacitus is making about Nero here? (2)

Narrative – *Aeneid 2*

They had been broken by war and spurned by the fates, but now after so many years had slipped by, the Greek leaders turned to the divine skill of Athene and built a horse the size of a mountain, weaving its ribs from cut lengths of silver-fir wood. They spread a rumour, pretending it was an offering for their return home, and then they drew lots and in secret the chosen men shut themselves up in it, out of sight, hidden by its sides, filling the great chambers deep inside its belly with armed soldiers.

Why would this particular goddess be useful to the Greeks now? (1)
What was their purpose in spreading this rumour? (1)

Just like a shepherd, when fire carried by a raging South Wind falls upon the corn, or when a fast flowing current in a mountain stream flattens the fields, flattens the growing corn and the hard work of the oxen and drags down the forests in its wake; and the shepherd, taking in the noise without understanding, stands dumfounded on the top of a rock.

What makes this simile appropriate to Aeneas' situation? (3)

Handout 3 - "Day at the Races" Background (Based on Connolly / Context from the Texts)



The Circus Maximus was not the only circus in Rome but definitely the main one celebrated by the Romans. (Emperors Caligula and Nero also made a circus for personal practice) The whole building was totally transformed by Trajan (98-117AD) but had been around for centuries before that. It was located between the Palatine and Aventine Hills so a very very central public area. Our sources make it clear that circus racing was popular with everyone, from the poorest plebs right up to the emperors. Though it was more likely to be something younger adults went to see, if we believe the Juvenal poem.

Religion and the Circus

- Chariot races had originally been part of religious festivals and there was a general association of the whole place and event with religion.
- Part of the site had originally been two shrines and an underground altar (to two quite obscure gods whose mythology does have a connection to horse racing but don't worry too much about it!)
- There were also temples just outside the building, near the *carceres* (see below) and statues of gods on the *spina*.
- This is why Ovid's poem refers to the starting gates as *sacri* and the opening procession of the chariots also included statues of various gods.

Dimensions

- Oval-shaped open-air track
- **Total Length:** 600m (incl. arena + steps)
- **Average Width:** 200m
- **Max Seating:** estimated 150-200,000 (cf. Wembley stadium seats c. 90,000)
- Races were seven laps round which was roughly 5 miles

Structure

- Seating not supported by the hillside but rested on substructures, designed to:
 - Provide solid support for the seating
 - Contain stairways and gangways to physically reach the seats
- Centre of curved end had a triumphal arch built in honour of Titus (for his sacking of Jerusalem) in 80-81AD – this became the entrance gate for the chariots and horses

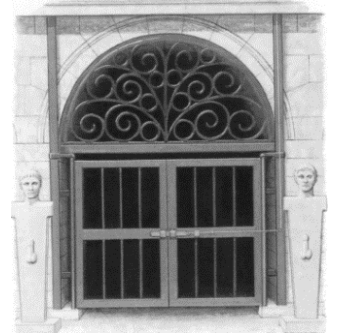
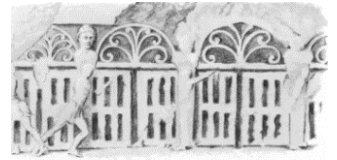
The *spina*

- 344m-long masonry "rib"
- Decorated with statues of the gods
- 7 moveable eggs to count / indicate how many laps completed
- In mythology Castor and Pollux – two sons of Zeus – had been born from an egg and were divine patrons of horses
- Also 7 dolphins which were sometimes used instead of the eggs – we're not sure why but possibly *delphines* were first used at the Pythian Games in Delphi, which also included chariot racing
- *metae* (turning posts) at either end – made of large gilded bronze cones



The Starting Gates (*carceres*)

- 12 stalls or boxes (right)
- Positioned at the flat end of the track (left hand side above)
- Attendant pulled a lever which operated a catapult which jerked out the latches of the gates, making them fly open so the charioteers could begin
- Wooden originally then rebuilt in marble by Claudius (emperor 41-54AD between Caligula and Nero)



The *pulvinar*

- Elevated covered stand (see along top row above) which was used by the *editor* person giving / paying for the games (a magistrate or the emperor) to start the races from
- Would have statues of gods there too - remember possible religious aspect predating the construction of the Circus (*pulvinar* was originally a special couch used for displaying images of the gods")
- Eventually turned into an "emperor's box" overlapped by the palace so the emperor could watch in luxury with his guests while still in the palace

Beginning the Races

- Procession of the chariots into the Circus (through the Arch of Titus)
- Statues of various gods would also have accompanied the procession
- Cheering and placing of bets would accompany this
- Trumpet would then blow to indicate the start
- Magistrate (or emperor) in charge would drop a napkin (*mappa*)
- This would cue the attendant to pull the lever and open the *carceres*

Chariot Drivers (*aurigae*)

- Usually professional drivers from the plebs (lowest class of free citizen), slaves or freedmen
- Wore leather helmets, short tunic with leggings, leather straps to protect the chest
- Carried a dagger (*falx*) to cut themselves loose if the chariot overturned in a crash
- Slaves doing it could often earn enough money to buy their freedom / become very rich
- Best jockeys could become hugely popular – look at the Martial poem mourning Scorpus who died at age 27 after winning over 2000 races
- Could have a very low life expectancy given the danger
- Individual horses could also become extremely popular – see the extract about the emperor Caligula and the Green Team's horse *Incitatus*



Teams (*factiones*)

- By the 1st Century AD racing was a professional affair
- Officially like companies with the emperor as patron
- Massive stables with horses, chariots, jockeys, blacksmiths, vets, grooms
- Divided into teams (*factiones*)
- All jockeys part of one of the teams
- White (*Albata*), Red (*Russata*), Blue (*Veneta*), Green (*Prasina*)
- Domitian added purple + gold (scrapped after his assassination)
- Managers would supply teams and receive payment
- One assumes charioteers were divided evenly between the teams each race

Day's Programme

- Would include up to 24 races
- Each race would last about 15 minutes (7 laps were about 5 miles)
- (Also maybe some athletics or gladiatorial combat, though this was far less important)

The Actual Races

- All twelve (max cos that many *carceres*) chariots would drive out at once
- Racing was anti-clockwise
- Usually 4-horse chariots but sometimes 2-horse
- Teams would rush out of the *carceres* into the first straight length and try to get the lead
- You would need to get as much speed up as possible on the straight bit, then slow down just enough (but not too much) to get round the *meta* safely
- A key skill was judging how close they could get to the *meta* without hitting it – the closer they passed, the sharper the turn, the more dangerous it was but the more time they saved (going wider meant a safer turn but would almost certainly not win), and how quickly they could accelerate as they went round
- Apparently (according to Ovid) the spectators could wave their togas if they wanted the race to be stopped and restarted, then the magistrate / emperor in charge would decide



Crashes – Very Common When:



- At the very start when everyone came out at once
- *aurigae* collided on the straight bit trying to overtake each-other
- *aurigae* collided with the spina, often bumped on purpose
- Clipping the *meta* sent the chariot into an uncontrollable spin
- If an *auriga* misjudged the maximum speed he could turn

The reins were wrapped round the driver's waist so if the chariot did overturn, his only chance was to cut himself loose with a *falx* (small dagger) so avoid being dragged along in the wreckage and get clear of the track

The image opposite is a crash following a collision at a turn round the spina – the charioteer is lying on the ground behind the vehicle

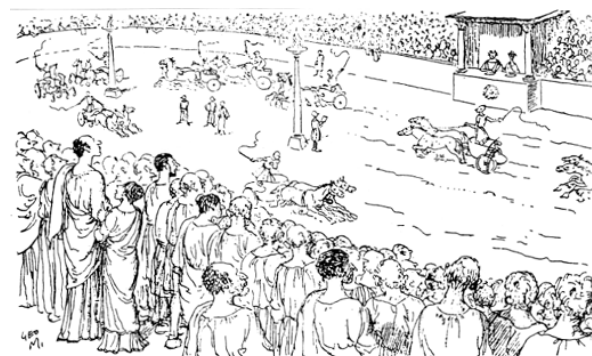
Winning / Prizes

- You won by completing the seventh lap, i. e. making it to the end of the straight run back to the *carcer* (this also means that the pulvinar was in a very good position to see the end of the race from)
- Officially you got a *palma* (from an actual palm tree), a wreath (crown of leaves and flowers) and golden neckchains
- In addition supporters (including emperors) might give you large sums of money or valuable gifts – for example Caligula (in the Suetonius extract) is supposed to have given 2 million Sesterces to one charioteer – a normal soldier's annual salary was less than a thousand! (And half of that was deducted for living costs.)



Key Reasons Why the Romans Loved the Races

- Day off work (no weekends – only holidays were religious festivals)
- Free – paid for by the emperor or a magistrate
- Betting – teams and individual drivers
- Huge loyalty to a specific team
- Massive social affair – largest crowd ever in one place
- Excitement of the races themselves
- Cruelty – enjoying the danger / people getting hurt
- Possible opportunity to pull women (see the Ovid poem)



Handout 4 - "Day at the Races" - Background Questions

The Themed Literature has prescribed material sources such as paintings, mosaics, sculptures, excavated objects such as coins and rings, buildings and graffiti. (The Narrative Literature has additional reading in English of the prescribed text.)

With the themed photos, usually common sense can prevail if you have thought about what background questions they might ask.

Marking is on a mark-per-point basis. The marking scheme offers suggestions but always has the caveat "or other valid points!" Usually there are 2-3 marks of comprehension questions then a 2-mark "what / why do you think ..."

For the "Day at the Races" prescription, you are expected to be familiar with:

- The layout and features of the Circus Maximus
- The number of participants, their organisation, technique and equipment
- The number and length of the races, the start, the rewards for winners

LOOK AT PICTURE 1

1) Why do you think the Romans would have wanted different chariot teams? (3)

2) Describe how the teams were organized and funded (4)

3) Using the image to help you, describe the typical appearance of an *auriga* (3)

4) Who might become an *auriga*? (2)

5) Why might someone have wanted to become an *auriga*? (3)

LOOK AT PICTURE 2

1) How had chariot racing originated? _____ (1)

2) What were the building's overall dimensions? _____ (1)

3) Name and describe the right section of the Circus (2)

4) Name and describe the bottom left section of the Circus (4)

5) Name and describe the purpose of the raised building on the left-hand side (4)

6) Which direction did the racing always go? _____ (1)

7) How might the use of the building in question 2 explain this? (1)

8) Describe what happened before the actual races were started (3)

9) Describe how the races were started (3)

10) Describe a typical day's programme and duration (3)

LOOK AT PICTURE 3

1) How long was this building and what was it decorated with? (2)

2) What were the eggs for? (2)

3) Given the origins of the games, why might they have used eggs? (2)

4) What else (not in the picture) might have been used instead of eggs, and why? (2)

LOOK AT PICTURE 4

1) What was the maximum number of chariots in a race? How do we know? (2)

2) What was the maximum number of horses likely to be running in a race? _____ (1)

3) What are the various things a driver would need to successfully do to win? (5)

4) Why would this (in the picture) have been an exciting moment for the crowd? (3)

5) What could the crowd do, to get the race restarted if they wanted to? (2)

LOOK AT PICTURE 5

- 1) What were the most likely things to have caused this to happen? (5)

- 2) What were the greatest dangers to the charioteer if this happened? (2)

- 3) How would he try to save himself from these dangers? (2)

LOOK AT PICTURE 6

- 1) How did you win? _____ (1)

- 2) Where exactly was the finishing point? (1)

- 3) Describe the official prizes (3)

- 4) What unofficial rewards might you get? Give an example (2)

Handout 5 - “Day at the Races” - Background Questions (answers)

The Themed Literature has prescribed material sources such as paintings, mosaics, sculptures, excavated objects such as coins and rings, buildings and graffiti. The Narrative Literature has additional reading in English of the prescribed text.

With the themed photos, usually common sense can prevail if you have thought about what background questions they might ask.

Marking is on a mark-per-point basis. The marking scheme offers suggestions but always has the caveat “or other valid points!” Usually there are 2-3 marks of comprehension questions then a 2-mark “what / why do you think ...”

For the “Day at the Races” prescription, you are expected to be familiar with:

- The layout and features of the Circus Maximus
- The number of participants, their organisation, technique and equipment
- The number and length of the races, the start, the rewards for winners

LOOK AT PICTURE 1

- 1) Why do you think the Romans would have wanted different chariot teams? (3)**
 - Professional drivers – higher standards
 - Interest in specific jockeys?
 - Betting
 - Something to be fanatical about
- 2) Describe how the teams were organized and funded (4)**
 - Emperor (or a very wealthy citizen before the imperial period) acted as patron
 - Patron paid for stables, horses, chariots, jockeys, blacksmiths, vets and grooms
 - Four of them (white, red, blue and green)
 - Run by a *dominus* (manager) who would supply whatever needed for a race
- 3) Using the image to help you, describe the typical appearance of an *auriga* (3)**
 - Leather helmet
 - Short tunic with leggings
 - Leather straps round chest
 - Whip
 - Dagger (*falx*) to cut themselves loose if the chariot overturned
- 4) Who might become an *auriga*? (2)**
 - *plebs* (lowest social class)
 - Slaves
 - Freedmen
 - Debtors
- 5) Why might someone have wanted to become an *auriga*? (3)**
 - Could get very rich – prizes, private gifts from wealthy citizens if you were very popular
 - (So as a slave, you could buy your freedom)
 - Immense popularity (/ hit with the ladies)
 - Excitement
 - (BUT) – very dangerous, easy to be killed or paralysed, very low life expectancy

LOOK AT PICTURE 2

- 1) How had chariot racing originated? Part of a religious festival (1)**
- 2) What were the building’s overall dimensions? 600m by 200m (incl. arena / steps) (1)**
- 3) Name and describe the top right section of the Circus (2)**
 - Triumphal arch built in honour of Titus (for his sacking of Jerusalem) in 80-81AD
 - This became the entrance gate for the chariots and horses

- 4) Name and describe the bottom left section of the Circus (4)**
- *carceres* (starting gates – chariots went behind them)
 - 12 stalls or boxes (right)
 - (Wooden originally then rebuilt in marble by Claudius)
 - Attendant pulled a lever which operated a catapult which jerked out the latches of the gates
 - This made them fly open so the charioteers could begin
- 5) Name and describe the purpose of the raised building on the left-hand side (4)**
- *pulvinar* – VIP box for whoever was giving the games / later become the “emperor’s box)
 - Overlapped by the palace so the emperor could watch in luxury with his guests while still in the palace
 - Elevated covered stand which was used by the presiding magistrate (or emperor) to start the races from
 - Would have statues of gods there too - remember possible religious aspect predating the construction of the Circus (*pulvinar* was originally a special couch used for displaying images of the gods”)
- 6) Which direction did the racing always go? Anticlockwise (1)**
- 7) How might the function of the building in question 5 explain this? (1)**
- *pulvinar* in best position to see the end (as well as the most dangerous bits) of each race
- 8) Describe what happened before the actual races were started (3)**
- Procession of the chariots into the Circus (through the Arch of Titus)
 - Statues of various gods would also have accompanied the procession
 - Cheering and placing of bets would accompany this
- 9) Describe how the races were started (3)**
- Trumpet would blow to indicate the start
 - Magistrate (or emperor) in charge would drop a napkin (*mappa*)
 - This would cue the attendant to pull the lever and open the *carceres*
- 10) Describe a typical day’s programme and duration (3)**
- Would include up to 24 races
 - 7 laps per race
 - Each race would last about 15 minutes (7 laps were about 5 miles)
 - (Also maybe some athletics or gladiatorial combat, though this was far less important)

LOOK AT PICTURE 3

- 1) How long was this building and what was it decorated with? (2)**
- 344m
 - Statues of various gods
- 2) What were the eggs for? (2)**
- 7 of them, turned over one at a time
 - To count how many laps completed
- 3) Given the origins of the games, why might they have used eggs? (2)**
- Castor and Pollux (sons of Jupiter) were patron gods of horses
 - In mythology, they had each been born out of an egg
- 4) What else (not in the picture) might have been used instead of eggs, and why? (2)**
- 7 dolphins
 - We’re not sure why but possibly *delphines* were first used at the Pythian Games in Delphi, which also included chariot racing

LOOK AT PICTURE 4

- 1) **What was the maximum number of chariots in a race? How do we know?** (2)
 - 12
 - That's how many *carceres* there were
- 2) **What was the maximum number of horses likely to be running in a race?** 48 (1)
- 3) **What are the various things a driver would need to successfully do to win?** (5)
 - Firstly, getting into the lead at the very start when the *carceres* opened
 - You would need to get as much speed up as possible on the straight bits
 - Then slow down just enough to safely take the U-turn round the *meta*
 - Then the skill was correctly judging how close you could get to the *meta* without hitting it
 - (The closer you passed, the sharper the turn, the more dangerous it was)
 - But the more time you saved (taking it wider meant you could take a safer turn but would almost certainly not win – as described in the Ovid poem)
- 4) **Why would this (in the picture) have been an exciting moment for the crowd?** (3)
 - Highest chance of a crash
 - Greatest amount of skill shown
 - To see who emerged in the lead after several chariots went round it
- 5) **What could the crowd do, to get the race restarted if they wanted to?** (2)
 - Wave their togas which indicated to the *editor* that they wanted it restarted
 - The *editor* would then make the decision (chances are he'd do it, if most people wanted it, given that paying for the games was largely about buying popularity)

LOOK AT PICTURE 5

- 1) **What were the most likely things to have caused this to happen?** (5)
 - At the very start when everyone came out at once
 - Charioteers collided on the straight bit trying to overtake each-other
 - Charioteers collided with the *spina*, often bumped on purpose
 - Clipping the *meta* sent the chariot into an uncontrollable spin
 - If an *auriga* misjudged the maximum speed he could turn
- 2) **What were the greatest dangers to the charioteer if this happened?** (2)
 - Being dragged along by your own horses because you were strapped into your chariot
 - Being mowed down by another chariot
- 3) **How would he try to save himself from these dangers?** (2)
 - Use the dagger to cut yourself loose before you're too badly injured
 - Get the hell out of the way – run for the *spina* or stalls, whichever was nearer

LOOK AT PICTURE 6

- 1) **How did you win?** First to complete the seventh lap (1)
- 2) **Where exactly was the finishing point?** (1)
 - End of the straight run heading back (along the top, going anticlockwise) to the *carceres*
- 3) **Describe the official prizes** (3)
 - *palma* (from an actual palm tree)
 - Golden neckchains
 - A wreath (crown of leaves and flowers)
- 4) **What unofficial rewards might you get? Give an example** (2)
 - Valuable gifts or cash from wealthy fans, possibly including an emperor
 - E. g. one guy given 2 million sesterces by Caligula (soldier's annual salary – less than 1000!)

Handout 6 - Evaluating Literature in the Original

Formula

Whenever you discuss anything, follow this basic pattern. Get into the habit of using words like “illustrates” and “emphasises” as much as possible.

1. **S tatement** - say what literary feature we have here
2. **E vidence** - quote (underlining bits if relevant) or at least paraphrase
3. **X planation** - what *exactly* is emphasised? How *exactly* is it effective?

Maths: Do this at least as many times as there are marks going. Be *succinct* but give enough *specific detail* to be sure you’ve made the point.

E vidence

- If you have the text in front of you, always quote it. If you are writing an extended piece in an exam, quote from elsewhere where possible but, if you can’t remember, paraphrase it at the very least.
- If you are quoting a linguistic technique, always be sure to underline the relevant bits.

Example - linguistic

1. **S tatement** - there is alliteration of the letter “f”
2. **E vidence** - *fit fragor*
3. **X planation** - this rustling “f” sound **emphasises** the sound of the wind blowing wildly around the two warriors, helping to heighten the sense of tension as they fight.

Example – non linguistic

1. **S tatement** - there is fire imagery
2. **E vidence** - *Aeneas was burning with rage*
3. **X planation** - this **emphasises** his anger and bloodlust

The weaker candidates (among those who have done the basic revision) will regurgitate content and make generalisations like “this creates a lively tone” or “this makes the scene more vivid and striking.” Make everything you say specific to the Latin and relevant to the question.

1 - Sound

It will not always be possible to establish an exact point of emphasis for a given piece of alliteration / assonance *but* you can *at least* say something like “it draws attention to these particular words” as long as you then *explain exactly* what the importance of the words / idea contained in them is.

Alliteration

The repetition of the same consonant at the start of several words.

- E. g. *vitae verae vacare* - "to live a true life." The smoothness of the repeated "v" sound in a line helps to emphasise the smoothness of what it is describing.
- E. g. *fit fragor* - "a storm arises." The repeated "f" sound highlights the sound made by the winds of the storm.
- The term used for alliteration of “s” is *sibilance*. (From the Latin *sibilo* – I hiss)

Assonance

Assonance is the repetition of **sounds** in a line or poem to reinforce a point, as with alliteration.

- E. g. *Daedalo donum durum datum est* - "a harsh gift indeed was given to Daedalus." (Harsh dental assonance to emphasise the harshness of the gift.)
- E. g. *vitae verae vacare* - "to live a true life." (Soft “a” sounds to emphasise the tranquillity of the true life.)

2 – Words and Word Order

Particular words are sometimes placed in key positions or unusual order, to show us that they are the key words / ideas to consider.

Balancing / Contrast

Having words which structurally balance or contrast, often *fili dolor ... filiae maeror*

Chiasmus

This involves, in its purest form, an ABCBA structure, when the As agree, as do the Bs etc. Again, this is usually to emphasise a particular word or point with the positioning. E. g. *Tydides multa vastabat caede cruentus*. (Vergil, *Aeneid* i. 471)

- *Tydides* and *cruentus* are nominative
- *Vastabat* is the main verb
- *Multa* and *caede* are ablative

Choice of Words

Often a poet will choose words which are particularly appropriate to the context. .

- Ask yourself – is it particularly **unusual, striking, metaphorical**? Does it pick up a piece of vocabulary from earlier in the text and hence connect ideas in some way? (E. g. *poculum* meaning the poison which Oppianicus gives in it!)
- Or they could be a more graphic way of expressing the idea - *bonos soles* literally means "good suns" but translates into "good days." We see the idea of the light of day, and the days passing us by as we waste them.

Confused Word Order

Often word order is deliberately jumbled (i. e. significantly different from what Latin would do) to emphasise, for example, a theme of turmoil, confusion or panic.

Hyperbaton

Separation of words which belong together, often to emphasize the first of the separated words or a literary point, or to create a certain image. The most basic form of this is the separation of adjectives from nouns with which they agree.

Key Positioning

- Key words are often placed at the start or kept until the end of a sentence to give them more emphasis.
- **Enjambement** is the technique of leaving a very important word until the start of the next sentence for added emphasis.

Juxtaposition

- Two particularly emphatic words or phrases positioned next to or near each-other to illustrate a contrast or ideas / reinforce a theme etc.
- **Antithesis**: two words which contrast each-other to emphasise polarised ideas.

Polyptoton

Repetition of different forms / stems of the same root word: e. g. *vera ... veritas ... verum est* or it could be different forms of the same verb over a series of lines.

Verb before subject

Putting the verb before subject is emphatic because it is unusual for Latin word order.

3 – Other Linguistic Techniques

Anaphora

Repeating words or phrases, usually at the start of recurring lines or sentences / clauses to make a point / idea more emphatic.

Asyndeton

Omitting a conjunction (e. g. "and" / "or") in a list. By this device a poet manages to rattle off a number of ideas very quickly and in a very compressed space / further illustrate key ideas etc.

Ellipsis

- Often words are omitted. Frequently this will be an omission of a part of esse such as the second word of a perfect passive indicative or infinitive (*amatus est / esse*)
- *Formulaic analysis*: “this gives the remaining words / ideas more weight, or to avoid unnecessary repetition of unimportant words.”

Historic Infinitive / Historic Present

Often descriptions of past events are made more graphic using present indicatives or present infinitives. Compare this to jokes: “there’s an Englishman, and Irishman and a Scotsman and they’re walking down the street one day when ...”

(Parenthetical) Interjection

A dramatic comment or emotional expression – *heu / ecce / ut fit* – within a sentence

Tautology

Repetition of the same idea (e. g. “One for all and all for one”) - can include repetition of two verbs or nouns with the same meaning. (E. g. I beg and beseech.)

Word Length

- **Short phrases**: snappy, can emphasise speed, quickness
- **Long phrases**: lengthy, can emphasise delay, slowness

4 - Non-Linguistic Techniques

Allegory

Saying one thing and meaning another. Sometimes this can take the form of an extended metaphor. More often it will be a story or fable which has a clear and often contemporary meaning beneath the literal

Apostrophe

The technique of the author suddenly addressing characters in his work

Contrasts

Contrasts in this poem are particularly important and you could well be asked to point these out in an exam. Consider the sharpness of the contrast and the point it helps to illustrate - e. g. the concept of happiness is more convincing when juxtaposed with the idea of misery, because we have something to compare it with.

Descriptiveness / Vivid Language

- Abundant details on a place / action
- Repetition of “strong” words like "fury," "madness" and "insanity"
- Any reference to **colour, sound** or **emotions (esp. tears)**

Direct Speech: “This makes the action more vivid!”

- Sometimes one character speaks in direct speech and another in indirect speech, to bring out a contrast in their characters / situations

Hyperbole

An over-exaggerated idea

Imagery

Imagery refers to anything not “actual” conjuring up an image / idea in our minds:

- **General:** E. g. "he was ablaze with the fires of love." This fire imagery is very negative and makes us think of the damaging effects of love.
- **Similes:** Similes are simply "as" or "like." E. g. "We go through life like labrats on a treadmill." Identify the simile then discuss the point of the comparison. *Why* is the subject being compared to whatever the comparison is? (E. g. in Homer warriors can be compared to lions to illustrate ferocity.)
- **Metaphor:** Transferring a quality from one thing to another. E. g. “a sheer mountain of water descended.” Clearly one didn’t, but the metaphor effectively emphasises the large quantity of water.

Irony (/ sarcasm)

- When the intended meaning is opposite to what was said
- **Dramatic / tragic irony:** When the reader knows what is going to happen and a character does not / when action taken to prevent something is what causes it

Personification

Personification is the device of giving a human characteristic to an object, by describing it in a particular way:

- E. g. "gloomy law-suits" and "miserable forum." They are gloomy because of what happens there. Compare this to our "gloomy day."
- E. g. "haughty statues" obviously do not feel "haughty" themselves, but the people they are of are obviously very high and mighty.

Poetic language

E. g. "rosy-fingered dawn began to ride the sky with her chariots of light" for "dawn came." Again, “this just makes the scene more vivid / brings it to life”

Tricolon

This is a set of three ideas within a sentence for added effect, particularly common on rhetoric. E. g. “I will fight ... I will kill ... I will even die for my country.

Handout 7 - Model 6-Mark Lit.

Crit. Answers

The specific question will be something like – how does the style of writing emphasise X? You should discuss three examples, referring to the Latin for each. They will probably ask for three points (carrying 2 marks each – a mark for identifying something and a mark for discussing it in relation to the question) but do **NOT** stop after 3 if you can think of more, in case they don't like one of them. And for the sake of doing the as practice, include everything – all very good for revising the basic content if nothing else, and you're more likely to remember enough for the exam.

REMEMBER the formula (look at your notes!):

- **S**-tatement (“there is alliteration”)
- **E**-vidence (quote / underline any sound points **and** translate)
- **e-X**-planation (in relation to the **question!**)

non ego nobilium sedeo studiosus equorum;
cui tamen ipsa faves, vincat ut ille, precor.
ut loquerer tecum veni, tecumque sederem,
ne tibi non notus, quem facis, esset amor.
tu cursus spectas, ego te: spectemus uterque
quod iuvat atque oculos pascat uterque suos.

5

How does Ovid's style of writing emphasise his desire for this girl? You should discuss three examples, referring to the Latin for each.

See how much this answer makes direct reference back to the question! Note also that each point has enough reference to the content to show an examiner that I know what the passage means.

In line one the **emphatic position** of *non* (“not”) as the first word in the entire poem, along with that of *equorum* (“of horses”) at the end, **emphasises his desire by** focusing on that which he is not interested so as to contrast with what he really wants – the girl.

The **striking choice of vocabulary** in line 2, *precor* (“I pray”), also **emphatically positioned** at the end, could be considered **hyperbole** with the religious connotations and **emphasises his desire** through the idea of him almost conducting a sacrifice to ensure that her favourite horse wins.

The **chiastic structure** in line 3 of *loquerer tecum veni, tecumque sederem* (“I came that I might talk to you, and sit with you”) **emphasises his desire by** balancing the idea of sitting and talking with her. The **anaphora** of *tecum* (“with you”) in this line also **emphasises his desire** by focusing us very much on her as the focus.

In line 4 the delay of the subject, *amor* (“love”) to the end of the line is a pretty obvious way to **emphasise the desire** he says she is causing him to feel for her. Possibly the **alliteration** in *ne tibi non notus* (“lest it not be known”) **helps focus on** him wanting her to know how he feels.

In line 5 the **polyptoton** of *spectas ... spectemus* (“you watch ... let us watch”) and the **repeated use** of the pronoun *tu ... te* (“you”) **emphasises his desire** with more focus on her and the notion that they can each enjoy what they want to look at, in his case – her!

The passage ends with a **metaphor** - *oculos pascat uterque suos* (“let each of us feast their eyes”), imagery which **emphasises his desire** by imagining a physical feast where he gets to “tuck in!”

o, cuicumque faves, felix agitator equorum!
ergo illi curae contigit esse tuae?
hoc mihi contingat, sacro de carcere missis
insistam forti mente vehendus equis
et modo lora dabo, modo verbere terga notabo,
nunc stringam metas interiore rota;
si mihi currenti fueris conspecta, morabor,
deque meis manibus lora remissa fluent.

10

How does Ovid's style of writing emphasise the excitement of the scene he imagines? You should discuss three examples, referring to the Latin for each.

See how much this answer makes direct reference back to the question! Note also that each point has enough reference to the content to show an examiner that I know what the passage means.

On line 7, The **apostrophe** (Ovid addressing a character in his poem *o felix agitator equorum* ("o lucky driver of horses")) along with the **abrupt exclamatory "o"** emphasises the excitement by putting us in the context of Ovid wishing he was in that man's shoes. This is **reinforced by** the rhetorical question in the next line "has he had the good fortune to be of concern to you" **which emphasises** Ovid getting closer and closer to wanting to take his place.

Line 9 begins Ovid's fantasy world where he is the driver – he begins with *hoc mihi contingat* ("were this to happen to me") then **breaks abruptly mid-line** and begins the scene which emphasises how keen he is to be the charioteer. Lines 9 and 10 contain a **hyperbaton** of *missis ... equis ...* and this, as well as having them **both emphatically positioned** at the end of recurring line, **emphasises the excitement** of the opening part of the race where the horses are released. In line 10 the personification of Ovid's heart as brave (*forti mente*) **emphasises how** he would not shrink from danger if he was the charioteer and the **emphatically positioned** *insistam* ("I will press on") **emphasises the excitement** as the indicative (when strictly it should be present subjunctive in the second half of the remote conditional clause), is more immediate.

The next two lines have Ovid the charioteer approaching the most dangerous and exciting part of the lap and his **tricolon** ("loosening the reins / marking their backs with a whip / grazing the turning post") **emphasises the excitement by** "snapshotting" us through the process – slowing before the bend, speeding up into the turn then successfully getting as close to the *meta* as humanly possible. The **excitement is also maintained with** the **variatio** of *modo ... modo ... nunc* to describe the process, and the asyndeton (between *lora dabo, modo ...*) **emphasises the excitement by** making the manoeuvring snappier and suggesting greater speed, skill and expert timing as Ovid the charioteer judges exactly where on the bend to speed up again.

The last two lines imagine Ovid spotting the girl and the **bathos** of *morabor* ("I will delay"), as well as its **emphatic position, is exiting as** he imagines how, no matter how keen to win the race, in a massive anti-climax he immediately forgets it when he spots this very attractive girl, **reinforced by** the amusing image of him physically dropping the reins.

maxima iam vacuo praetor spectacula Circo quadriugos aequo carcere misit equos. cui studeas, video; vincet, cuicumque favebis: quid cupias, ipsi scire videntur equi. me miserum, metam spatioso circuit orbe; quid facis? admoto proximus axe subit.	15 20
quid facis, infelix? perdis bona vota puellae; tende, precor, valida lora sinistra manu. favimus ignavo. sed enim revocate, Quirites, et date iactatis undique signa togis.	

How does Ovid's style of writing emphasise the hopes and frustrations he feels over the performance of this charioteer? You should discuss three examples, referring to the Latin for each.

See how much this answer makes direct reference back to the question! Note also that each point has enough reference to the content to show an examiner that I know what the passage means.

On line 15, the **hyperbaton** of *vacuo ... Circo* ("with the Circus empty") of *maxima ... spectacula* ("as the greatest spectacle") and of *quadriugos ... equos* ("the horses in their teams of four") **all collectively emphasise his hopes by** building up excitement before what is obviously the start of the main event of the day with the 4-horse chariots, and what he hopes will happen.

On line 17, the **alliteration** in the phrase *video; vincet* ("I see; he will win") **emphasises his hopes by** drawing our attention to what he hopes will happen to the girl's favourite charioteer. The **future indicative** *vincet* ("he **will** win") when you might expect a subjunctive ("may he win") **emphasises his hopes** by suggesting certainty that this driver will indeed win. The **tautology** on this line of *studeas / favebis* ("you support" / "you will favour") emphasises his hopes by stressing the amount of favour the driver gets from the girl. The **absurd hyperbole** of *ipsi scire videntur equi* ("the horses themselves seem to know") as well as the **emphatic delay of the subject** *equi* to the end, **emphasise his hopes by** suggesting that she is so beautiful that even the horses care about pleasing her and so will run harder to win.

Lines 19-22 snap from hope to frustration as the driver apparently fails to perform. The **abrupt personal interjection** *me miserum* ("woe is me") **emphasises his frustration** focusing on his despair at what is happening, and **rumbling m sound / alliteration** of *me miserum, metam* **emphasises it** as we imagine Ovid moaning at the driver taking too wide a turn round the turning post. The **hyperbaton** of *spatioso ... orbe* ("in a wide circle") as well as the **emphatic positioning** of *orbe* **emphasises his frustration by** focusing us on the wide safer route he is taking around the *meta*.

On lines 20-21 we have the **anaphora** of the **abrupt two-word exclamation** of *quid facis* which Ovid **repeats at the beginning of two successive lines**, all of which **emphasise his frustration by** his directly addressing the driver, snappily shouting at him for his poor driving. Then the **abrupt imperative** of *tende* ("twist") **at the beginning** of line 22 **emphasise his frustration by** reinforcing his desire for the driver to do what he says and steer harder left to reduce the distance he has to go round the corner. This is followed by the **striking choice of vocabulary** with *precor* ("I beg you") **which emphasises it by** the idea of literally begging – *precor* is frequently used for praying to the gods!

The final two lines go back to hope as Ovid imagines the last resort for this driver to win in the form of the people calling for the race to be restarted by waving his toga. **Using the 1st person plural form** *favimus ignavo* ("we're backing a slowcoach") **emphasises his ultimate hope** of getting this girl into bed after the show, by suggesting that they are almost an "item," two people at the races together backing the same team.

Handout 8 - 8-Mark Lit. Crit. Answer

This model answer is more detailed than you'd probably manage in an exam but it is a good passage because it has an example of most of the main things you would say; imagine somewhere just short of a (handwritten) side of 8-10 well-made points following this formula, and you're there! But don't stop after 10 if you can think of more.

The specific question will be followed by something like – “you should refer to the content and to features such as the choice and arrangement of the Latin words” just to remind you that you need some of both. (A good style point will probably refer to content anyway.)

REMEMBER the formula (look at your notes!):

- **S**-tatement (“there is alliteration”)
- **E**-vidence (quote / underline any sound points **and** translate)
- e-**X**-planation (in relation to the **question!**)

at Cn. Piso, quo celerius consilia inciperet, postquam Syriam
ac legiones attigit, largitione et ambitu infimos militum
iuvabat. cum veteres centuriones, severos tribunos
demovisset, locaque eorum clientibus suis attribuisset,
desidiam in castris, licentiam in urbibus, lascivientes per
agros milites sinebat. nec Plancina, uxor Pisonis, se gerebat
ut feminam decebat, sed exercitio equitum intererat, et in
Agrippinam, in Germanicum contumelias iaciebat. nota
haec Germanico, sed praeverti ad Armenios instantior
cura fuit.

5
10

How does Tacitus bring out the wickedness of Piso and Plancina?

NB see how much this answer makes some direct reference to wickedness!

First Content Point:

- **S**: in line 1 Tacitus opens by telling us that Piso could not wait to get started
- **E**: with the phrase *quo celerius consilia inciperet* (“to begin his plans more quickly”)
- **X**: which brings out the wickedness by establishing his eagerness to start undermining Germanicus’ position very early on in the account.

First Style Point:

- **S**: this phrase also has harsh consonantal alliteration
- **E**: quo celarius consilia
- **X**: This sound is suggestive of Tacitus’ contempt for this wicked eagerness of Piso as he is looking to get on with his plans to undermine Germanicus ASAP

Get the idea? Good. It will not always be as obvious to do the “sex” formula in that order but you must always make sure you quote and translate (at least the first time if you’re using the same bit of Latin to make more than one point, as above) and have a brief but clear explanation on why it is there, in relation to the title.

See the rest of the answer overleaf. (NB each paragraph has more than one example of the formula!)

infimos *militum* is a poignant phrase telling us that Piso's wickedness was such that only the "most disreputable of the soldiers" were prepared to go along with him. *largitione et ambitu* ("with generosity and bribery") is pretty much a tautology focusing in on Piso's wicked desire to corrupt the soldiers with his own wealth and influence. *iuvabat* ("he began to help / win over") suggests that this wicked process of corruption happened over a long period of time, not as a one-off.

In the phrase *cum veteres centuriones, severos tribunos demovisset* ("when he had demoted the **experienced** centurions and **strict** tribunes") the two carefully selected adjectives show Piso's calculating precision on picking off the people who would most likely oppose him and whose removal will do the most damage – experienced centurions in particular were the backbone of the Roman army and basically ran the show day-to-day. (The use of asyndeton in this phrase focuses us even more closely on this calculation.) The choice of vocabulary for those who received their positions is very provocative – *clientibus suis* (lit. "to his own clients") makes us think of the *cliens/patronus* relationship and imagine Piso wickedly treating the army as his own personal political tool. The strong sibilant sound in *clientibus suis attribuisset* perhaps echoes Tacitus' contempt for this attitude.

The actual damage Piso goes on to do is vividly presented in a tricolon as he "began to allow" (note the second pertinent use of the imperfect *sinebat* to stress this happening repeatedly) **i**) laziness in the camp, **ii**) lawlessness in the city and **iii**) the soldiers to rape and pillage through the fields. This tricolon is well chosen as it highlights three key areas of undermining Germanicus – weakening his legions, making the cities harder to control and potentially causing further uprisings with the provincials by ravaging their territory at a time when relations in the East were already shaky.

We now switch to Plancina. *exercitio equitum intererat* ("she was present at cavalry training") of a Roman noblewoman conjures up a terribly unladylike image of a Roman noblewoman wickedly supporting her husband to undermine things by distracting the common soldiery. Next we see her openly slandering Germanicus and Agrippina – the phrase *contumelias iaciebat* ("she was hurling abuse") – with *contumelias* as a pretty powerful word for "insults" is ambiguous as to whether she was doing it behind their backs or to their faces, so we imagine both!

Overall, Plancina's wicked behaviour is again stressed by repeated frequentative use of the imperfect – *se gerebat* ("would conduct herself") ... *intererat* ("would be present") ... *iaciebat* ("was in the habit of hurling abuse")

The passage ends with sudden switch to Germanicus' perspective with the pithy phrase "this was known to Germanicus this but his more pressing concern was to tend first to the Armenians." This provides an effective contrast between Piso's and Plancina's petty personal concerns and his consummate professionalism. Tacitus is also keen to observe that it was not naivety, with the emphatically positioned *nota* ("known") made more snappy by the ellipsis in this phrase.

Handout 9 - Day at the Races - 16-Mark Questions

These questions are not intended to be tricky or to trip you up – they just require you to show a really good knowledge of the text (and pictures if you can bring them in)

Other Things to Remember

- It will be a general question relevant to the whole text.
- They ask for **at least four examples** – but treat that as a minimum
- The mark divided into two halves (AO2 = knowledge / AO3 = interpretation)
- Unlike with the narrative literature there are no bullet points to guide you.
- Do remember to write in continuous prose rather than in bullet points!
- You do **not have to comment on the Latin** (it's not a lit. crit. question) but you should refer to the notes you have on each section for general things to say
- And you must make **good references in English** to what it says. You can translate or just paraphrase **as long as you show that you understand** the bit you are discussing.
- You can also refer to the prescribed images (though you should be using the texts a lot more than these) – either way, you can refer to relevant background information (e. g. an image of drivers going round the *metae*, leading to discussion of why the races were so dangerous and might have added excitement)
- Use a **very brief** introduction. E. g. if the title is “*were the races themselves the only exciting thing about going to the Circus,*” something like “*the races themselves would have been exciting, at least to some people, but the texts and images suggest that there were various other factors ...*”
- Aim to write two sides. Around 7-8 developed paragraphs should do. (500-600 words?)
- Questions will tend towards wanting both sides of an argument / a “yes and no” answer.
- It would be good practice to refer at least which author your example is from (remember you'll have the whole thing in front of you) – “*for example, Pliny tells us that ...*” should be sufficient.
- **For each paragraph/point:**
 - Make an opening statement showing that you are answering the question.
 - Use (a) specific example(s) from the text.
 - Explain how examples make the point you want them to.

Model Paragraph (on “*were the races themselves the only exciting thing*” title below)

- **Statement:** there was also ***a lot of team partisanship which*** clearly supports the statement.
- **Example(s):** ***for example, Pliny suggests that*** a lot of spectators favour the *pannus* (tunic riders wore with their team's colour) to the point that, were they to suddenly swap tunics half way through the race, their support would immediately swap to a different set of chariots. ***Suetonius tells us that*** even emperors were obsessed with specific teams – Caligula was so into the Greens that he often dined and stayed in their stables, gave 2 million sesterces to one of their drivers and treated one of their horses with ridiculous extravagance. ***Juvenal claims that,*** were the green team to lose, the city would be in greater despair than when the consuls were defeated at Cannae, one of the greatest military defeats in Roman history.
- **Explanation:** ***this shows us that*** there was a lot of widespread obsession, even at the highest levels of Roman government, with specific teams which seems to have almost been more important than the skill of the sport. Even if our authors exaggerate, there was clearly a massive culture of supporting your own team, rather like with many modern team sports, and people's excitement was geared around which of them would win.

The bits in bold italics above are examples of ***explicitly showing that you are addressing the question directly***. Obviously you would have one continuous paragraph, but the bullet points above are just to break down clearly the three stages for each point / example you discuss.

TITLE 1: “Watching the actual races were the only thing which attracted people to the Circus Maximus” – how far do you agree?

Remember to cite which author: “*Pliny tells us that ...*” then give the relevant details from the text then explain *why this would have attracted people to the games*.

YES: “the prescribed material comments on various things directly related to the races themselves.”

People’s General Love for the Races: Nero’s obsession from boyhood, attending every race, adding to the teams and number of races (even a Roman emperor being obsessed)

Team Partisanship

- Juvenal – how would Rome have reacted had the Greens lost?
- Suetonius – details on Caligula’s obsession
- Pliny – idea of people switching sides mid-race if there was a tunic change

Love for specific charioteers

- How does Martial mourn Scopus – details on what he says in praise of him
- Caligula giving 2 million sesterces (20 times a soldier’s annual salary) to one

Excitement

- Get into Ovid’s descriptions of the different parts of the actual races
- Picture 4 – comment on what is happening in the picture and why exciting

Danger:

- Martial on how young Scopus was when he died
- Picture 4: explain what is going on and why this would have been dangerous
- Picture 5 – obviously a lot of crashes happened

NO: “But there were other aspects not directly related to watching the races”

Massive Social Event

- Juvenal – makes it clear that the entire city is there (exaggeration but still ...)
- Pliny suggests that he is very unusual, even for his class, in not going to them
- Picture 2 gives a good sense of the size of the place

Betting: reference to betting going on in Juvenal (referred to as *audax sponsio* suggesting a lot of quite risky high-stakes betting going on)

Picking Up Girls: what *palma* is Ovid really there for? Why is he at the races? (Not because he is at all interested in the horses or the teams.)

MINI CONCLUSION: sum up, how true overall is the quotation?

NB this question could take a lot of different forms:

- “How exciting were the races?”
- “How obsessed do you think people were with the races?”

Basically all asking you to talk about the same things with the same headings.

Handout 10 - Sample 12-Mark Answer

QUESTION: “the death of Germanicus is simply a story of heroes and villains.” To what extent do you agree with this statement?

Candidate Answer (552 words, 11/12 – 5 for AO1 / 6 for AO2)

In some ways the story of Germanicus and Piso is could be dismissed as simply a story of heroes and villains as there are very clear protagonists and antagonists and the story may well have been fantasised as Tacitus never mentions any sources and even seems to disagree with some of the evidence he provides. However Germanicus dies as the hero in the story which is unusual for a typical story of heroes and villains, Piso has an honourable death as the villain and there are many deeper historical themes at play in the sense that Tiberius could have sent Piso to Syria in order to undermine and murder him.

On the one hand, the story of Germanicus and Piso has very clear protagonists and antagonists of heroes and villains, the difference being that there are two sets of heroes and villains – Germanicus and Piso, and Agrippina and Plancina. Piso is perceived by Tacitus as a typical villain as in section A he conducts “schemes” and is morally corrupt as he “won over the basest of the soldiers with generosity and bribery” which is cowardly and manipulative. Germanicus is also shown as being a virtuous hero who, although aware of Piso’s actions, prioritises his position as general and “attends first to the Armenians. Piso also supposedly poisons Germanicus which is again cowardly and kills a young man who was “endowed with a handsome figure ... and died at scarcely 30 years old.” Then Agrippina becomes the new hero and focus of the story in her pursuit of revenge which in many ways is also virtuous and heroic as she seeks justice and there is steep contrast between her and Plancina who is arrogant, “throwing insults against Agrippina and Germanicus.” The poisoner, Martina, was also a close associate of Plancina’s so it certainly seems as though she and her husband are villains.

However, as this is a historical event, it is difficult to dismiss it as simply a story and, as in real events, people are never purely good or evil. Indeed, Germanicus is not always a good general as he goes on holiday to Egypt and Tacitus doubts the comparison to Alexander the great as unlike the great king, Germanicus conquered nothing. Agrippina is also shown as being able to manipulate a crowd as she “cast down her eyes” and chose to “carry the funereal remains in her arms” to present a more pitiable scene. Even Piso has a heroic death by admitting defeat and committing suicide which is brave, and not all the villains in the story are punished as Plancina “began to distance herself from her husband” despite there being the same hatred for her. The main protagonist also dies during the story which breaks normal stereotypes of a story of heroes and villains? As Germanicus and Piso was also a historical event there are also many other themes at play as Tiberius supposedly sends Piso to kill Germanicus so the villain was ordered to act as he did, and once again there was more than one villain as Tiberius and Livia also rejoice in Germanicus’ death.

In conclusion, as a historical event the story of Germanicus and Piso cannot simply be dismissed as just a story as there are many other themes at play than just heroes and villains.

Handout 11 - Sample 16-Mark Answer

QUESTION: to what extent did Chariot racing only appeal to the lower classes in Roman society?

The idea that going to the chariot races appealed only to the lower classes of Roman society is a statement that I disagree with.

One reason as to why the statement is wrong is that we do know that upper-class people liked chariot racing. We know this from picture 4 which is an engraving of a chariot race designed for someone's funeral. The high-class figure who is engraved much larger than anyone else is most probably the person whose funeral it is. The fact that an engraving of a chariot race is present at a funeral for an upper-class member of society shows that there was no shame in loving the chariot races for the upper class, thus showing why going to the chariot races didn't only appeal to the lower classes.

One argument that one could say to counter the belief that chariot racing only appealed to the lower classes is in Juvenal who says that for *iuvenes* (young men) going to the races is suitable. He makes no exception for upper-class citizens thus showing why going to chariot races only appealed to the lower classes because Juvenal clearly instructs *nostra* to enjoy the Spring sun instead, as the "daring bets" and "shouts" are not for men of high class. (CONFUSIONS!)

Another reason as to why chariot racing did not only appeal to the lower classes can clearly be seen in Suetonius' recollection of the obsession of Nero. Nero being an emperor not only "travelled to every race" but also becomes a charioteer himself thus illustrating that even the highest class of individual was obsessed with the chariot races thus disproving the statement and reinforcing the validity of my belief.

Another argument that someone could use against the belief that chariot races appealed only to the lower classes is the argument presented in Suetonius' *Caligula* in which a tone of disapproval is present throughout, Suetonius repeatedly uses *praeter* and *et* to show how he felt that Caligula's actions were over the top and excessive, and the description of "obsessed" and "dedicated" also illustrates how Suetonius believes that Caligula's obsession was not of the correct behaviour of an upper-class figure showing how upper class people loving chariot racing was probably frowned upon, therefore showing that chariot races only appealed to a minority of the upper and middle classes.

Another reason that supports my view is that of image 6. Image 6 is a mosaic found on the floor of in the house of a very wealthy upper-class family. The fact that a very large mosaic open for all witnesses to see depicting a chariot race shows how, again, chariot races did appeal to those who were not a part of the lower-class section of society.

In conclusion I do still believe that chariot races were not just for the lower classes as is clearly evidenced in image 6. Although one could argue that I am wrong due to the arguments in Juvenal's *Satires* and Suetonius' *Caligula*, I do still believe that my position is correct. This is because in Juvenal's *Satires* the argument makes no exception for the upper classes and Juvenal isn't most likely reinforcing class when he mentions the *iuvenes* but rather only age with *nostra* referring to his old age and "wrinkled skin." Additionally the argument that the majority of those not of lower class disliking the races through the disapproving tone of Suetonius doesn't seem to have any substance as we do not know whether Suetonius was a minority himself. The simple fact that he dislikes racing doesn't mean that the rest of the upper class does as well. Therefore showing why going to the chariot races did not only appeal to the lower classes.

Handout 12 - Learning Latin Texts – Some Ideas

*Everyone's brain works differently and there are categories into which people fall depending on how they use their memories. **Bottom line** – no matter who you are and what method you prefer, you have to accept that it will **take you time**.*

General methods as you go through it once

- Put Latin words in brackets as you translate, to anchor yourself.
- Cross words off as you translate them to make sure that you include them all.
- Try to divide and visualise the text you are learning in the smallest units possible, whether this is a two-word phrase, a line or a sentence. This way you will learn small units that can be compounded into larger ones.
- Learn key words in each sentence, e.g. all the verbs, so that you can find your way through a passage and know what you are dealing with when you start.
- Highlight / underline words in agreement. It is easy to forget and mistranslate when they are split apart by poetic word order.

Revising Actively and Effectively

*When it comes to learning Latin set books, the most important thing to remember is that you **MUST** know the Latin, as well as the English translation, given the sorts of questions you can be asked about the text.*

Before Starting

Read over the passage trying to make sense of the general shape. If you know what the focus of a passage is in general, it will be easier to fit all the words in.

Active Writing of the Latin

Write the passage out in the word order that you are going to translate the words in. This makes sure that you cover them all, and that you understand the structure of the sentence. It will force you to analyse the words and word order as if you were doing an unseen. Write in any words that need adding. (I. e. words which aren't in the Latin but have to be added to make a better English translation.)

Vocab Lists

When you go through it in class, keep a list going of words that you don't recognise. Then look over the list before you start translating and at regular intervals, and this will ensure that you know what is going on.

Rough Notes / Writing

Try looking at the Latin and giving the English for some words AND vice versa, looking at the English translation and giving the Latin word you are translating.

Recordings

Record yourself (or someone else if you prefer) reading a correct version of the translation. This process will in itself make you concentrate on the language.

Reading / Revising the story

Read the story through in English over and over again, to give yourself a sense of the passage as a whole. Then it will sink in and you cannot avoid knowing some of it!

Writing the English underneath

Blow up the Latin text so that you can write in the English translation, line by line, directly underneath each line of Latin. You could then have a coloured line system, linking each word to its English meaning. This is particularly useful if you're dyslexic, when it comes to pairing individual Latin words with their individual meanings.