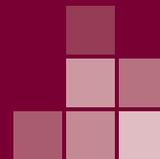


# AP<sup>®</sup> Latin

## Course Planning and Pacing Guide 1

**Keely Lake**  
Wayland Academy  
Beaver Dam, Wisconsin



## About the College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of more than 5,900 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators and schools.

For further information, visit [www.collegeboard.org](http://www.collegeboard.org).

## AP Equity and Access Policy

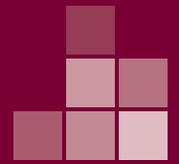
The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

## Welcome to the AP® Latin Course Planning and Pacing Guides

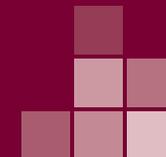
This guide is one of four Course Planning and Pacing Guides designed for AP® Latin teachers. Each provides an example of how to design instruction for the AP course based on the author's teaching context (e.g. demographics, schedule, school type, setting).

Each Course Planning and Pacing Guide highlights how the components of the *AP Latin Curriculum Framework* — the learning objectives, course themes, and achievement level descriptions — are addressed in the course. Each guide also provides valuable suggestions for teaching the course, including the selection of resources, instructional activities, and assessments. The authors have offered insight into the *why* and *how* behind their instructional choices — called out on the right side of the page — to aid in planning the AP Latin course.

The primary purpose of these comprehensive guides is to model approaches for planning and pacing curriculum throughout the school year. However, they can also help with syllabus development when used in conjunction with the resources created to support the AP Course Audit: the Syllabus Development Guide and the four Annotated Sample Syllabi. These resources include samples of evidence and illustrate a variety of strategies for meeting curricular requirements.



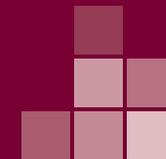
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## Wayland Academy Beaver Dam, Wisconsin

School	Private coeducational boarding and day school in a small town (population approx. 15,000).
Student population	Enrollment of approximately 200 students includes 20 percent international and 30 percent day students. <ul style="list-style-type: none"><li>• 10 different countries and 10 different states represented</li><li>• 15 AP® classes offered</li><li>• 80 percent of teachers have advanced degrees</li><li>• 100 percent of graduates attend four-year colleges</li><li>• One year of Latin is mandatory for all students; three years of course work in Latin covers the modern language requirement as well</li></ul>
Instructional time	Classes begin the third week of August. The course plan is based on 175 instructional days, which is the norm for our school. Class meets every day for 45 minutes.
Student preparation	AP Latin is taught in combination with the third-year honors/fourth-year honors course in our Latin curriculum. Most students begin Latin in 10th grade, though some begin as ninth-graders; a few gifted students skip the formal Latin 1 or 2 course by completing an independent study guided by the instructor. All students who are willing to work are encouraged to continue in Latin.

# Overview of the Course



Creating a new course of study can be a daunting task. In this Course Planning and Pacing Guide I was able to use material from my previous AP Latin courses with some modifications in unit timing and organization, new materials for Caesar's *The Gallic Wars*, and some tweaking of my assessment strategies for Vergil's *Aeneid*. The overall goal of the AP course remains the same: to produce students who are able to read, understand, translate, and analyze Latin poetry and prose.

All students are capable of having a successful experience in the AP Latin course if they are motivated to study the language. To ensure that success, it is crucial to provide students with opportunities for critical thinking, independent work, cooperative-learning activities, and creative projects. I want my students to leave AP Latin as lifelong learners with a global perspective that will continue to fuel an interest in other cultures and a respect for their products, practices, and perspectives. It is expected that most students who complete the AP Latin program will continue their study of the language at the university level, and many will take advantage of study programs abroad.

Reading ancient literature in the original language is not easy, but it provides great rewards for those willing to dedicate themselves to the task. When students reach the AP level, they are already grounded in the study of vocabulary and grammar, and make the greatest improvement in communicating with the language. They no longer practice their grammar and translation skills or read mythology and history in the vacuum of a textbook; now they call upon the knowledge they have acquired in the language and in the culture to enhance their understanding of both.

The AP course is a philological effort. Students are expected to understand not only the broad strokes of a piece of literature but also the finer details. They are expected to be able to contextualize that literature in light of genre, ancient history, and culture. These steps enable them to analyze a text carefully, create a critical argument that is rooted in the piece, and genuinely understand the circumstances of its composition. They become careful and critical evaluators of information, and they learn to connect their new understandings to their own lives and to the world. In so doing, they become young adults ready not only for college but also for their responsibilities as citizens of an increasingly interconnected society.

The ancient Greeks and Romans are the major contributors to the foundation of Western Civilization. The society in which we live has been influenced linguistically, historically, philosophically, artistically, and in so many other ways by their rich cultural diversity. They are magnificent examples of the strength that can be found in acceptance and adaptation of new ideas and the dangers found in a rigid and exclusionist conception of personal and societal identity. As such, they provide an ideal starting point for many important discussions, including those that play into the motto of our school: Knowledge and character.

# Introduction to the *Aeneid*: Master Design, Master Designers

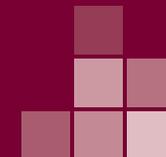
## Required Reading Assignments:

- Vergil, *Aeneid*, Book 1: Lines 1–209, 418–440, and 494–578
- *Aeneid*, Book 1 in translation

## Themes:

- Literary Genre and Style
- Leadership
- Human Beings and the Gods

Estimated Time:  
4 weeks



### Essential Questions:

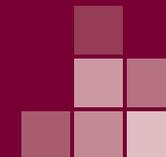
▼ What should we expect from a Latin epic in terms of form and content? How does Vergil confirm and challenge our expectations? ▼ By what means does Vergil develop his characters? ▼ How do both Aeneas and Dido act as leaders? ▼ How do leaders deal with setbacks and failures? ▼ What roles do the gods play and how are they perceived? ▼ How and why do human beings and gods communicate with one another?

Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Vocabulary, Grammar and Syntax</p> <p><b>Contextualization</b></p>	<p><b>Instructional Activity: Resource Introduction</b></p> <p>I begin the year by introducing my students to resources such as thelatinlibrary.com, NoDictionaries.com, Alpheios.net, Perseus.tufts.edu, and Lexidium (a dictionary app). I also instruct students to download <i>Allen and Greenough's New Latin Grammar</i>.</p> <p>We also discuss “smart searches” on JSTOR and other academic websites.</p>
<p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Reading and Comprehending:</b> Words and Phrases in Context, Terminology, Stylistic Features, Reference to Roman Culture, History and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Translation</b></p> <p>Students translate <i>Aeneid</i>, Book 1, lines 1–209, 418–440, and 494–578. The students prepare the lines at home by reading the text and notes, then looking up needed vocabulary, and then reading the text again. I guide the students in class to translate into English as literally as possible. The students and I both read aloud during this process. The text is then read once more to check for overall comprehension. Additional lines, especially those between the required chunks, are translated at sight.</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on the characters introduced in Book 1 and their apparent role in the epic. We consider who the characters are, how they are presented to the reader, and how they interact with one another. Readings include <i>Aeneid</i>, Book 1 in translation.</p>
<p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>Here, the focus is on the literary genre of epic as developed by Vergil and his literary predecessors. We consider how Vergil structured his epic and how he was influenced by previous Greek and Roman authors. Readings include George E. Duckworth’s “The <i>Aeneid</i> as a Trilogy,” and Web selections on Greek and Latin literature. These readings help to contextualize these influences in Vergil’s work.</p>
<p><b>Contextualization:</b> Mythology and Legends</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>In this activity, we focus on the conception of divine forces in antiquity. We consider who is in control: Aeneas, the gods, or fate? Readings include Helen H. Bacon’s “The <i>Aeneid</i> as a Drama of Election,” and Robert Coleman’s “The Gods in the <i>Aeneid</i>.” These readings show students scholarly approaches to the questions we ponder in class; they also show that there is rarely, if ever, just one answer to such a question.</p>

*Our students may be technologically savvy, but they still need guidance on what academic resources are available and how to use them efficiently.*

*Other good authors for sight translation include Nepos, Cicero (not the letters), Livy, Pliny the Younger, Seneca the Younger, Ovid, Martial, Tibullus, and Catullus.*

*Students take content and reaction notes in order to facilitate class discussion and use of the material at a later date.*



## Essential Questions:

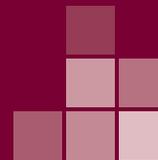
▼ What should we expect from a Latin epic in terms of form and content? How does Vergil confirm and challenge our expectations? ▼ By what means does Vergil develop his characters? ▼ How do both Aeneas and Dido act as leaders? ▼ How do leaders deal with setbacks and failures? ▼ What roles do the gods play and how are they perceived? ▼ How and why do human beings and gods communicate with one another?

Learning Objectives	Instructional Activities and Assessments
<b>Reading and Comprehending:</b> Scansion	<p><b>Instructional Activity: Learning to Scan Dactylic Hexameter</b></p> <p>Although my students have worked on scansion before, I reintroduce the principles of scansion. We practice scansion (approximately 10 lines for each of several days). I point out the utility of scansion for determining the case and number of nouns or the tenses of verbs.</p>
<b>Reading and Comprehending:</b> Stylistic Features	<p><b>Summative Assessment: Semester-Long Project on Stylistic Features</b></p> <p>This project, due during the first final exam period at the end of the first semester, requires students to (1) define each of the following literary terms and (2) find one example within Vergil to illustrate each term: <i>alliteration, anaphora, apostrophe, asyndeton, chiasmus, enjambment, hyperbaton, hyperbole, litotes, metaphor, metonymy, onomatopoeia, personification, polysyndeton, rhetorical question, simile, synchysis, and tmesis</i>. Reminders are given to the students throughout the term, but since it is independent work no specific homework time is allotted for the project.</p>
<b>Reading and Comprehending:</b> Terminology	<p><b>Summative Assessment: Yearlong Terminology Project</b></p> <p>This project, due during the final exam period at the end of the year, requires students to (1) define each term from the list on page 23 of the curriculum framework and (2) illustrate each with two examples (one from Caesar, one from Vergil). I require the students to find three conditionals, but I give extra credit for finding these specific examples: simple condition in the present, simple condition in the past, future more-vivid condition, future less-vivid condition, past contrary-to-fact condition, and present contrary-to-fact condition. Reminders are given to the students throughout the year, but since it is independent work no specific homework time is allotted for the project.</p>
<p><b>Analysis of Texts:</b> Analysis of Language and Style</p> <p><b>Reading and Comprehending:</b> Vocabulary, Words and Phrases in Context, Linguistic and Artistic Quality</p>	<p><b>Formative Assessment: Essay</b></p> <p>Students prepare a two- to three-page essay on the characters of Aeneas and Jupiter. Here, I ask students to think about the role of each as a leader — why is Aeneas sometimes portrayed as “less than” heroic and Jupiter “less than” godlike? This serves as a pre-essay for the unit test, which will involve an overarching discussion of Book 1 and its role in setting out the direction of the epic. As part of this essay, I encourage the students to look closely at the vocabulary used in the sections they cite and consider what specifically backs up their argument.</p>

*My semester- and yearlong projects do not tie back to a specific essential question, but they do cause the students to review and reflect on the course material in a sustained way. This project and the one below address two ongoing requirements of the course beyond what we do in translation discussion and the terminology of grammar, syntax, and literary style.*

*This semester-long project, like the one above, is closely tied to the curricular requirement for terminology as part of the new course. By working on the project throughout the year, students gain a common vocabulary through which they can better describe and comprehend the language in these works.*

*Students get written feedback on each essay or short paper written as part of a formative assessment, but the real learning process comes from working through the question in a class discussion after the papers are returned.*



## Essential Questions:

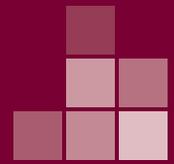
▼ What should we expect from a Latin epic in terms of form and content? How does Vergil confirm and challenge our expectations? ▼ By what means does Vergil develop his characters? ▼ How do both Aeneas and Dido act as leaders? ▼ How do leaders deal with setbacks and failures? ▼ What roles do the gods play and how are they perceived? ▼ How and why do human beings and gods communicate with one another?

Learning Objectives	Instructional Activities and Assessments
<p><b>Reading and Comprehending:</b> Vocabulary, Terminology, Scansion</p> <p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Summative Assessment: Test</b></p> <p>My <i>Aeneid</i>, Book 1 test includes literal translation of approximately 15 lines, one five-line section on which to answer scansion and grammar questions, and one essay meant to reflect on how the structure and characters of Book 1 set up our expectations for this epic.</p>

*I rarely include the translation of sight passages on the test as the students do so much of this in our day-to-day translation work. In this assessment, students focus on the following essential questions: What should we expect from a Latin epic in terms of form and content? How does Vergil confirm and challenge our expectations?*

- *Aeneid*, Book 2: Lines 40–56, 201–249, 268–297, and 559–620
- *Aeneid*, Book 2 in translation

- Roman Values
- War and Empire
- History and Memory



### Essential Questions:

▼ How do values and ideals differ based on ethnicity or other criteria? ▼ How does the *Aeneid* confirm characteristic Roman values? ▼ How does the *Aeneid* portray enemy groups? ▼ What are the effects of war on women and noncombatants? ▼ How does Aeneas, and thus Vergil, use his understanding of the past to create his present and future?

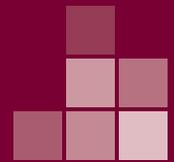
Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Reading and Comprehending:</b> Words and Phrases in Context, Terminology, Stylistic Features, Reference to Roman Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Translation</b></p> <p>Students translate the <i>Aeneid</i>, Book 2, lines 40–56, 201–249, 268–297, and 559–620. The students prepare the lines at home by reading the text and notes, then looking up needed vocabulary, and then reading the text again. I guide the students in class to translate into English as literally as possible. The students and I both read aloud during this process. The text is then read once more to check for overall comprehension. Additional lines, especially those between the required chunks, are translated at sight.</p>
<p><b>Reading and Comprehending:</b> Words and Phrases in Context, Syntax, Scansion, Stylistic Features, Reference to Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Sight Reading</b></p> <p>Students use old NLE level-five exams, old AP Latin Exam multiple-choice sections, and other similar materials that I have found or created to practice various relevant skills ranging from scansion to case identification to translation and comprehension. We go over the answers together and discuss any mistakes made by the students as a review of the expectations of the course.</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>The fall of Troy and the journey of Aeneas is the focus of this instructional activity. We consider similarities to Homer's <i>Iliad</i> and <i>Odyssey</i> as well as Vergil's Roman reworking of the material. Readings include <i>Aeneid</i>, Books 2 and 3 in translation. Students are encouraged to explore Tim Abney's page (see Unit 2 Resources) for review activities.</p>
<p><b>Contextualization:</b> Mythology and Legends</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>In this journaling activity, we focus on the fall of Troy and on the Trojans as proto-Romans. We consider how the vanquished Trojans show themselves to be worthy of helping to found the Roman race. Readings include Bernard M. W. Knox's "The Serpent and the Flame: The Imagery of the Second Book of the <i>Aeneid</i>."</p>
<p><b>Contextualization:</b> Relating Cultural Products to Perspective</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>We continue in this unit with a focus on the role of women in Vergil's epic and literary <i>exempla</i> for Vergil's female characters. We consider what place women have in Aeneas's and Roman life. Readings include Lisa B. Hughes's "Vergil's Creusa and <i>Iliad</i> 6."</p>

*It is important to remind students to reread what we have covered in class at home to ensure that they are fully comprehending the text as literature and not just isolated sentences.*

*Throughout the course, I add additional readings in English from Vergil or Caesar to round out the students' picture of ancient literature — so we read the whole *Aeneid* and *de Bello Gallico* in translation, not just what is required by the curriculum framework.*

*Knox's essay is an eye-opening experience for the students regarding the possibilities of literary analysis; they start to see just how complex Vergil's writing is.*

*If we have time, we also use materials from The Worlds of Roman Women. Since I focus on this topic as a vertical unit from first year on, the students are capable of fairly sophisticated readings on the idea of "The Other" by this point.*



## Essential Questions:

▼ How do values and ideals differ based on ethnicity or other criteria? ▼ How does the *Aeneid* confirm characteristic Roman values? ▼ How does the *Aeneid* portray enemy groups? ▼ What are the effects of war on women and noncombatants? ▼ How does Aeneas, and thus Vergil, use his understanding of the past to create his present and future?

Learning Objectives	Instructional Activities and Assessments
<p><b>Analysis of Texts:</b> Analysis of Language and Style</p> <p><b>Reading and Comprehending:</b> Vocabulary, Words and Phrases in Context, Linguistic and Artistic Quality</p>	<p><b>Formative Assessment: Essay</b></p> <p>Students write a one- to two-page essay on the role of the gods in the fall of Troy and in saving Aeneas's family. I ask them to find as many appearances of the divinities as possible for their discussion, which serves as their review of <i>Aeneid</i>, Book 2.</p>
<p><b>Reading and Comprehending:</b> Vocabulary, Terminology, Scansion</p> <p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Summative Assessment: Test</b></p> <p>My <i>Aeneid</i>, Book 2 test includes literal translation of approximately 15 lines, one five-line section on which to answer scansion and grammar questions, and one essay on Vergil's portrayal of the Greeks as "other" and as exhibiting many of the eastern traits usually attributed to the Trojans themselves.</p>

*This assessment connects to the essential question, How do values and ideals differ based on ethnicity or other criteria?*

# Love or Duty? Ancient Perceptions of Women as Danger

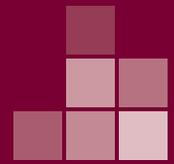
## Required Reading Assignments:

- *Aeneid*, Book 4: Lines 160–218, 259–361, 659–705
- *Aeneid*, Book 4 in translation

## Themes:

- Literary Genre and Style
- Views of Non-Romans
- Human Beings and the Gods

Estimated Time:  
3 weeks



### Essential Questions:

- ▼ What point of view does Vergil take when describing events? ▼ How does Vergil portray his female characters? ▼ How does Vergil use the portrayal of the Carthaginians? ▼ How does Vergil portray fate? ▼ How does fate affect human beings?

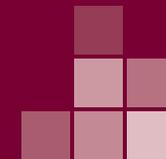
Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Reading and Comprehending:</b> Words and Phrases in Context, Terminology, Stylistic Features, Reference to Roman Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Translation</b></p> <p>Students translate <i>Aeneid</i>, Book 4, lines 160–218, 259–361, and 659–705. The students prepare the lines at home by reading the text and notes, then looking up needed vocabulary, and then reading the text again. I guide the students in class to translate into English as literally as possible. The students and I both read aloud during this process. The text is then read once more to check for overall comprehension. Additional lines, especially those between the required chunks, are translated at sight.</p>
<p><b>Reading and Comprehending:</b> Words and Phrases in Context, Syntax, Scansion, Stylistic Features, Reference to Culture, History and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Sight Reading</b></p> <p>Students use old NLE level-five exams, old AP Latin Exam multiple-choice sections, and other similar materials that I have found or created to practice various relevant skills ranging from scansion to case identification to translation and comprehension. We go over the answers together and discuss any mistakes made by the students as a review of the expectations of the course.</p>
<p><b>Contextualization:</b> Relating Cultural Practices to Perspectives</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>In this section, we focus on duty and the heart. We consider how typical Roman ideals shape Aeneas's actions in Carthage. Readings include Kenneth McLeish's "Dido, Aeneas, and the Concept of <i>Pietas</i>," and Roy K. Gibson's "Aeneas as <i>Hospes</i> in Vergil, <i>Aeneid</i> 1 and 4." Students are often developing strong personal reactions to the hero by this point, so the readings and ensuing discussions are an attempt to remind students of the ancient <i>mores</i> involved in Aeneas's actions.</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on the literary predecessors of Dido's rage. Readings include <i>Aeneid</i>, Book 4 in translation as well as a packet containing sections from Euripides's <i>Medea</i>, Callimachus's <i>Argonautica</i>, and Catullus 64. We consider how Vergil uses his thematic sources to craft his characters; in some years this takes the form of a classroom debate on whether Aeneas or Dido were "right," and in other years it is an essay or even just the outline of the issues. The most useful tool, however, is the discussion that takes place afterward; it constitutes the debriefing of the students' individual processing of what they have read.</p>
<p><b>Reading and Comprehending</b></p>	<p><b>Formative Assessment: Recitation of <i>Aeneid</i>, Book 1.1–11</b></p> <p>This assessment requires the students to recite the first 11 lines of the epic in front of the class by heart and in meter. Students are encouraged to check their scansion ahead of time, and must repeat the recitation after receiving feedback from me if they cannot satisfactorily complete their performance.</p>

Sometimes I let students use a dictionary for these exercises during Unit 2, but they are expected to fly solo from now on.

Juniors at our school do a memorized poetry recitation in front of the whole student body, which means they are used to high-pressure recitations, so I give extra credit to students willing to present for our Junior Classical League Chapter instead of just the class.

# Love or Duty? Ancient Perceptions of Women as Danger

(continued)



## Essential Questions:

- ▼ What point of view does Vergil take when describing events? ▼ How does Vergil portray his female characters? ▼ How does Vergil use the portrayal of the Carthaginians? ▼ How does Vergil portray fate? ▼ How does fate affect human beings?

Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on reflection on Aeneas as a leader. We consider Aeneas's situation and actions in Book 4 and the very different side of the man that we see in Book 5. Readings include <i>Aeneid</i>, Book 5 in translation with consideration of previous sections of the epic. This is a continued discussion of personality and responsibility as was seen in the last two activities.</p>
<p><b>Contextualization:</b> Relating Cultural Products</p> <p><b>Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Formative Assessment: Character in Images Project</b></p> <p>Each student is assigned a character for which they must find eight to 10 images. They then must compare the artistic representations of the characters to how they are portrayed in the epic. If there is a great difference between any of the artistic representations and the characters' portrayal in the epic, students are required to investigate the artist of any such representation, the time period in which the artist worked, and the artwork itself to find out why. The project is submitted as a PowerPoint or similar electronic presentation (Wallwisher, etc.).</p>
<p><b>Analysis of Texts:</b> Analysis of Language and Style</p> <p><b>Reading and Comprehending:</b> Vocabulary, Words and Phrases in Context, Linguistic and Artistic Quality</p>	<p><b>Formative Assessment: Essay Outline</b></p> <p>We return to a previous question: <i>Why is Aeneas sometimes portrayed as "less than" heroic?</i> Based on the readings to this point, the students attempt to analyze Aeneas's actions and emotions from a Roman point of view, not their own modern conceptions. They find supporting statements for their arguments and hone their analyses in the organization of these thoughts. This outline and process of organization serves as preparation for the test, which will involve an essay based on several passages selected from Books 1, 2, and 4.</p>
<p><b>Reading and Comprehending:</b> Vocabulary, Terminology, Scansion</p> <p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Summative Assessment: Test</b></p> <p>My <i>Aeneid</i>, Book 4 test includes literal translation of approximately 15 lines, one five-line section on which to answer scansion and grammar questions, and one essay on Aeneas as a leader and a proto-Roman.</p>

*This project gives an outlet to my creative and technologically minded students — and pushes the rest to try something they might not have otherwise attempted.*

*This assessment connects to the essential question, How does fate affect human beings?*

# Aeneas in the Underworld: Classical Perceptions of the Afterlife, Mythology, and Philosophy

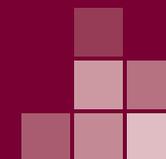
## Required Reading Assignments:

- *Aeneid*, Book 6: Lines 295–332, 384–425, 450–476, and 847–899
- *Aeneid*, Book 6 in translation

## Themes:

- Literary Genre and Style
- History and Memory
- Human Beings and the Gods

Estimated Time:  
3 weeks



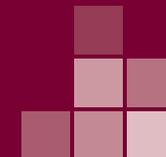
### Essential Questions:

- ▼ What point of view does Vergil take when describing the Underworld? ▼ How does the *Aeneid* reflect (the conflicts of) the era in which it was written? ▼ How does Vergil use historical *exempla* and for what purpose?
- ▼ What roles do the gods play and how are they perceived?

Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Reading and Comprehending:</b> Words and Phrases in Context, Terminology, Stylistic Features, Reference to Roman Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Translation</b></p> <p>Students translate <i>Aeneid</i>, Book 6, lines 295–332, 384–425, 450–476, and 847–899. The students prepare the lines at home by reading the text and notes, then looking up needed vocabulary, and then reading the text again. I guide the students in class to translate into English as literally as possible. The students and I both read aloud during this process. The text is then read once more to check for overall comprehension. Additional lines, especially those between the required chunks, are translated at sight.</p>
<p><b>Reading and Comprehending:</b> Words and Phrases in Context, Syntax, Scansion, Stylistic Features, Reference to Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Sight Reading</b></p> <p>Students use old NLE level-five exams, old AP Latin Exam multiple-choice sections, and other similar materials that I have found or created to practice various relevant skills ranging from scansion to case identification to translation and comprehension. We go over the answers together and discuss any mistakes made by the students as a review of the expectations of the course.</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on the mythological and philosophical elements of Book 6. We consider how Vergil manipulated the works of previous authors and traditions in his construction of the Underworld. Readings include <i>Aeneid</i>, Book 6 in translation and selections from related websites.</p>
<p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>In this activity, we focus on the structure of Book 6, its function in the epic, and ancient eschatology and psychology. We consider how Vergil's conception of dreams and life after death differs from our own. Readings include R. D. Williams's "The Sixth Book of the <i>Aeneid</i>," Paul F. Burke Jr.'s "Roman Rites for the Dead and <i>Aeneid</i> 6," Brooks Otis's "Three Problems of <i>Aeneid</i> 6," and Frances Norwood's "The Tripartite Eschatology of <i>Aeneid</i> 6." This is fairly dense reading, but the students are capable of a little push at this point in the term. The comparisons to modern conceptions, both religious and philosophical, create a rewarding discussion.</p>
<p><b>Analysis of Texts:</b> Argumentation, Analysis of Language and Style</p>	<p><b>Instructional Activity: Vocabulary in Context</b></p> <p>Students are given two sections of Latin and asked to identify (1) words that distinguish humans from otherworldly elements, (2) words that denote human relationships, and (3) words that relate to nature. At the end of this activity, I point out how the nature-related vocabulary actually lends to the sense of unnaturalness of the scene.</p>

See Unit 4 Resources for website examples, though it is not an exhaustive list — I try to teach the students to develop their ability to consult different resources beyond Wikipedia and begin to evaluate the quality of these resources.

By analyzing the effects of language usage (word choice) and explaining the meanings of Latin words in context, students get practice in identifying Latin support for their analytical essays. This practice in turn refines their philological abilities as well as their powers of literary analysis.



## Essential Questions:

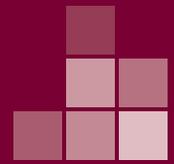
- ▼ What point of view does Vergil take when describing the Underworld? ▼ How does the *Aeneid* reflect (the conflicts of) the era in which it was written? ▼ How does Vergil use historical *exempla* and for what purpose?
- ▼ What roles do the gods play and how are they perceived?

Learning Objectives	Instructional Activities and Assessments
<p><b>Analysis of Texts:</b> Analysis of Language and Style</p> <p><b>Reading and Comprehending:</b> Vocabulary, Words and Phrases in Context, Linguistic and Artistic Quality</p>	<p><b>Formative Assessment: Essay</b></p> <p>Students write a three- to four-page essay on the last required section of Latin. I ask students to consider why the Marcellus passage is placed after the even more magnificent exhortation of lines 851–853, and to discuss the significance of the way Aeneas departs from the Underworld. This serves as a pre-essay for the unit test, which will involve an overarching discussion of Book 6 and its role in the epic. This essay encourages the students to look closely at the vocabulary and meaning of a specific section of a larger whole.</p>
<p><b>Reading and Comprehending:</b> Vocabulary, Terminology, Scansion</p> <p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Summative Assessment: Test</b></p> <p>My <i>Aeneid</i>, Book 6 test includes literal translation of approximately 15 lines, one five-line section on which to answer scansion and grammar questions, and one essay on the structure, meaning, and role of Book 6 in the epic as a whole. Students are reminded to review not only the Latin required for this unit, but also Book 6 as a whole and the thematic arguments from the secondary reading and classroom discussions.</p>

*This essay connects to the following essential questions: What point of view does Vergil take when describing the Underworld? What roles do the gods play and how are they perceived?*

- *de Bello Gallico*, Book 1, Chapters 1–7
- *de Bello Gallico* 1 in translation
- *Aeneid*, Book 8 in translation

- Literary Genre and Style
- War and Empire



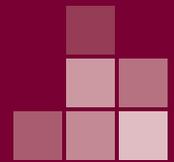
### Essential Questions:

▼ What should we expect from *commentarii* in terms of form and content? ▼ How does Caesar confirm and challenge our expectations? ▼ What point of view does Caesar take when describing events? ▼ How does Caesar represent himself? ▼ What are the purposes of Caesar's style? ▼ Why do wars happen? ▼ What questions do these works raise about the consequences of war?

Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Reading and Comprehending:</b> Words and Phrases in Context, Terminology, Stylistic Features, Reference to Roman Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Translation</b></p> <p>Students translate <i>de Bello Gallico</i>, Book 1, Chapters 1–7. The students prepare the lines at home by reading the text and notes, then looking up needed vocabulary, and then reading the text again. I guide the students in class to translate into English as literally as possible. The students and I both read aloud during this process. The text is then read once more to check for overall comprehension. Additional passages are translated at sight.</p>
<p><b>Reading and Comprehending:</b> Words and Phrases in Context, Syntax, Scansion, Stylistic Features, Reference to Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Sight Reading</b></p> <p>Students use old NLE level-five exams, old AP Latin Exam multiple-choice sections, and other similar materials that I have found or created to practice various relevant skills ranging from scansion to case identification to translation and comprehension. We go over the answers together and discuss any mistakes made by the students as a review of the expectations of the course.</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on reading Roman <i>commentarii</i> for Caesar's approach and technique. We consider how Caesar represents himself and the Roman war machine. Readings include <i>de Bello Gallico</i>, Book 1 in translation and selections from Chris Francese's excellent Gallic War wiki.</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on diplomatic approaches, divine interference, and war in Italy. We consider why Vergil included so much fighting and bloodshed both from a literary and contemporary perspective. Readings include <i>Aeneid</i>, Books 7 and 8 in translation.</p>
<p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>In this activity, we focus on the difference between <i>historia</i> and <i>commentarii</i>. We consider how unfinished and free of bias the <i>de Bello Gallico</i> really is. Readings include Christina S. Kraus's "<i>Bellum Gallicum</i>." This chapter is an accessible and interesting introduction to Caesar's work.</p>

As they switch from poetry to prose, the students should be reminded to adjust their expectations not only for syntax but also for stylistic features. The word order may be less complex at times, but they should still take note of Caesar's careful word choice and arrangement.

We often compare and contrast the two authors, though the students are frequently reminded that Vergil's work is fiction and Caesar's is nominally factual. Does perspective eliminate the possibility of truth?


**Essential Questions:**

▼ What should we expect from *commentarii* in terms of form and content? ▼ How does Caesar confirm and challenge our expectations? ▼ What point of view does Caesar take when describing events? ▼ How does Caesar represent himself? ▼ What are the purposes of Caesar's style? ▼ Why do wars happen? ▼ What questions do these works raise about the consequences of war?

<p><b>Analysis of Texts:</b> Analysis of Language and Style</p> <p><b>Reading and Comprehending:</b> Vocabulary, Words and Phrases in Context, Linguistic and Artistic Quality</p>	<p><b>Formative Assessment: Brainstorming with Evidence</b></p> <p>Students are instructed to come up with 10 differences between epic and <i>commentarii</i>— five based on subject matter or theme, and five based on linguistic or artistic matters. They must have specific examples for each difference. The students are also asked to point out differences between <i>commentarii</i> and <i>historia</i>.</p>
<p><b>Reading and Comprehending:</b> Vocabulary, Terminology, Scansion</p> <p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Summative Assessment: Test</b></p> <p><i>My de Bello Gallico</i>, Book 1 test includes literal translation of approximately 40 words, one section on which to answer grammar questions, one short essay on <i>Aeneid</i>, Books 8 and 9 and one Latin-based essay on Caesar's style and why <i>de Bello Gallico</i> is not history in the ancient definition of the term.</p>

Findings are shared in a class discussion, and I provide verbal feedback to students' comments and responses.

This assessment connects to the essential question, What should we expect from *commentarii* in terms of form and content? I hope to see the students also reflecting on Vergil as they approach the essay and the essential questions of the unit.

## Treacherous Waters: Caesar Goes to Britain

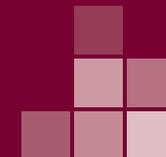
## Required Reading Assignments:

- *de Bello Gallico*, Book 4, Chapters 24–35

## Themes:

- Views of Non-Romans
- History and Memory
- War and Empire

**Estimated Time:**  
3 weeks



### Essential Questions:

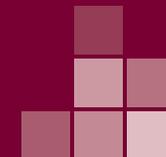
▼ In what ways does Caesar portray the Britons? ▼ What criteria does he use to evaluate the Britons? ▼ In what ways does *de Bello Gallico* reflect the impact of an individual on historical events? ▼ What questions do the works raise about diplomacy, negotiation, and peacemaking?

Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on the wars in Gaul. We continue our reading of Caesar and discuss in class the characterization of Romans versus the characterization of the enemy. What makes a Roman “better” to Caesar’s readers? What positive traits does Caesar highlight in their neighbors to the north? Readings include <i>de Bello Gallico</i>, Books 2 and 3 in translation.</p>
<p><b>Reading and Comprehending:</b> Words and Phrases in Context, Syntax, Scansion, Stylistic Features, Reference to Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Sight Reading</b></p> <p>Students use old NLE level-five exams, old AP Latin Exam multiple-choice sections, and other similar materials that I have found or created to practice various relevant skills ranging from scansion to case identification to translation and comprehension. We go over the answers together and discuss any mistakes made by the students as a review of the expectations of the course.</p>
<p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Reading and Comprehending:</b> Words and Phrases in Context, Terminology, Stylistic Features, Reference to Roman Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Translation</b></p> <p>Students translate <i>de Bello Gallico</i>, Book 4, Chapters 24–35. The students prepare the lines at home by reading the text and notes, then looking up needed vocabulary, and then reading the text again. I guide the students in class to translate into English as literally as possible. The students and I both read aloud during this process. The text is then read once more to check for overall comprehension. Additional passages are translated at sight.</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on the Romans’ land in Britain. We consider this new nation from Caesar’s point of view as well as what he said to his readers about why he had taken his army there. Readings include <i>de Bello Gallico</i>, Book 4 in translation and selections from “The Landings of Caesar in Britain, 55 and 54 BC.”</p>

The students find this exercise useful for Junior Classical League Chapter preparation as well, and some decide to take the SAT® Subject Test in Latin as their confidence grows on these multiple-choice activities.

# Treacherous Waters: Caesar Goes to Britain

(continued)



## Essential Questions:

▼ In what ways does Caesar portray the Britons? ▼ What criteria does he use to evaluate the Britons? ▼ In what ways does *de Bello Gallico* reflect the impact of an individual on historical events? ▼ What questions do the works raise about diplomacy, negotiation, and peacemaking?

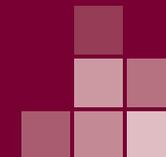
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on the struggle to settle in Italy, and the loss and heroics of a weary people. We consider Vergil's portrayal of the people who will be the Romans one day: What traits of grandeur and danger lie in the race? Readings include <i>Aeneid</i>, Books 9 and 10 in translation.</p>
<p><b>Contextualization:</b> Relating Cultural Products to Perspectives, Political Ideals</p>	<p><b>Formative Assessment: Reading and Journaling about Secondary Literature</b></p> <p>In this formative assessment, we focus on the portrayal of Caesar as a leader. We consider how Caesar the politician controlled his image. Readings include Adrian Goldsworthy's "'Instinctive Genius': The Depiction of Caesar the General." This reading reminds the students to consider Caesar as the author of himself. Students create journal entries that reflect back on Aeneas's construction of himself in his own war narrative and allow for class discussion, which helps me gauge students' understanding.</p>
<p><b>Analysis of Texts:</b> Analysis of Language and Style</p> <p><b>Reading and Comprehending:</b> Vocabulary, Terminology, Scansion, Words and Phrases in Context, Linguistic and Artistic Quality</p> <p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Summative Assessment: Test and Short Paper</b></p> <p>My <i>de Bello Gallico</i>, Book 4 test includes literal translation of approximately 40 words, one section on which to answer grammar questions, and one multiple-choice section based on a sight passage. As an additional part to this unit's assessment, students compose a five-page paper discussing two of the following: leadership, politics, diplomacy, and the role of noncombatants in war, using one incident each from <i>Aeneid</i>, Books 7–10 and one each from <i>de Bello Gallico</i>, Books 1–4. Such a guided paper is a chance for them to apply the discussions in which they have participated all year regarding all essential questions. Two drafts of the paper are required.</p>

For students who are pushing themselves academically and in extracurricular activities in an effort to get into their college of choice, the idea of wearily focusing on the goal is not alien.

This test does not include a section that reflects on the specific essential questions in this unit. Instead, the short paper, which is similar to the analytical and comparative essays found on the AP Latin Exam, allows the students to practice addressing any of the essential questions covered to this point in the course, as they apply to both the *Aeneid* and *Caesar*.

- *de Bello Gallico*, Book 6, Chapters 13–20
- *de Bello Gallico*, Book 6 in translation

- Views of Non-Romans
- History and Memory



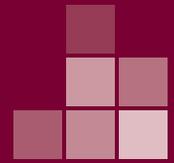
## Essential Questions:

▼ To what extent does Caesar reinforce or challenge stereotypes of the Druids? ▼ Within *de Bello Gallico*, how does shared experience build and sustain communities? ▼ How do the authors see the importance of historical events for the Roman people?

Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Reading and Comprehending:</b> Words and Phrases in Context, Terminology, Stylistic Features, Reference to Roman Culture, History, and, Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Translation</b></p> <p>Students translate <i>de Bello Gallico</i>, Book 6, Chapters 13–20. The students prepare the lines at home by reading the text and notes, then looking up needed vocabulary, and then reading the text again. I guide the students in class to translate into English as literally as possible. The students and I both read aloud during this process. The text is then read once more to check for overall comprehension. Additional passages are translated at sight.</p>
<p><b>Reading and Comprehending:</b> Words and Phrases in Context, Syntax, Scansion, Stylistic Features, Reference to Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Writing Multiple-Choice Questions</b></p> <p>The students choose a syllabus-based passage from Caesar and from Vergil for which they must create multiple-choice questions. The questions have to reflect the same expectations as those seen in the AP Latin Exam (some translation, comprehension, grammar, stylistic features, scansion, etc.).</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on expansion of the empire. We consider the new people Caesar is encountering and how he portrays them to his Roman readers. Readings include <i>de Bello Gallico</i>, Books 5 and 6 in translation and selections from Jona Lendering’s “Gaius Julius Caesar” Web page (see Unit 7 Resources).</p>
<p><b>Reading and Comprehending</b></p>	<p><b>Formative Assessment: Recitation of <i>de Bello Gallico</i> 1.1, Lines 1 and 2</b></p> <p>This assessment requires the students to recite the first two sentences of Caesar’s work in front of the class by heart. Students must repeat the recitation after receiving feedback from me if they cannot satisfactorily complete their performance.</p>
<p><b>Contextualization:</b> Influential People, Key Historical Events and Political Ideas, Relating Cultural Products to Perspectives</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>In this activity, we focus on the second major literary effort of Caesar: the wars between Caesar and Pompey and between Octavian and his enemies. We consider how the Romans got past the civil wars and accepted the <i>Pax Romana</i>. Readings include Kurt Raaflaub’s “<i>Bellum Civile</i>,” Katharine Toll’s “Making Roman-ness and the <i>Aeneid</i>,” and Karl Galinsky’s “The Altar of Augustan Peace.” These readings are pushing the students toward deeper comparisons between the works of Caesar and Vergil.</p>

*I have the students read Book 6 before Book 5 so that the portrayal of the Druids, a shorter section, does not get “lost” in the excitement to be through the syllabus. Flipping these two books also sets us up for some nice comparative thematic work in Unit 8.*

*This unit reminds me each year to be more vigilant with my connection of literature to art and architecture; the three should not be studied in isolation, especially when the latter two are so interesting to the students.*



## Essential Questions:

▼ To what extent does Caesar reinforce or challenge stereotypes of the Druids? ▼ Within *de Bello Gallico*, how does shared experience build and sustain communities? ▼ How do the authors see the importance of historical events for the Roman people?

<p><b>Contextualization:</b> Relating Cultural Products</p> <p><b>Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Summative Assessment: Druids, Gauls, and Germans in Images Project</b></p> <p>Each student must find eight to 10 images that depict people from the text we have been reading. They then must compare the presentation of these peoples in Caesar to how they are artistically portrayed. If there is a great difference, students are required to investigate the artist who created any such representation, the time period in which the artist worked, and the artwork itself to find out why. The project is submitted as a PowerPoint or similar electronic presentation (Wallwisher, etc.).</p>
<p><b>Reading and Comprehending:</b> Vocabulary, Terminology, Scansion</p> <p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Contextualization:</b> Authors and Literary Conventions</p>	<p><b>Summative Assessment: Test</b></p> <p><i>My de Bello Gallico</i>, Book 6 test includes literal translation of approximately 40 words, one section on which to answer grammar questions, and one essay on the perspective of Caesar as an ethnographer.</p>

This assessment connects to the following essential question: To what extent does Caesar reinforce or challenge stereotypes of the Druids?

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## Betrayal, Desperation, and Heroics: Portraying Loss Advantageously

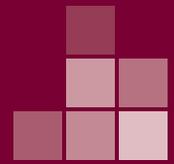
### Required Reading Assignments:

- *de Bello Gallico*, Book 5, Chapters 25–48
- *de Bello Gallico*, Book 7 in translation
- *Aeneid*, Book 12 in translation

### Themes:

- Literary Genre and Style
- Roman Values
- Leadership
- War and Empire

Estimated Time:  
5 weeks



#### Essential Questions:

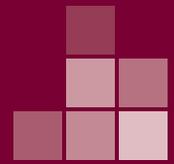
▼ What means does Caesar use to develop characters? ▼ How does Caesar use characterization to develop key themes? ▼ What values and ideals are portrayed as characteristically Roman? ▼ What strengths and weaknesses of character are exemplified by individuals in the works? ▼ What different types of leaders and leadership styles do we see in *de Bello Gallico* and the *Aeneid*? ▼ How does a leader inspire others to follow? ▼ What is Caesar's perspective concerning Roman imperialism? ▼ What are the perceived purposes, benefits, and costs of empire for both Caesar and Vergil?

Learning Objectives	Instructional Activities and Assessments
<p><b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax</p> <p><b>Reading and Comprehending:</b> Words and Phrases in Context, Terminology, Stylistic Features, Reference to Roman Culture, History, and Mythology, Overall Comprehension</p>	<p><b>Instructional Activity: Translation</b></p> <p>Students translate <i>de Bello Gallico</i>, Book 5, Chapters 25–48. The students prepare the lines at home by reading the text and notes, then looking up needed vocabulary, and then reading the text again. I guide the students in class to translate into English as literally as possible. The students and I both read aloud during this process. The text is then read once more to check for overall comprehension. Additional passages are translated at sight.</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on transitioning from external to internal war. We consider how Caesar's presentation has changed over his many years of reporting war. Readings include <i>de Bello Gallico</i>, Book 7 in translation and selections from "The Julius Caesar Web Project."</p>
<p><b>Translation:</b> Linguistic Differences</p> <p><b>Reading and Comprehending:</b> Linguistic and Artistic Quality</p> <p><b>Contextualization Analysis of Texts:</b> Analysis Based on Products, Practices, and Perspectives</p>	<p><b>Instructional Activity: Reading, Contextualizing, and Analyzing Literature in Translation</b></p> <p>In this activity, we focus on final preparations and final losses. We consider Vergil's last two books from his standpoint as a survivor of civil war. Readings include <i>Aeneid</i>, Books 11 and 12 in translation.</p>
<p><b>Contextualization:</b> Relating Cultural Products to Perspectives</p>	<p><b>Instructional Activity: Reading and Journaling about Secondary Literature</b></p> <p>In this activity, we focus on the literary portrayal of external versus civil war. We consider how Caesar crafted his battle commentary to reflect civic sensitivities. Readings include Robert D. Brown's "Two Caesarian Battle-Descriptions: A Study in Contrast." This article reminds the students of the inherent issues in "selling" civil war and war in general.</p>

We do not read as much secondary literature on Caesar as a class as we did with Vergil. The students will make up for this imbalance in their final research papers, where they will seek additional secondary resources themselves.

# Betrayal, Desperation, and Heroics: Portraying Loss Advantageously

(continued)



## Essential Questions:

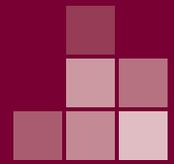
- ▼ What means does Caesar use to develop characters? ▼ How does Caesar use characterization to develop key themes? ▼ What values and ideals are portrayed as characteristically Roman? ▼ What strengths and weaknesses of character are exemplified by individuals in the works? ▼ What different types of leaders and leadership styles do we see in *de Bello Gallico* and the *Aeneid*? ▼ How does a leader inspire others to follow? ▼ What is Caesar's perspective concerning Roman imperialism? ▼ What are the perceived purposes, benefits, and costs of empire for both Caesar and Vergil?

<b>Contextualization</b>	<b>Formative Assessment: A Debate about Modern Comparisons</b> Now that the students have read the whole of each work, they prepare a comparison of each author to a modern news outlet: NPR, Fox, whatever the students can envision and support with evidence from the texts.
<b>Reading and Comprehending:</b> Vocabulary, Terminology, Scansion  <b>Translation:</b> Vocabulary, Morphology, Grammar and Syntax  <b>Contextualization:</b> Authors and Literary Conventions	<b>Summative Assessment: Test</b> My <i>de Bello Gallico</i> , Book 5 test includes literal translation of approximately 40 words, one section on which to answer grammar questions, and one comparative essay (Vergil and Caesar) on either heroics and friendship, leadership, or the treacherous nature of war.
<b>Reading and Comprehending</b>  <b>Translation</b>  <b>Contextualization Analysis of Texts</b>	<b>Summative Assessment: Paper</b> Students write a term paper using the resources in my library (see Final Paper Resources) as well as interlibrary loan and Web resources such as JSTOR. The paper is eight to nine pages long and includes a two-draft process. The topic may be Vergil, Caesar, or a combination of the two.

Feedback comes through the instructor's moderation of the debate.

This assessment connects to the following essential question: What values and ideals are portrayed as characteristically Roman? Here, the students are reminded to apply the essential questions to both authors.

This is the source of sight-reading practice for the students in this unit, as they must provide all Latin quotations in the original Latin. Any of this year's essential questions could come into play in this culminating project.



## Unit 1 Resources

- Bacon, Helen H. "The *Aeneid* as a Drama of Election." *Transactions of the American Philological Association* 116 (1986): 305–334.
- Coleman, Robert. "The Gods in the *Aeneid*." *Greece & Rome*, 2nd ser., 29, no. 2 (October 1982): 143–168.
- Duckworth, George E. "The *Aeneid* as a Trilogy." *Transactions and Proceedings of the American Philological Association* 88 (1957): 1–10.
- Greenough, James B., and J. H. Allen. *Allen and Greenough's New Latin Grammar for Schools and Colleges*. (Available online [http://www.textkit.com/learn/ID/109/author\\_id/42/](http://www.textkit.com/learn/ID/109/author_id/42/) or from Google Books.)

## Supplementary Resources

- The Alpheios Project. Accessed December 15, 2011. <http://alpheios.net/>.
- JSTOR. Accessed December 15, 2011. <http://www.jstor.org/>.
- The Latin Library. Accessed December 15, 2011. <http://www.thelatinlibrary.com/>.
- Lexidium. A dictionary app. (Available for purchase at <http://itunes.apple.com/us/app/lexidium-latin-dictionary/id310794923?mt=8>.)
- NoDictionaries. Accessed December 15, 2011. <http://nodictionaries.com/>.
- Perseus Digital Library. Accessed December 15, 2011. <http://www.perseus.tufts.edu/hopper/>.

## Unit 2 Resources

- Abney, Tim. "AP Vergil's *Aeneid*." <http://www.tabney.com/aeneid.html>.
- Hughes, Lisa B. "Vergil's Creusa and *Illiad* 6." *Mnemosyne*, 4th ser., 50, no. 4 (August 1997): 401–423.
- Knox, Bernard M. W. "The Serpent and the Flame: The Imagery of the Second Book of the *Aeneid*." *The American Journal of Philology* 71, no. 4 (1950): 379–400.
- Raia, Ann, Cecelia Luschnig, and Judith Lynn Sebesta. *The Worlds of Roman Women: A Latin Reader*. Newburyport, MA: Focus Publishing, 2005.

## Unit 3 Resources

- Gibson, Roy K. "Aeneas as *Hospes* in Vergil, *Aeneid* 1 and 4." *The Classical Quarterly*, n.s., 49, no. 1 (1999): 184–202.
- McLeish, Kenneth. "Dido, Aeneas, and the Concept of *Pietas*." *Greece & Rome*, 2nd ser., 19, no. 2 (October 1972): 127–135.

## Unit 4 Resources

- Burke, Paul F., Jr. "Roman Rites for the Dead and *Aeneid* 6." *The Classical Journal* 74, no. 3 (February–March 1979): 220–228.
- "Campi Flegrei." Accessed December 15, 2011. <http://www.mmdtkw.org/ALRltkwVes08CampiFlegrei.html>.
- "Cuma — Keeping a Sibyl Tongue in Your Head." Around Naples Encyclopedia. Accessed December 15, 2011. <http://ac-support.europe.umuc.edu/~jmatthew/naples/cuma.htm>.
- Norwood, Frances. "The Tripartite Eschatology of *Aeneid* 6." *Classical Philology* 49, no. 1 (January 1954): 15–26.
- Otis, Brooks. "Three Problems of *Aeneid* 6." *Transactions and Proceedings of the American Philological Association* 90 (1959): 165–179.
- "The Sibyls." Fish Eaters. Accessed December 15, 2011. <http://www.fisheaters.com/sybils.html>.
- Williams, R. D. "The Sixth Book of the *Aeneid*." *Greece & Rome*, 2nd ser., 11, no. 1 (March 1964): 48–63.

## Unit 5 Resources

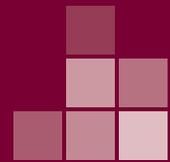
- Francese, Christopher. "Caesar Gallic War." Dickinson College Wiki. [http://wiki.dickinson.edu/index.php/Caesar\\_Gallic\\_War](http://wiki.dickinson.edu/index.php/Caesar_Gallic_War).
- Kraus, Christina S. "*Bellum Gallicum*." In *A Companion to Julius Caesar*, edited by Miriam T. Griffin, 159–174. Malden, MA: Wiley-Blackwell, 2009.

## Unit 6 Resources

- Goldsworthy, Adrian. "'Instinctive Genius': The Depiction of Caesar the General." In *Julius Caesar as Artful Reporter: The War Commentaries as Political Instruments*, edited by Kathryn Welch and Anton Powell, 193–219. Swansea: Classical Press of Wales, 2009.
- "The Landings of Caesar in Britain, 55 and 54 BC." *Athena Review*. <http://www.athenapub.com/caesar1.htm>.

## Unit 7 Resources

- Galinsky, Karl. "The Altar of Augustan Peace." In *Augustan Culture*, 141–154. Princeton: Princeton University Press, 1996.
- Lendering, Jona. "Gaius Julius Caesar." Livius: Articles on Ancient History. Accessed December 15, 2011. <http://www.livius.org/caa-can/caesar/caesar00.html>.



- Raaflaub, Kurt. "Bellum Civile." In *A Companion to Julius Caesar*, edited by Miriam T. Griffin, 175–191. Malden, MA: Wiley-Blackwell, 2009.
- Toll, Katharine. "Making Roman-ness and the *Aeneid*." *Classical Antiquity* 16, no. 1 (April 1997): 34–56.

## Unit 8 Resources

- Brown, Robert D. "Two Caesarian Battle-Descriptions: A Study in Contrast." *The Classical Journal* 94, no. 4 (April–May 1999): 329–357.
- Howell, T.J. "The Julius Caesar Web Project." Accessed December 15, 2011. <http://people.umass.edu/~glawall/Caesar/index.html>.

## Final Paper Resources

### Vergil's *Aeneid*

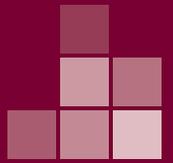
- Anderson, William S. *The Art of the "Aeneid."* 2nd ed. Wauconda, IL: Bolchazy-Carducci, 2005.
- Anderson, William S., and Lorina N. Quatarone, eds. *Approaches to Teaching Vergil's "Aeneid."* New York: Modern Language Association, 2002.
- Camps, William A. *An Introduction to Virgil's "Aeneid."* New York: Oxford University Press, 1969.
- Clausen, Wendell V. *Virgil's "Aeneid" and the Tradition of Hellenistic Poetry.* Berkeley: University of California Press, 1987.
- Commager, Steele, ed. *Virgil: A Collection of Critical Essays.* Englewood Cliffs, NJ: Prentice Hall, 1966.
- Dyson, Julia T. *King of the Wood: The Sacrificial Victor in Virgil's "Aeneid."* Norman: University of Oklahoma Press, 2001.
- Farrell, Joseph, and Michael C. J. Putnam, eds. *A Companion to Vergil's "Aeneid" and its Tradition.* Malden, MA: Wiley-Blackwell, 2010.
- Harrison, S. J., ed. *Oxford Readings in Vergil's "Aeneid."* Oxford: Clarendon Press, 1990.
- Heinze, Richard. *Virgil's Epic Technique.* Translated by Hazel Harvey, David Harvey, and Fred Robertson. Berkeley: University of California Press, 1994.
- Martindale, Charles, ed. *The Cambridge Companion to Virgil.* Cambridge: Cambridge University Press, 1997.
- McAuslan, Ian, and Peter Walcot, eds. *Virgil.* Oxford; New York: Oxford University Press on behalf of the Classical Association, 1990.

- Otis, Brooks. *Virgil: A Study in Civilized Poetry.* Norman: University of Oklahoma Press, 1995.
- Panoussi, Vassiliki. *Greek Tragedy in Vergil's "Aeneid": Ritual, Empire, and Intertext.* Cambridge: Cambridge University Press, 2009.
- Perkell, Christine, ed. *Reading Vergil's "Aeneid": An Interpretive Guide.* Norman: University of Oklahoma Press, 1999.
- Powell, Anton. *Virgil the Partisan: A Study in the Re-Integration of Classics.* Swansea: Classical Press of Wales, 2008.
- Putnam, Michael C. J. *Virgil's "Aeneid": Interpretation and Influence.* Chapel Hill: North Carolina University Press, 1995.
- Quinn, Stephanie. *Why Vergil? A Collection of Interpretations.* Wauconda, IL: Bolchazy-Carducci, 2000.
- Wilhelm, Robert M., Howard Jones, and Alexander G. McKay, eds. *The Two Worlds of the Poet: New Perspectives on Vergil.* Detroit: Wayne State University Press, 1992.

### Caesar's *de Bello Gallico*

- Batstone, William W., and Cynthia Damon. *Caesar's Civil War.* New York: Oxford University Press, 2006.
- Canfora, Luciano. *Julius Caesar: The Life and Times of the People's Dictator.* Translated by Marian Hill and Kevin Windle. Berkeley University of California Press, 2007.
- Freeman, Philip. *Julius Caesar.* New York: Simon and Schuster, 2008.
- Fuller, J. F. C. *Julius Caesar: Man, Soldier, and Tyrant.* New Brunswick, NJ: Rutgers University Press, 1965.
- Gelzer, Matthias. *Caesar: Politician and Statesman.* Translated by Peter Needham. Cambridge, MA: Harvard University Press, 1968.
- Goldsworthy, Adrian. *Caesar: Life of a Colossus.* New Haven, CT: Yale University Press, 2006.
- Griffin, Miriam, ed. *A Companion to Julius Caesar.* Malden, MA: Wiley-Blackwell, 2009.
- Isenberg, Irwin. *The Way of Caesar.* New York: iBooks, 2005
- Kamm, Antony. *Julius Caesar: A Beginner's Guide.* London: Hodder & Stoughton, 2002.
- . *Julius Caesar: A Life.* New York: Routledge, 2006.
- King, Anthony. *Roman Gaul and Germany.* Berkeley: University of California Press, 1990.
- Meier, Christian. *Caesar: A Biography.* Translated by David McLintock. New York: Basic Books, 1997.
- Powell, Anton, and Kathryn Welch, eds. *Julius Caesar as Artful Reporter: The War Commentaries as Political Instruments.* Swansea: Classical Press of Wales, 2009.

## Resources *(continued)*



- Riggsby, Andrew M. *Caesar in Gaul and Rome: War in Words*. Austin: University of Texas Press, 2006.
- Roth, Jonathan P. *Roman Warfare*. Cambridge: Cambridge University Press 2009. See esp. chap. 7, "Caesar's Wars (64–44 BCE)."
- Tatum, W. Jeffrey. *Always I Am Caesar*. Malden, MA: Wiley-Blackwell, 2008.
- Taylor, Lily Ross. *Party Politics in the Age of Caesar*. Berkeley: University of California Press, 1949.
- Vasaly, Ann. "Characterization and Complexity: Caesar, Sallust, and Livy." In *The Cambridge Companion to the Roman Historians*, edited by Andrew Feldherr, 245–260. Cambridge: Cambridge University Press, 2009.