

Cambridge Pre-U Teacher Guide

Cambridge International Level 3
Pre-U Certificate in
LATIN

Cambridge
Pre-U

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Teacher Guide

Latin (9788)

Cambridge International Level 3
Pre-U Certificate in Latin (Principal)

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Cambridge International Level 3 Pre-U Certificate

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Introduction

Cambridge Pre-U is a qualification which is designed to inspire, challenge and reward students. At the same time, it recognises and promotes passionate and knowledgeable teaching.

Cambridge Pre-U aims to equip students with the skills required to make a success of their subsequent studies at university, involving not only a solid grounding in specialist subjects at an appropriate level, but also the ability to undertake independent learning and to think laterally, critically and creatively.

Cambridge Pre-U syllabuses are not modular, and therein lies a particular source of strength. The linear approach not only allows more teaching time, especially in the first year after GCSE; it also allows students and teachers to use that time more effectively, and thus learn about a subject more deeply. As Cambridge Pre-U is a linear course, there are no retakes. Experience of schools that already take all modular examinations at the end of two years is that the greater time given to teaching more than offsets any apparent advantage gained through retaking modules.

Cambridge Pre-U is not aimed solely at the very top of the ability range. While it will stretch candidates of the highest ability and discriminate more between them, it will also ensure that all candidates realise their potential.

The syllabus builds on the knowledge, understanding and skills typically gained by candidates taking Level 2 qualifications. A GCSE in Latin or equivalent is recommended.

This Guide is intended to offer detailed annotation of the syllabus and to give a clear indication of the depth of coverage of topics expected. It does this through consideration of how students' learning will be assessed in the examination papers set and through offering ideas for planning and teaching the course.

At a later date, annotated exemplar candidate work will be available, together with standards exemplification. In the meantime a Trialling Report can already be accessed via the Pre-U Online community website, with examples of candidates' responses to the first sample papers and examiners' comments. This site will also offer opportunities for exchanging ideas about teaching, course planning and resources.

The resources list at the end of the Guide gives bibliographic resources, organised by paper, followed by internet resources. Suggestions for additions to this list are welcome.

The aims of the syllabus

These aims reflect and expand on those listed in the syllabus.

Candidates should develop:

- a thorough understanding of the linguistic structures of Latin;
- a good working Latin vocabulary;
- the ability to translate both prose and verse from Latin into appropriate, idiomatic English;
- an acquaintance with a variety of different types of Latin. In prose that might mean historical writing and oratory; in verse it might mean epic and love elegy;
- a sensitive and sophisticated appreciation of some of the genres of Latin literature, including an understanding of the context in which the literature was produced and an appreciation of the literary features used by Latin authors in various genres;
- the ability to respond to Latin literature in essays that are coherent, well structured and show evidence of personal engagement with the prescribed texts and with secondary literature studied.

In line with the general aims of the Cambridge Pre-U, Cambridge Pre-U candidates in Latin will be thoroughly prepared to study the subject at university. Below there is a table which shows the differences between Cambridge Pre-U Latin and A level.

Pre-U is linear, so all papers are set at the higher level. The table below shows the differences between what is required at A- and AS-level and for Cambridge Pre-U.

<i>OCR A Level</i>	<i>Pre-U</i>
<ul style="list-style-type: none"> • One verse and one prose text at AS level (200-250 lines each) • One verse and one prose text at A2 level (similar lengths) 	<ul style="list-style-type: none"> • One verse text (500+ lines) • One to three theme texts as an option • One Unseen Verse Literary Criticism as an option • One prose text (500 + lines)
<ul style="list-style-type: none"> • Prose unseen at AS level • A second unseen prose at AS level or sentences for translation into English 	<ul style="list-style-type: none"> • Prose unseen
<ul style="list-style-type: none"> • One verse unseen at A2 level • Prose unseen and comprehension or prose composition at A2 level 	<ul style="list-style-type: none"> • Verse unseen • Prose composition or comprehension

The following observations can be made at this point about what is demanded by the syllabus:

- On the Literature side: Cambridge Pre-U requires greater depth of knowledge, with candidates focusing on one verse and one prose author, with substantial prescriptions of around 500 lines in each case, and breadth, through preparation for the theme essay or literary criticism option. At A level candidates will study shorter prescriptions, taking two texts at AS level (200 – 250 lines each) and two at A2 level (about 300 lines each). This offers less scope for the depth of study that characterises the Cambridge Pre-U. The theme essay and the literary criticism option, intended to encourage breadth and depth of study, are distinctive features of the Pre-U.
- On the Language side: in Cambridge Pre-U both verse and prose unseens are compulsory. A prose unseen at A level is not compulsory; indeed a candidate may choose it instead of prose composition, which is likely over time to jeopardise the position of the latter.

The examination papers

The Cambridge Pre-U examination itself is not intended to determine the way that teachers plan and teach their Latin course. These chapters on the examination papers have been put before those on the course and the resources that might be used in teaching it only because it is the examination papers with which teachers will be most unfamiliar. Far from determining the nature of the course, the syllabus and the papers – both created by experienced teachers of Latin – are designed to reflect the way that Latin has been taught, and taught well, for many years, namely, through the study of language and literature.

The structure of the examination is as follows:

Literature (50%)			
Paper	Title	Raw mark	%
1	Verse Literature	90	30
2	Prose Literature	60	20
Language (50%)			
3	Unseen translation	100	30
4	Prose composition or comprehension	40	20

Below, each of the papers is looked at in more detail.

Paper 1: Verse Literature

- *Section A (50 marks):* Two passages from each of two prescribed texts, of which candidates study one. Candidates answer questions – translation, context and style - on both passages of their chosen text.
- *Section B (20 marks):* Candidates write one essay chosen from two on their set text.
- *Section C (20 marks):* either (a) unseen literary criticism or (b) a choice of four essays on a theme related to the set text. Theme texts are prescribed and candidates should be familiar with at least one of them.

Currently, the two texts that have been set are Virgil *Aeneid VIII* and selected poems of Catullus. The related themes respectively are *Roman Epic*, and *Latin Love Elegy*. Full details are in the syllabus. These will remain the set texts and the theme topics for the examinations of both 2010 and 2011.

The style of the commentary questions of Section A and the essay questions of Section B should not be unfamiliar. But teachers should be aware that the questions will not be absolutely predictable in the way they are in some current AS and A2 examinations. That is to say, the passages set will not necessarily be of exactly the same length; the number of questions set on each passage – and the marks given to each question – will not necessarily be the same, either within a paper or from year to year. There could be two, three or four questions set on a passage, and candidates should be able

to respond appropriately. The intention is that questions should arise organically from the passage, rather than be determined by a more artificial pattern. The marks allocated for translation will be constant taken together across the two passages, at 10 out of 50 marks.

The essays in Section B will ask candidates to deal with important themes or topics related to their chosen prescribed text. The questions will be broad and open-ended. No extra guidance will be given on the paper itself. Examples can be seen in the specimen papers available at www.cie.org.uk/cambridgepreu; further specimen papers will be made available during the academic year 2008-9.

Section C is the part of this paper which is most distinctive and, for teachers and students alike, one of the most attractive parts of the course. First of all, candidates have a choice, between an open-ended essay on their chosen theme or a literary criticism exercise on a piece of Latin literature which they will not have seen before. For each theme three or four other texts in addition to the prescribed text have been suggested (full details are in the syllabus on the CIE website). In Section C, four essays are set on each theme: in each essay candidates will be expected to refer to at least two texts, including their set text. Quotations in Latin from the texts are not expected, though this can be useful, for example when candidates are discussing a sound or metrical effect. Overall, the important thing is that candidates' knowledge should be relevant and accurate.

The unseen literary criticism exercise tests different skills. Here candidates will need to demonstrate that they have clearly understood the passage on the paper and that they can write accurately about the relevant literary features of the text before them. While, strictly speaking, there is no limit on what author could be used for the Unseen Literary Criticism, very late or Medieval authors for example will not be used. It should also be noted that the unseen verse passage for analysis will not come from the work of either of the prescribed text authors.

Bibliographic resources for this paper – including recommended editions – are listed in the final section of this Guide. For advice on possible ways to structure the course in order to teach a theme topic or unseen literary criticism, please see pages 13–20. For further advice on essay writing, please see pages 21–24.

Paper 2: Prose Literature

- *Section A (40 marks):* Two passages from each of two prescribed texts, of which candidates study one. Candidates answer questions – translation, context and style - on both passages of their chosen text.
- *Section B (20 marks):* Candidates write one essay chosen from two on their set text. Everything said above concerning Sections A and B of the Verse Literature paper applies here as well.

Paper 3: Unseen Translation

- Section A (50 marks): prose unseen of c. 140 words.
- Section B (50 marks): verse unseen of c. 18 lines.

In Section B, two lines, elegiac or hexameter, are to be scanned.

There are two distinctive features to be aware of in the case of the Unseen Translation paper: there is no defined vocabulary and there are no set authors. The intention is to allow scope for students to explore as wide a range as possible of authors in their preparation for the paper and to credit them for this. From the outset, students will be motivated both to develop effective vocabulary learning strategies and to work on their own translation style, likewise credited in the examination.

Paper 4: Prose Composition or Comprehension

- *Section A (40 marks):* prose composition of around 130 words.
- or
- *Section B (40 marks):* comprehension and linguistic questions on unseen passage.

This paper should seem fairly familiar in its style.

Assessment Objectives and marking

The assessment objectives

- AO1 Show knowledge and understanding of linguistic structures and literary features of the prescribed Latin literature, including its wider context, where appropriate.
- AO2 Show knowledge and understanding of linguistic structures and literary features of unseen passages for critical comment and translation.
- AO3 Recall, select and use relevant knowledge in a clear, concise and logical manner, analysing and evaluating where appropriate, and communicating clearly and accurately.

These should not seem unfamiliar. AO1 highlights two key elements: literary features and wider context. We will be looking at these in more detail later in the Guide.

The assessment objectives in each paper

Paper	Section	A01	A02	A03
1	A	25 (x2)		
	B	8		12
	C - Theme	4		16
	C – Unseen Lit. Crit		12	8
2	A	20 (x2)		
	B	8		12
3	A		45	5
	B		40	10
4	Prose		35	5
	Comprehension		40	

It is important to remember that these are *raw* marks. To see how these translate into percentage weightings, please refer back to page 7 of this Guide.

In the case of *Paper 3, Unseen Translation* fluent and idiomatic English is what is being looked for. In both prose and verse unseens 5 marks out of 50 available are awarded for this under AO3. For instance, if a candidate, confronted by the ablative absolute *quibus auditis*, were to translate it 'with which things having been heard', he or she would receive marks for accurate translation, but would not receive anything for the English of their translation. It would be preferable to write: 'having heard this' or 'when they had heard this' (if it is 'they').

In the verse unseen, in addition 5 marks are awarded for scansion.

Paper 4: The Prose Composition – marked out of 35 – also has 5 marks awarded for style, idiom and connection, for example. Clearly, the comprehension option is more simply marked out of 40, broken down into comprehension questions and language questions, accounting for around 25 and 15 marks respectively.

It should be clear that the options in Section C of Paper 1 do not have the same marks for each assessment objective. While the theme essay and the unseen literary criticism do test different sets of knowledge and skills – in the former you zoom out, in the latter you zoom in, so to speak – they are comparable in that they are both expert ways of looking at literature.

There are thus four different options under the syllabus:

- *Option A*
Paper 1, Section C, Literary Criticism + Paper 4, Q1 Prose Composition
- *Option B*
Paper 1, Section C, Literary Criticism + Paper 4, Q2 Comprehension
- *Option C*
Paper 1, Section C, Theme essay + Paper 4, Q1 Prose Composition
- *Option D*
Paper 1, Section C, Theme essay + Paper 4, Q2 Comprehension

The range of Assessment Objectives marks is as follows:

AO1	c. 35–37%
AO2	c. 43–50%
AO3	c. 15–20%

Marking and mark schemes

Detailed mark schemes are published with the specimen papers on the CIE website. The schemes should not of course be used to dictate the way that teachers and students approach the course and the teaching and learning of Latin language and literature that they are primarily engaged in. The guide below is intended to show how the mark schemes translate into the content of students' courses and the skills they develop through and in order to undertake their study better.

Marking criteria include:

Paper 1:

Section A: Understanding of text; appreciation of language used; translation.

Section B: Control of material, ability to select and analyse; thorough and empathetic understanding of text; reference to wider social and political context; engagement with secondary literature where relevant; effective use of technical language; quality of written expression; capacity to argue and to structure response persuasively as well as demonstrating personal engagement.

- Section C: (a) Identification of points covering a wide range of stylistic devices, demonstrating clear understanding of Latin; knowledgeable and thoughtful engagement with content; sound knowledge of Latin grammar and ability to explain it clearly.
- (b) Thorough historical, political, social and cultural knowledge; capacity to select material effectively, to offer close analysis of theme and to engage with secondary literature; sensitivity to poetic devices; confident use of technical terms; capacity to argue and to structure response.

Paper 2:

Section A: Similar to A above

Section B: Similar to B above

Paper 3:

1 Unseen Prose: Accurate, syntactically correct translation; style marks for fluency and idiomatic use of English

2 Unseen Verse: Style marks for capacity to capture sense of poetry

Paper 4:

Section A: Grammatical accuracy; range of vocabulary; style marks for judicious re-casting of English.

Section B: Comprehension; sound knowledge of Latin grammar and syntax and ability to explain it.

Planning and teaching the course

Part of the excitement and the challenge of Cambridge Latin Pre-U is that Year 12 is no longer determined by a public end-of-year examination. Some teachers, no doubt, will be relieved to have their time returned to them; others may be concerned at what may seem to be a relative lack of structure. It is important to bear these two different views in mind, but also to remember that Cambridge Pre-U is not trying to tell teachers how to teach. What follows, therefore, is intended only as a way of thinking about what to do in detail.

The best way to learn Latin to the level required by Cambridge Pre-U is to read as much Latin as possible, in as much variety as possible, and to do so both by preparing passages to translate and by tackling passages unseen. It will surely not be seen as too controversial to urge that, however the timetable is organized, approximately half the time on the timetable be given to language work, the other half to reading a variety of literary texts in order to prepare for the literature papers in Year 13. Language work in Year 12 is dealt with first here because practice is fairly universal in this area.

Language work

One of the first things to decide here is whether to take the prose composition or the comprehension option. Some teachers will not make a decision about this until fairly late on in the course. In any event, to study Latin grammar and syntax in order to translate from English into Latin is also a good way to prepare students for the comprehension exercise. One would expect the language course to be divided into two, with one half concentrating on unseen passages in prose and verse, and the other focussing more on grammar and syntax. (Hiner's *Latin Comprehension for Schools* contains a number of comprehensions that could be used if one were eager to take the comprehension option from the outset; see the Resources section for full details.)

Teachers will be well-versed in teaching the sorts of Latin language skills tested in Cambridge Pre-U. The following are offered by way of practical suggestions.

Prose composition

The initial emphasis should be on the consolidation and learning of grammar, vocabulary and syntax, and on the translation of English **sentences** into Latin. Most text books operate in this way. It is not always a good idea to start translating prose passages straightaway: prose composition is a difficult skill and students need as much confidence in their grammatical and syntactical knowledge as possible. For that, wide reading of the kind envisaged on the Pre-U course is necessary.

It is perhaps more important than ever that students learn quickly to take down any vocabulary that they have not encountered before, benefiting from the outset from the wider reading referred to.

Unseen translation

There is no substitute for going through a variety of passages in the classroom, and asking students to provide written translations for homework. It is helpful that there are two reasonable collections of prose and verse passages available for unseen translation practice (please see the Resources section at the end of this Guide). Past papers of various types can also be used.

It is important that students understand that there is no defined vocabulary in this examination. That means first that they must collect vocabulary as they work through passages; it also means that they should be prepared to practise translating words that they do not know. Indeed, some emphasis should be given to this skill in the classroom. It is not difficult to find opportunities: there are always words that students do not know. The earlier they start to use their understanding of context, and of grammar and syntax, to work out what an unknown word might mean, the better.

A possible (and broadly constructed) scheme of work for Year 12 follows below. This assumes something between two and three hours per week on language work, and between one and one and a half hours per week each for prose composition/comprehension and unseen translation. The scheme of work is separately given for unseen translation and prose composition. As with the Literature scheme of work this is based on the assumption that there are 28 proper working weeks. (I have used Hyde for the unseen translation, and Colebourn for the prose composition.)¹ One would hope to cover a couple of unseens each week in both prose and verse (one in class, the other for homework).

<i>Term 1</i>	a.	Introduction to unseen translation (please see document below).
	b.	Prose (Hyde 1-5, 11-15, 21-25, 31-35, 41-45)
	c.	Verse (Hyde 6-10, 26-30, 36-40, 46-50).
<i>Term 2</i>	a.	Prose (Hyde 51-60, 71-76)
	b.	Verse (Hyde 61-70, 81-86)
<i>Term 3</i>	a.	Prose (Hyde 87-90, 111-120)
	b.	Verse (Hyde 87-90, 121-130)

In the case of unseen translation, it may not be possible to cover all the passages recommended, but the principle behind the scheme of work remains a lot of reading of different texts. Encouraging students to take note of the style, rhetorical devices, contexts and subjects of the various authors and genres they encounter in their unseen translations will help ensure that this reading too adds to their study overall.

¹ However, the other recommended books have much that is good. For unseen translation, Hyde has seventy prose passages and seventy verse passages. The passages are graded, with five prose and then five verse, moving up to ten prose and then ten verse passages. Some of the early verse passages are quite short: but that might be useful. Carter, on the other hand, is designed for Curriculum 2000. So it has forty AS prose unseen passages, followed by twenty-four prose passages and the same number of verse passages at A2 level, followed finally by 12 passages at AEA level, split equally between prose and verse. Colebourn – for prose composition – is very detailed and, with its love of accident, has divided its understanding of the Latin language into sixty chapters, with sixty passages for translation to follow. Some may find this daunting. However, Richard Ashdowne's and James Morwood's new book – *Writing Latin* – starts with less expectation of students' grammatical and syntactical knowledge than Colebourn, but builds up very fast through twenty-two chapters: perhaps this is a good book for Year 12. There are twenty-six passages to translate into Latin, the last fourteen of which are at the more difficult end of the spectrum. They also include several Latin passages as exemplary of good style.

Prose Composition

<i>Term 1</i>	Colebourn chapters 1-18 (with special emphasis on 4, 7-11, 14-17)
<i>Term 2</i>	Chapters 19-30
<i>Term 3</i>	Chapters 31-42

Similarly, the prose composition prescription here looks ambitious, but it is based on the fact that students are not attempting whole passages in the first year (unless they seem ready). There is no need for every sentence of every exercise to be tackled. If one reaches chapter 42 of Colebourn by the end of Year 12, then what remains syntactically is:

- conditions;
- temporal clauses with *cum* and *dum*;
- *quominus* and *quin*;
- indefinites;
- uses of the subjunctive in subordinate clauses;
- subordinate clauses in indirect speech.

Year 13 is to be used for practising translating passages both orally in the classroom and for homework and in test and examination conditions. Colebourn has sixty graded passages at the back of his book, not of all which need to be attempted by any means.

By the end of Year 12 it should be possible to have covered all the grammar and syntax necessary. In Year 13 it is then a matter of consolidating that knowledge, of extending as well as consolidating vocabulary knowledge, and of practising using these skills in examination conditions, perhaps and most especially in a formal mock, which could be held sometime in term 5.

Guidance about tackling unseens is summarised on the next page in a document suitable for distribution to Pre-U students at the start of their course.

How to approach an unseen

DO NOT START WRITING IMMEDIATELY.

- 1 Read the title a couple of times. It will summarise the passage and give quite a lot of useful information (including names of people and places in their nominative forms - use these in your translation).
- 2 Also make sure that you have read any other information that you are given in English.
- 3 Check the vocabulary given below the passage.
- 4 Look at the passage itself. Read it through a couple of times, then break it up into individual sentences.
- 5 Then identify the structure of each sentence, making sure that you have correctly identified the main verb, and the relation between the various clauses. To do this, use first the punctuation, and then your knowledge of the various words that tell you a new clause has started (e.g. *ut, ne, qui etc., quod*).
- 6 You may now be in a position to start writing. You have plenty of time: better to spend it working things out than rushing to get things down on paper.
- 7 Watch out for the usual pitfalls: similar words with different meanings, similar endings to different cases or tenses.
- 8 Write good, idiomatic English. A good rule of thumb is: if a literal translation is good English, keep it. If it isn't, change it. On a more sophisticated level, try to match the tone or flavour of the passage (narrative, rhetorical etc.).
- 9 Leave time to write a fair copy and check it. Use all the time given to you in the examination. Read your final version through, assessing it as a piece of English. Check it against the title. Check it for accuracy. Check for any omissions.

Try to write legibly and follow any specific instructions, such as 'write on alternate lines'. If you make late changes, ensure that your revisions are clear, cross things out with a single line, do not use tippex etc.

Reading in Year 12

An important aim of the Cambridge Pre-U is to equip students with the skills required to make a success of their subsequent studies at university. In the case of Latin, this explains the importance accorded to wide and various reading. Because the examination is linear, Year 12 becomes the place where both teachers and students can range widely over genres and eras. For many teachers and students this is the most attractive aspect of Cambridge Pre-U Latin. However, there is no one way to organize Year 12. Schools will need to consider the strengths of the teachers they have, their enthusiasms and expertise, and what might work best with a particular year-group.

The Year 12 reading year may thus be organised in a number of ways. For instance, if it were organized *chronologically* so that reading was mapped (broadly) against Roman history, one might draw for the early period for prose reading on Livy (with some Ovid), before moving on to Cicero, Caesar and Sallust, and then perhaps Tacitus and Pliny. In the case of verse reading, *The Aeneid* obviously could be used for the early period, as well as for the reflection it gives of Augustan Rome. Catullus and Lucretius might be looked at for the late Republican period, early Virgil and Horace as well. The Augustans speak for themselves, and then one would have the pleasure of looking at Petronius, Lucan, Statius, Martial, and Juvenal.

Alternatively, one could arrange the reading *by genre*. In this case, in prose one might want to look at History (Sallust, Caesar, Livy, Tacitus), Oratory (Cicero), Letters and Philosophy (Cicero, Seneca, Pliny). In verse, the genres might be Love Elegy (Catullus, Propertius, Tibullus, Ovid), Epic (Virgil, Ovid, Lucan, Statius), Satire (Horace, Martial, Juvenal). A case for some time for Lucretius, Horace's *Odes* and *Epistles*, for Virgil's *Eclogues* and *Georgics* could certainly be made. But there is only so much time!

It is important to be clear about what sort of reading this is. This is reading where each student (a) should understand how the text means what it means; (b) should start thinking about the literary features of the text and the conditions in which it was produced. All of this in Year 12 should be achieved mainly through oral work. Essays and commentary work can come later.

If we assume that in an ordinary week in verse reading we could expect students to read carefully (but without taking notes for exam purposes) about 40 lines and that there are roughly 28 weeks (divided into 12 for term 1, 8 for term 2 and 8 for term 3) the teaching year (this takes into account the possibility for missed weeks for AS modules and any internal examinations) then this means that one could cover almost 1200 lines of verse in Year 12. That equates to more than two verse set texts. The same proportions can be applied to prose reading.

This may sound ambitious. But it can be made to work, whether one is reading chronologically, by genre or entirely freely. Below is a suggested scheme of work organized by detail of texts. It could be applied to either chronological or generic organization. The texts chosen are an example of some of the texts that teachers might like their students to become acquainted with in Year 12. The principle used here is that the first term should be used for wider reading, and that the second and third terms should be used for (a) closer reading of one or two texts; (b) ensuring at least one theme text has been read (if theme is the choice on the Verse Literature paper), plus closer reading, if appropriate.

In the scheme below, it is assumed that the candidates will be studying the Roman Epic theme, and Sallust as their prose author. It is worth bearing in mind that this is only one way of doing things.

	Prose	Verse
Term 1	Caesar, <i>Bellum Gallicum</i> 1.1-12 Livy, <i>Praefatio</i> Cicero, <i>Pro Caelio</i> 2-6	Catullus 2, 3, 5, 13, 49, 51, 70, 72, 75, 76, 85, 92 Ovid <i>Amores</i> 1.1, 4, 5, 9, 15 Lucretius 1.1-25 Ovid <i>Metamorphoses</i> XV. 745-879
Term 2	Tacitus <i>Annals</i> 1.1-10 Cicero, <i>In Catilinam</i> , 1-8*	<i>Aeneid</i> III. 1-120 (plus the rest in English) Excerpts from <i>Aeneid</i> II, IV, VI, XII Ovid <i>Metamorphoses</i> VIII. 6-121*
Term 3	Cicero, <i>In Catilinam</i> 9-19* Petronius, <i>Cena Trimalchionis</i> 61-64	Ovid, <i>Metamorphoses</i> VIII.125-235* Lucan, <i>Bellum Civile</i> 1.1-227

It should be clear from the scheme that students will read material from at least four different authors, in at least three different genres. All of this is good preparation for reading the set text in earnest in Year 13 ; it also helps students with their language work. Students could be advised to read the rest of the theme texts in English over the summer, though if there is any time during either term 2 or 3, some of that could be looked at as well.

* It happens that these two texts are the set texts for OCR's AS examination in the summer of 2009. If there is the possibility of some students opting not to continue, it seems a good idea to cover the OCR syllabus, especially when OCR's tests are so useful for background reading. The work on these texts would start to focus more sharply on note-taking and commentary.

In the prose reading, applying this scheme, one would be attempting in term 1 to examine (a) the vicious, personal and litigious nature of Roman politics; (b) the nature of Roman historiography, in particular the differences between Livy and Tacitus. In term 2 one would be trying to look carefully at two writers who were also themselves important players in the Late Republic: here, the contrast in style would be important. In term 3 one expects some interruption. But after any examinations, it might be a good idea to look at something completely different, hence the suggestion of Petronius (who also functions as a back-up to Lucan).

In verse, Catullus and Ovid are used as exciting introductions; Lucretius is there (a) to allow the move to a more serious poetry; (b) to show that Romans could be philosophical! His opening invokes Venus, which looks back to the Love Elegists. The Ovid selection praises Julius Caesar, descended from Venus, and the father of Augustus. So this sits nicely with the Caesar that has been read in prose, and starts the students thinking about Augustan propaganda and the poets' relationship to it. Terms 2 and 3 are dominated by looking at theme texts and also by covering the OCR AS set texts (which in this case fit with the theme). If it looks as though the amounts are too much, some can always be read in English, if time is pressing.

Literature work in Year 13 is dominated by the two set texts and also by the two types of exercise which will be required in the examination:

- (a) commentary questions;
- (b) essays.

Essays are dealt with in the section below. But, as far as the commentary questions are concerned, it is important to acknowledge that Cambridge Pre-U Latin requires very close attention to the Latin of the set text, as well as to the historical context in which the literature was produced. One plan would be to read the set text through once, for the sake of what might be called basic understanding of how the text means what it means. The second read-through – starting ideally in late November of term 1 – is where all the literary critical work would be done.

Below is a short passage from *Aeneid VIII* (lines 193-208) followed by an analysis suggesting how such a piece might be examined in Section A of the Pre-U Verse Literature paper.

hic spelunca fuit vasto summota recessu semihominis Caci facies quam dira tenebat solis inaccessam radiis; semperque recenti	195
caede tepebat humus, foribusque adfixa superbis ora virum tristi pendebant pallida tabo. huic monstro Volcanus erat pater: illius atros ore vomens ignis magna se mole ferebat. attulit et nobis aliquando optantibus aetas	200
euxilium adventumque dei. Nam maximus ultor tergemini nece Geryonae spoliisque superbus Alcides aderat taurosque hac victor agebat ingentis, vallemque boves amnemque tenebant. at furis Caci mens effera, ne quid inausum	205
aut intractatum scelerisve dolive fuisset, quattuor a stabulis praestanti corpore tauros avertit, totidem forma superante iuvenças.	

This is a very rich passage: Virgil's language is arresting, and the passage picks up on and plays with some otherwise important themes (including that of the political situation in which Virgil was writing).

There are a number of literary features that can be commented on. First, there are various examples of interesting word order. In 194 *semihominis* is placed emphatically - at the beginning of the line; at the same time the relative pronoun – *quam* – is delayed; *dira* – again emphatically is moved away from the noun it is describing.

In lines 195-6 we can also note how the placing of *inaccessam* between *solis* and *radiis* stresses the separation between the cave and the sun outside. 'Always' – *semper* – begins the next clause, juxtaposed with *recenti*: how horrible is this going to get? The first words of 196 make clear what is recent: murder or slaughter (*caede*). How do we know? It's warm, and the evidence is on the ground (*tepebat humus*).

In lines 196-7 we find both transferred epithets and choice word order, stressing the horror of Cacus' domestic arrangements. His doorways are proud (*superbis*) and it is the gore (*tabo*) that is sad, rather than the dead people's decapitated heads that have produced the putrid matter. In an arresting positioning of words in line 197, Virgil emphasizes this further: *tristi* and *tabo* envelope *pendebant* and *pallida*. Gransden, in his commentary, notes: 'These lines have an elaborate alliterative pattern of interlaced *bs*, *ts*, *ps* and *fs*.' Alliteration and chiasmus in one line is surely exciting, but we must remember that it doesn't *mean* anything in particular. Rather, like an unexpected triplet or a key change in music, it makes us pay attention. In line 198 there is the shocking juxtaposition of *monstro* and *Volcanus*, and the outrageous relationship between the two is emphasized in keeping *pater* to the end of the phrase.

In addition to this we can describe lines 193-7 as typical Virgilian scene-setting (cf. *Aeneid IV* and the scene before the hunt): one way of describing this is 'cinematic' (see the opening of, say, Sergio Leone's *Once Upon a Time in America*). The characterization of Cacus is repetitive but compelling (note *semihominis*, *dira facies* (both 194), cave untouched by sun (195), warm human blood (196), vomiting out black fire (198-9), enormous (199), mind mad with frenzy (205), the ultimate transgressor (205-6)). The contrast with the god Hercules seems to be obvious.

Indeed, in a thematic sense, Cacus should be placed in relation to those other figures of *furor* – Dido and Turnus. Arguably, just as they are the obstacles Aeneas must overcome, so Hercules must overcome Cacus. Thus Hercules is a sort of Aeneas. But note also that this is a story within a story, told by Evander to Aeneas. And there are some problems with any easy identification of Hercules with Aeneas and Augustus, just as there are difficulties with the identification of Aeneas and Augustus themselves. Hercules is *superbus* (202) just as Cacus is (196); after this passage Hercules will inflict awful punishment on Cacus, just as Aeneas will on Turnus at the end of *Aeneid XII*.

All this can be seen in an historical context. Hercules is depicted in some way as Augustus (he is a god, he is *maximus ultor*); but he is also *superbus* etc. To understand why this might be a problem for both Virgil and his contemporary audience requires some knowledge of the civil wars of the 40s and 30s BC, and of Augustus' rise to power. Comparison with both the shield of Aeneas later on in the poem, and with the discussion of Augustus, say, at *Annals I*, would be a good idea.

Essay writing

Students of Cambridge Latin Pre-U will all need to write a minimum of two essays: one on their verse set text; the other on their prose set text. In addition, some candidates will opt to write a third essay on their chosen theme topic. Clearly, then, essays are important in Cambridge Pre-U. This section includes some general remarks about essay writing, as well as specific comments about how to write a set-text essay, followed by discussion of what is required in a theme essay.

A good essay in Cambridge Pre-U Latin will display most or all of the following qualities:

- an *introduction* that demonstrates understanding of the question or topic, and lays out how the question will be answered (including, where necessary, the definition of critical or historical terms);
- the use of *appropriate contextual material* – whether literary or historical – accurately referred to;
- reference to, and use of, *appropriate sections of the relevant texts*, referred to accurately but not necessarily in Latin;
- a *well-structured and coherent argument*, with points made in an appropriate and compelling sequence;
- a *conclusion* that follows logically from the argument, that relates back to the introduction and that clearly answers the question (even if, in the end, the answer is non-committal).

Set text essay

The example below – a question on the Verse set text poems of Catullus – is taken from Paper 1, the Latin Verse Literature specimen paper. This can be used to construct the sort of answer described above.

It is the direct autobiographical quality of Catullus' love poetry that gives it its unique power.' Do you agree?

How can this question be answered, using the requirements for a good essay given above?

The introduction

Clearly, what the candidate can say will depend on what he/she knows. However, it is also clear that the key critical terms contained in this question are: 'direct', 'autobiographical' and 'unique power'. A candidate should draw attention to this, but should also point out the following: 'directness' and 'autobiography' are not necessarily linked (autobiographies can, of course, be used to obfuscate and dissimulate); an autobiographical approach to interpreting texts has become rather questionable; 'unique power' would seem to suggest that we have to make some comparison with other authors. Having called attention to the critical matter at hand (as above), the candidate might well then say something along the lines of: 'In order, then, to answer this question I will consider whether Lesbia may have been an historical figure and what it might mean if she were. In looking for 'directness' and 'power' I will examine not only the shorter poems, but also poem 68.' In this way, the candidate has clearly enunciated the critical ideas which will inform the essay, and has also given some idea of what in particular will be covered.

The main body of the essay a: is Lesbia real?

Some have been keen to assert that Lesbia was, even must have been, a real person. The most common suspect is the Clodia about whom Cicero is so rude in *Pro Caelio*. However, it has to be said that there is no way of knowing whether Lesbia was real or not. And two further points of scepticism should be noted: a) the name given to her by Catullus – and this naming must be his choice – seems self-consciously literary, with its obvious nod to Sappho; b) even if Catullus were having a love affair, his actual experience of it may have been very different from what we see on the page.

So, the poems themselves offer no actual evidence that Catullus is writing about a real love affair, or that he is writing accurately about such an affair. It seems to be the ‘directness’ and the ‘unique power’ of the poems that have led some critics to suggest that they *must* be autobiographical. This position needs to be considered.

The main body of the essay b: the poems themselves

The directness and power that most critics have seen in Catullus come first from the fact that he writes, for the most part, in the first person, and seems to be telling the story of his own experience in his affair with Lesbia. The delight and exultation he sometimes feels when with or thinking about Lesbia seems obvious; there is pain as well, and a sense that the affair is on-off. There is the moving exhortation in poem 5 (‘Let’s live and love’), and the description of the effect that Lesbia has on the poet (rendered speechless in poem 51). Critics have also noted the ring of authenticity in Catullus’ occasionally fierce self-criticism (as in poem 8), as well as in his vehement denunciations of his mistress’ infidelity (poems 58 and 76). There is troubling but realistic detail, as when Catullus derides Lesbia’s husband for his stupidity (poem 83), and finally there is painful ambivalence of love, that is so beautifully and powerfully expressed in poem 85 (‘I hate and I love . . .’; see also poem 92).

However, there is at least the possibility that we can argue in quite a different way. The two sparrow poems – with their playful sexual innuendo – are placed emphatically near the beginning of the collection. Poem 5, adduced above as an example of Catullus’ directness, can also be interpreted as a very playful game of exaggeration (‘how many kisses’; poem 7 plays a similar game). The apostrophe to himself in poem 8 is highly artful (and there are many earlier versions of such a device). Most significantly, perhaps, the poem most often used (even on t-shirts!) to display the directness and power of Catullus can be interpreted in addition as highly artful (poem 85):

I hate and I love. Why do I do that, you might ask?
I don’t know but I feel it; and I’m in real pain.

The poem is bare of adjectives or other ‘filler’ words; it seems to be emotion reduced to its barest, most ‘direct’ expression. Yet there is something highly artful here: the verbs in the first line of the couplet are all active; those in the second line are either grammatically passive or passive in their sense (e.g. ‘I don’t know’). This sort of artful arrangement of Catullus’ feelings is perhaps repeated in poem 92, but in this instance in a poem of four lines (my paraphrase):

She speaks ill of me.
May I die if she does not love me.
But then I speak ill of her
May I die if I don’t love her.

The playfulness and artfulness of the poems suggests that the poems themselves are as much invented as real, more literary than actual. And the fact that Lesbia appears in the highly literary, even Alexandrian, poem 68 would seem to confirm that fact. In this poem, where Catullus is looking forward to an illicit meeting with Lesbia at a friend's house, the arrival of Lesbia on the doorstep marks the beginning of a highly ornate and self-conscious telling of the myth of Laodamia and Protesilaus. Oliver Lyne – in *The Latin Love Poets* – argued that the reason for this is that the first moment one sees one's loved one is the best, and that things thereafter can never match up to this first sight. Suffice it to say that not everyone has agreed.

Conclusion

It is difficult to argue that Catullus' poems are not direct and powerful. But we have seen that we cannot tell whether they are autobiographical; we do not and cannot know whether Lesbia was real. Their directness and power seem to emerge from the fact that we, as readers, recognize some of what Catullus is describing. At the same time the experiences he describes – whether real or not – have been reduced to their essence. Experience – again, real or otherwise – has been transmuted by art. It is the art rather than the life that provides the poems' unique power.

Comment

The above is not meant to be a sample essay, nor is it meant to represent the only critical position that could be adopted. However, it should be clear that what has been written conforms to the requirements outlined at the top of this section. It should also be noted that, while many poems have been referred to, very few have been quoted extensively. Under the mark scheme for Section B essays, candidates are credited for the breadth and depth of their knowledge and, importantly, for their capacity to structure and select the material available to them.

Theme essay

The theme essay differs from the prescribed text essay. Firstly, it is crucial to success on this question that candidates demonstrate evidence of engagement with secondary literature. Preparation of the theme essay is intended to give students and teachers the opportunity to extend their interest in a chosen prescribed text in one of a number of suggested ways. Secondly, candidates choosing this option study at least one prescribed theme text as a basis for their extended study.

The indicative content that accompanies the specimen mark schemes gives a clear idea of what is expected in a theme essay. This itself is a reflection of the mark scheme, and is broken down by assessment objectives as the mark scheme is. Below is an example of indicative content for one of the theme essays on the specimen paper:

Discuss Lucan's debt to Virgil.

AO1: Candidates should display an accurate knowledge of both *Aeneid VIII* and *Pharsalia 1*. In *Aeneid VIII*, in particular, candidates should be able to refer accurately and appropriately to the Hercules and Cacus story, and to the various depictions on the shield of Aeneas. In *Pharsalia 1* candidates should refer in particular to the panegyric of Caesar at the beginning of the poem.

AO3: The focus of this question is the extent to which Lucan is indebted to Virgil. It is essential to convey the fact that Virgil was the ghost that hovered over most Latin poetry of the first and later centuries AD. Lucan in this sense is no different, although the ‘anxiety of influence’ for him is all the more acute, as he is writing an epic and therefore in some way trying to match Virgil’s greatest achievement (both literarily and politically). One way or another, answers should divide their attention between the following areas: (a) stylistic similarities and differences; (b) thematic similarities and differences; (c) the effects that each author’s historical context had on their writing.

For (a) candidates should note how much more garish, immediate and violent Lucan’s descriptions are. By contrast, Virgil is – most of the time – a model of artistic moderation and suggestiveness (exceptions to this, e.g. Hercules’ slaughtering of Cacus, will be rewarded). Also worth mentioning is the difference between Virgil’s psychologising and Lucan’s more rhetorical approach to both description and character (e.g. the large number and lengthy nature of speeches by Curio and Caesar could be noted). Candidates should also note that *Aeneid VIII* is dominated by two episodes, one of which is a story within a story, while the other describes what is depicted on Aeneas’ new armour. Lucan’s narrative is more straightforward – pithy description and highly rhetorical speeches. Both authors make considerable use of the religious dimension – prayers, sacrifices, mythical parallels and so on. For (b) the obvious point is that Virgil’s poem is about creation and establishment, even if violence is necessarily involved. Lucan, by contrast, is describing Rome at its most violent and chaotic, with only, say, a Nero as a result. Virgil’s subject lends itself to imperial propaganda; Lucan’s does not seem to. Also, while in an important sense the subject of both poems is Rome, Virgil’s is set in the distant, mythical past and refers (through prophecy and so on) to the future; Lucan’s is set in the recent historical past, and refers to earlier pasts (including mythic ones) to give substance and gravity. For (c) there should be some emphasis on the way that Virgil describes Augustus and the battle of Actium (as depicted on Aeneas’ shield: note the distancing device), and comparison with Lucan’s panegyric of Nero at the beginning of *Pharsalia I*. Both poets compare their Caesar to the gods Apollo and Bacchus, but there should be some consideration of Lucan’s claim that the civil wars at least had the benefit of producing Caesar. Candidates should consider which praise is better incorporated into its poem, and which praise is more obviously ironic.

Lucan’s debt is, then, in many ways obvious. All reasonable conclusions will be looked at favourably.

The theme essays will cover the texts covered by students, their set text and the theme prescribed texts, in various combinations. For instance, the essay asking about Lucan’s debt to Virgil makes clear that it requires comparison between these two authors. In the questions – ‘How Roman is *Aeneid III*?’ and ‘From your reading of Book XV, explain why you think critics have found it so difficult to decide whether or not to classify *Metamorphoses* as an epic’ – the comparisons have not been made clear. However, the obvious comparative text in the first question is the set text, *Aeneid VIII*; the same could be said to apply to the Ovid question as well, although one can easily envisage the use of Lucan here too.

With the Latin Love Poetry theme, again the rule of thumb is that a candidate should refer to at least one of the theme texts in answering the question. The exercise in essay construction above could readily be adapted to include discussion of, say, Propertius: is Propertius’ description of his affair with Cynthia less real or more literary than Catullus’ poetry? Might it not be different precisely because Propertius had read Catullus carefully? Might not the emotional torture described by Propertius – more exquisite, less obvious – be as authentic?

Unseen Literary Criticism

This exercise is different in a number of ways to the theme essay. Preparation for it takes place, again, through wide reading of the focused kind referred to in the case of unseen translation (see p. 19). The same attention to authors studied and their context, and to stylistic and rhetorical devices, will enable candidates to tackle the literary criticism exercise effectively. While the theme essay requires the candidate to discuss broader issues relating to their set text, the unseen literary criticism exercise is one where close, informed reading is required. One metaphor for this comes from the film world: zooming in and zooming out. (Please note though that a translation will always be provided.) The question set on the specimen paper comes from Ovid *Metamorphoses VII*, and concerns Jason and Medea.

For an understanding of how to read passages carefully, see the analysis of *Aeneid VIII* above. Clearly, in preparing students for the unseen literary criticism exercise, the focus needs to be on both genre and context. Thus epic can be written when Rome's empire has not yet conquered Carthage (Ennius), at the transition from Republic to Empire (Virgil), and variously later in the Principate (Ovid, Lucan, Statius). Similarly, elegy (Catullus, Propertius, Tibullus, Ovid) and satire (Horace, Martial, Juvenal) are very much affected by the age in which they are written.

This exercise requires candidates to use wide knowledge of genre and history to apply it to a small, particular piece. In addition to what has already been advised, it would be as well to make one's students as familiar as possible with the terminology of classical rhetoric, see for example: <http://www.uky.edu/ArtsSciences/Classics/rhetoric.html>

Passages for this exercise will normally be drawn from authors other than the prescribed text authors at a given session.

Resources

This section gives bibliographic resources organized by paper, followed by internet resources, including those available from CIE and OCR.

Paper 1: recommended editions

Catullus, *The Poems*, ed. Kenneth Quinn, 2007, Bristol Classical Press
Horace, *The Odes*, ed. Kenneth Quinn, 1998, Duckworth
Lucan, *De Bello Civili 1*, ed. R. Getty, 1998, Duckworth
Ovid, *Metamorphoses XIII-XV*, ed. D.E. Hill, 2000, Aris & Phillips
Propertius, *Elegies I*, eds. R. Hodge & R. Buttermore, 2002, Bristol Classical Press
Tibullus, *Elegies I*, ed. P. Murgatroyd, 1998, Bristol Classical Press
Virgil, *Aeneid III*, ed. R.D. Williams, 1998, Bristol Classical Press
Aeneid VIII, ed. K.W. Gransden, 1976, Cambridge University Press

There are other editions – normally of a more academic nature, and not always in print – such as

Propertius, *Elegies I*, ed. W.A. Camps, 1977, Cambridge University Press

Paper 2: recommended editions

Cicero, *Pro Caelio*, ed. R.G. Austin, 1960, Oxford University Press
Sallust, *Bellum Catilinae*, ed. Patrick McGushin, 2003, Bristol Classical Press

For translations, Penguin Classics has most things and most of its translations are fairly reliable. There is also the Oxford World Classics series published by OUP. The collection of texts with facing translation published by Aris & Phillips is growing.

Comparing different translations of key passages can be a useful tool, especially in reference for the essay and literary criticism questions.

The syllabus already contains some recommendations for secondary reading. Here are some others.

General introductions

S. Braund, *Latin Literature*, 2002, Routledge
G. Conte, *Latin Literature: a History*, 1994, Princeton University Press
N. Croally & R. Hyde (eds.), *Classical Literature: an introduction*, forthcoming, Routledge
C. Edwards, *Writing Rome*, 1996, Cambridge University Press
E. Fantham, *Roman Literary Culture*, 1996, Johns Hopkins University Press
D. Feeney, *Literature and Religion at Rome*, 1988, Cambridge University Press
S. Hinds, *Allusion and Intertext*, 1998, Cambridge University Press
A. Keith, *Engendering Rome*, 2000, Cambridge University Press

- C. Martindale, *Redeeming the Text*, 1993, Cambridge University Press
 R. Ogilvie, *Roman Literature and Society*, 1980, Penguin
 R. Rutherford, *Classical Literature: a concise history*, 2005, Blackwell
 A. Sharrock & R. Ash, *Fifty Key Classical Authors*, 2002, Routledge
 O. Taplin (ed.), *Literature in the Roman World*, 2001, Oxford University Press
 G. Williams, *The Nature of Roman Poetry*, 1983, Oxford University Press

Historical context

- R. Alston, *Aspects of Roman History 14-68 AD*, Routledge
 M. Beard & M. Crawford, *Rome in the Late Republic*, 1985, Duckworth
 C. Edwards & G. Woolf, *Rome the Cosmopolis*, 2003, Cambridge University Press
 J. Elsner & J. Masters, *Reflections of Nero*, 1994, University of North Carolina Press
 A. Everitt, *The First Emperor*, 2006, John Murray
 M. Goodman, *The Roman World*, 1997, Routledge
 F. Millar & E. Segal (eds.), *Caesar Augustus*, 19
 LACTOR 17, *The Age of Augustus*
 E. Rawson, *Intellectual Life in the Late Republic*, 1985,
 D. Shotter, *Augustus Caesar*, 1991, Routledge
 Tiberius Caesar, 1992, Routledge
 The Fall of the Roman Republic, 1994, Routledge
 Nero, 1997, Routledge
 R. Syme, *The Roman Revolution*, 1939, Oxford University Press
 Tacitus, 1958, Oxford University Press
 A. Wallace-Hadrill, *Augustan Rome*, 1993, Bristol Classical Press
 P. Zanker, *The Power of Images in the Age of Augustus*, 1990, University of Michigan Press

Roman Epic

- F. Ahl, *Lucan: an introduction*, 1976, Cornell University Press
 W. Anderson, *The Art of the Aeneid*, 1989, Bristol Classical Press
 A. Barchiesi, *The Poet and the Prince*, 1997, University of California Press
 S. Bartsch, *Ideology in Cold Blood: A Reading of Lucan's Civil War*, 1997, Harvard University Press
 F. Cairns, *Virgil's Augustan Epic*, 2006, Cambridge University Press
 E. Fantham, *Ovid's Metamorphoses*, 2004,
 G. Galinsky, *Ovid's Metamorphoses: an introduction to the basic aspects*, 1975, Blackwell
 K. Gransden, *Virgil's Iliad*, 1984, Cambridge University Press
 J. Griffin, *Virgil*, 1986, Oxford University Press
 P. Hardie, *Virgil*, 1998, *Greece & Rome new surveys 28*, Oxford University Press
 Virgil: Critical Assessments of Classical Authors, 1999, Routledge
 Cambridge Companion to Ovid, 2001, Cambridge University Press
 J. Henderson, *Fighting for Rome*, 1998, Cambridge University Press, pp. 165-211

- R. Jenkyns, *Classical Epic: Homer and Virgil*, 1992, Bristol Classical Press
 W. Johnson, *Momentary Monsters*, 1987, Cornell University Press
 M. Leigh, *Lucan: Spectacle and Engagement*, 1997, Oxford University Press
 J. Masters, *Poetry and Civil War in Lucan's Bellum Civile*, 1992, Cambridge University Press
 M. Morford, *The Poet Lucan*, 1967, Blackwell
 B. Otis, *Virgil: a Study in Civilised Poetry*, 1963, Oxford University Press
 A. Powell (ed.), *Poetry and Propaganda in the Age of Augustus*, 1992, Bristol Classical Press
 M. Putnam, *Virgil's Aeneid*, 1995, University of North Carolina Press
 M. Roller, *Constructing Autocracy*, 2001, Princeton University Press, ch.1
 J. Solodow, *The World of Ovid's Metamorphoses*, 1988, University of North Carolina Press
 R. Syme, *History in Ovid*, 1978, Oxford University Press
 R. Thomas, *Virgil and the Augustan reception*, 2001, Cambridge University Press

Latin Love poetry

- R. Ball, *Tibullus the Elegist*, 1983, Vandebroek & Ruprecht
 F. Cairns, *Tibullus: a Hellenistic Poet at Rome*, 1980, Cambridge University Press
 C. Edwards, *The Politics of Immorality in Ancient Rome*, 1993, Cambridge University Press
 G. Goold, *Catullus*, 1989, Duckworth
 J. Ferguson, *Catullus*, 1998, *Greece & Rome New Surveys in the Classics 20*, Oxford University Press
 W. Fitzgerald, *Catullan Provocations*, 1995, University of California Press
 S. Harrison (ed.), *Homage to Horace*, 1995, Oxford University Press
 R. Jenkyns, *Three Archaic and Classical Poets*
 D. Kennedy, *The Arts of Love*, 1993, Cambridge University Press
 C. Martin, *Catullus*, 1992, Yale University Press
 M. Putnam, *Tibullus: a Commentary*, 1974, University of Oklahoma Press
 K. Quinn, *Catullus: an interpretation*, 1972, Batsford
 Approaches to Catullus, 1972, Heffer & Sons
 The Catullan Revolution, 1999, Bristol Classical Press
 N. Rudd (ed.), *Horace 2000*, 1993, Duckworth
 H. Stahl, *Propertius: 'Love' and 'War'. Individual and State under Augustus*, 1985, University of California Press
 J. Sullivan, *Propertius*, 1976, Cambridge University Press
 P. Veyne, *Roman Erotic Elegy*, 1988, University of Chicago Press
 T. Wiseman, *Catullus and his World*, 1985, Cambridge University Press

Cicero

- A. Everitt, *Cicero*, 2001, John Murray
 C. Habicht, *Cicero the Politician*, 1990
 G. Kennedy, *The Art of Rhetoric in the Roman World*, 1972
 W. Lacey, *Cicero and the end of the Roman Republic*, 1978, Hodder & Stoughton

T. Wiedemann, *Cicero and the End of the Roman Republic*, 1994, Bristol Classical Press

Sallust

J. Marincola, *Authority and Tradition in Ancient Historiography*, 1997, Cambridge University Press

R. Mellor, *The Roman Historians*, 1999, Routledge

R. Syme, *Sallust*, 1964, University of California Press

Journals

The best journal aimed at Year 12 and Year 13 students remains *Omnibus*. This is published by JACT. Members of JACT receive it as part of their membership but anyone can order it separately. It contains articles written by academics, teachers and students.

For the study of Latin literature, *Classical Quarterly*, *The Journal of Roman Studies*, and *The Classical Review* remain good places to see how scholarship is developing in the United Kingdom mainly. If you do not subscribe to these journals, individual articles are often available through inter-library loan. Tables of contents are available online (please see the internet resources list in this section).

Paper 3

For language work, all students need access to a good dictionary and a good grammar. Even better is if they have these books themselves. A good working dictionary is the *Pocket Oxford Latin Dictionary*, 1994, Oxford University Press (ed. James Morwood). For a grammar, many will want to stick with *Kennedy's Latin Primer* (1962, Longman); others may prefer *The Oxford Latin Grammar*, 1999, Oxford University Press (ed. James Morwood).

The two most recent books containing Latin passages for unseen translation – both prose and verse – suitable for candidates preparing for Pre-U examinations are:

A. Carter, *Latin Unseens for A level*, 2005, Bristol Classical Press

R. Hyde, *Latin Unseen Translation*, 1998, Bristol Classical Press

There is also:

Donald Russell, *An Anthology of Latin Prose*, 1990, Oxford University Press

Teachers will also have access to past examination papers of various types. As time goes on, Pre-U past papers will appear online.

Paper 4

Most teachers have their own favourite text books for prose composition. The most commonly used is:

Colebourn, *Latin Sentence and Idiom*, 1987, Bristol Classical Press

A more recent text book is:

R. Ashdowne & J. Morwood, *Writing Latin*, 2007, Bristol Classical Press

There are, of course, a number of older books, which also contain some very good passages:

J. Mountford, *Bradley's Arnold: Latin Prose Composition*, 1998, Bristol Classical Press

A. Nash-Williams, *Advanced Level Latin Prose Composition*, 1991, Bristol Classical Press

North & Hillard, *Latin Prose Composition*, 1979, Duckworth

For comprehension passages, there is:

M. Hiner, *Latin Comprehension for Schools*, 2001, Bristol Classical Press

Internet resources

Use of the internet is encouraged to support this course. When used discriminatingly, it offers a wealth of high quality resources available for Latin and Classical Greek, Language and Literature.

Students need to develop the faculty to use websites critically. To that end, they may find useful any of the following free, interactive tutorials to improve Internet research skills;

<http://www.vts.intute.ac.uk/he/tutorial/archaeology> - designed for Archaeology;

<http://www.vts.intute.ac.uk/he/tutorial/architecture> - designed for Architecture;

<http://www.vts.intute.ac.uk/he/tutorial/english> - designed for English;

<http://www.vts.intute.ac.uk/he/tutorial/history> - designed for History.

There may not be a tutorial designed specifically for Classicists, however methodologies are shared with similar disciplines and the general principles of any of these tutorials are applicable across the arts and humanities. In particular, part 2 'Discover how to search the Internet effectively' and part 3 'Judge which websites are worth using' would be beneficial tutorials for any student studying any subject.

The website was created by 'The Intute: Virtual Training Suite' which is run by the Institute for Learning and Research Technology at the University of Bristol and funded by the Higher and Further Education Funding Councils of England, Scotland and Wales.

CIE resources

Assessment support

The Latin Trial Review Report includes scripts and sample answers selected to exemplify levels of response for Pre-U Pass, Merit and Distinction. This is available online at:

<http://cambridgepreu.cie.org.uk>.

Specimen papers and mark schemes on which the above trial was based are available on the Cambridge Pre-U section of the CIE website: www.cie.org.uk

A further set of specimen papers will be ready for use by Centres in June 2009.

Online support

CIE provides online support for the Cambridge Latin Pre-U in the form of:

- Syllabuses
- Specimen Papers
- Past examination material when this becomes available
- Bibliographical and other resources
- This Teachers' Guide

All of these resources are available at: www.cie.org.uk

Pre-U subject community

This puts teachers in touch with each other to:

- discuss teaching ideas and issues;
- share lesson plans and classroom resources;
- share recommendations for and experiences of teaching the Pre-U.

The Classics online community can be found at <http://cambridgepreu.cie.org.uk>.

Resources available from OUP

Two CD-Roms - one for AS and the other for A2 are due to be published by OUP. The AS CD is available (from October 2008), and the A2 equivalent will be available from May 2009. The resources are intended for OCR's AS and A2 examinations, but work equally well with Cambridge Latin Pre-U. The AS material consists of Unseen Practice, Translation into Latin Practice, and has a number of great passages for reading and literary exploration. For further information, please follow this link:

<http://www.oup.com/uk/catalogue/?view=oxed&ci=9780199126620>

Other internet resources

This list is by no means exhaustive, nor could it be.

Texts and translations**Diogenes**

Downloadable programme from Durham University that allows a user to search through a wide variety of texts.

<http://www.dur.ac.uk/p.heslin/Software/Diogenes/j.perseus-utilities>

The Internet Ancient History Sourcebook

Links to a wide variety of translations etc.

<http://www.fordham.edu/halsall/ancient/asbook.html>

The Internet Classics Archive

The old Loeb translations of a large number of texts.

<http://classics.mit.edu>

The Latin Library

A good collection of Latin texts.

www.thelatinlibrary.com

The Perseus Project

Well-known site with texts, translations and other resources.

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

[Portals and other general resources](#)

Cambridge University

http://www.classics.cam.ac.uk/library/electronic_resources/

Classics at Oxford

<http://www.classics.ox.ac.uk/resources/>

Classics Collections Page, also known as The Classics Alcove (University of Florida)

<http://web.uflib.ufl.edu/cm/classics>

The Classics Pages

<http://www.classicspage.com/index.htm>

JACT Online

<http://www.jact.org>

University of Kentucky Department of Classics Homepage

<http://www.uky.edu/ArtsSciences/Classics/>

Lacus Curtius

<http://penelope.uchicago.edu/Thayer/E/Roman/home.html>

University of Reading Classics Gateway

<http://www.rdg.ac.uk/classics/Link/index.php>

VRoma: A Virtual Community for the Teaching of Classics

<http://www.vroma.org/>

Literature**Catullus: an essay**

www.xtensions.co.uk/Sample/CatullusQualities.pdf

Catullus: historical background

www.vroma.org/~hwalker/VRomaCatullus/Catullus.html

The Catullus Page

www.hoocher.com/catullus.htm

Catullus: translations

catullus.iscool.net/

Catullus: translations

www.tonykline.co.uk/PITBR/Latin/Catullus.htm

Cicero Homepage (University of Texas)

A useful collection of resources related to the study of Cicero: texts (in translation), chronology, images, and bibliography.

<http://www.utexas.edu/depts/classics/documents/Cic.html>

The Cicero Page

www.hoocher.com/cicero.htm

Cicero Pro Caelio: Britannica Online Encyclopedia

www.britannica.com/eb/topic-477434/Pro-Caelio

Glossary of Rhetorical Terms with Examples

Compiled by Ross Scaife.

<http://www.uky.edu/ArtsSciences/Classics/rhetoric.html>

Horace

www.ancienthistory.about.com/od/horace/g/Horace.htm

Horace: a biography

www.theatredatabase.com/ancient/horace_001.html

Horace: an essay

www.kirjasto.sci.fi/horatius.htm

Horace Odes: translations and notes

www.merriampark.com/horace.htm

Ovid's *Metamorphoses*

Introduction and commentary on the *Metamorphoses*, with discussion of myths and links to sources and influences in art and literature [English]

<http://larryavisbrown.homestead.com/files/xeno.ovid1.htm>

The Ovid Project

Digitized images of illustrations of the *Metamorphoses*, based on the rare books collection of the University of Vermont.

<http://www.uvm.edu/~hag/ovid/index.html>

Propertius: The Elegies in translation

www.tkline.freemove.co.uk/

Propertius: essay by Professor William Harris

<http://community.middlebury.edu/~harris/LatinAuthors/Propertius.html>

Sallust

www.hyperhistory.com/online_n2/people_n2/persons2_n2/sallust.html

Sallust: Britannica Online Encyclopedia

www.britannica.com/eb/article-9065103/Sallust

Sallust: The Columbia Encyclopedia, Sixth Edition. 2001-07

www.bartleby.com/65/sa/Sallust.html

Sallust: Conspiracy of Catiline

www.forumromanum.org/literature/sallust/catilinae.html

Sallust's Republic: The Conspiracy of Catiline

members.aol.com/hsauertieg/private/sallust.htm

Sallust - Roman Politician and Historian Sallust

ancienthistory.about.com/od/sallust/p/Sallust.htm

Tibullus

www.ancienthistory.about.com/od/tibullus/Latin_Poetry_Tibullus.htm

Tibullus: Britannica Online Encyclopedia

www.britannica.com/eb/article-9072394/Albius-Tibullus

Tibullus and Sulpicia - The Poems in translation.

www.tonykline.co.uk/PITBR/Latin/Tibullus.htm

The Vergil Project

A collaborative enterprise dedicated to collecting, creating, and disseminating resources for teaching and research about Vergil. [English]

<http://vergil.classics.upenn.edu/>

The Virgil Home Page

http://facstaff.gpc.edu/~shale/humanities/literature/world_literature/virgil.html

Manuscripts**Dead Sea Scrolls**

A wonderful collection of texts and images dealing with the archaeology of the scrolls, their historical background, and interpretation.

<http://sunsite.unc.edu/expo/deadsea.scrolls.exhibit/intro.html>

Duke Papyri Collection

One of the more interesting sites dealing with papyri on the Web. Provides electronic access to texts about and images of 1,373 papyri from ancient Egypt.

<http://scriptorium.lib.duke.edu/papyrus/>

In the Margins of the Past (Vatican)

An interesting collection of late Roman, medieval, and Renaissance manuscripts, including a 9th-century *Historia Augusta*, a 5th/6th-century *Eclogues* and *Georgics*.

http://sunsite.unc.edu/expo/vatican.exhibit/exhibit/a-vatican_lib/Margins_of_past.html

Historical context: portals etc.

BUBL Link: Roman History

Use the site's search engine for Roman history

<http://www.bubl.ac.uk/>

Diotima: Women in the Ancient World

One of the best sites on the Internet -- beautifully presented, full of interesting and informative material. A model for anyone who is interested in developing web sites on complex topics.

<http://www.stoa.org/diotima/>

Rome by HistoryLink

http://www.historylink101.com/ancient_rome.htm

Historical context: maps and chronologies

Ancient Rome: a chronology

<http://eawc.evansville.edu/chronology/ropage.htm>

Illustrated History of the Roman Empire

<http://www.roman-empire.net/>

The Kelsey Museum's Maps

<http://www.umich.edu/~kelseydb/Maps.html>

The Roman Empire

<http://www.roman-empire.net/maps/map-empire.html>

Historical context: The Late Republic and the Early Empire

Augustus: Images of Power

<http://etext.lib.virginia.edu/users/morford/augimage.html>

Catilinarian Conspiracy

ancienthistory.about.com/b/2006/11/09/catilinarian-conspiracy.htm

Catiline Conspiracy: the Hutchinson Encyclopaedia

encyclopedia.farlex.com/Catiline+conspiracy

Catiline Conspiracy

www.unrv.com/roman-republic/catiline-conspiracy.php

The Late Roman Republic

<http://www.unrv.com/empire/late-roman-republic.php>

The Roman Republican Constitution

<http://www.utexas.edu/depts/classics/faculty/Riggsby/RepGov.html>

Journals

Bryn Mawr Classical Review

Very extensive review journal of books about the classics

<http://ccat.sas.upenn.edu/bmcr/>

Classical Quarterly

Articles on classical literature and society: information about subscription and downloading is available at the site.

<http://journals.cambridge.org/action/displayJournal?jid=CAQ>

Classical Review

Premier review journal of classics in the UK: information as for Classical Quarterly.

<http://journals.cambridge.org/action/displayJournal?jid=CAR>

Classics Ireland (Dublin)

Varied articles on classical themes, including one by Iggy Pop.

<http://www.ucd.ie/cai/classics-ireland/>

Greece and Rome

Articles and reviews: classical literature and societies. Information as for Classical Quarterly.

<http://journals.cambridge.org/action/displayJournal?jid=GAR>

Vergilius

Articles on Vergil; reviews of books about Vergil. Tables of contents and abstracts only.

<http://ccat.sas.upenn.edu/~joef/vergil/vergilius/>

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