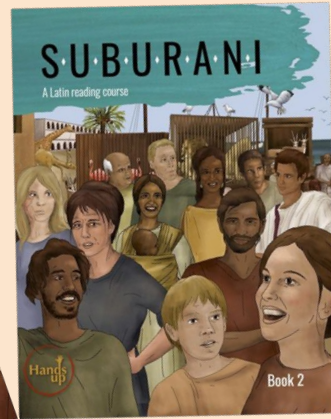
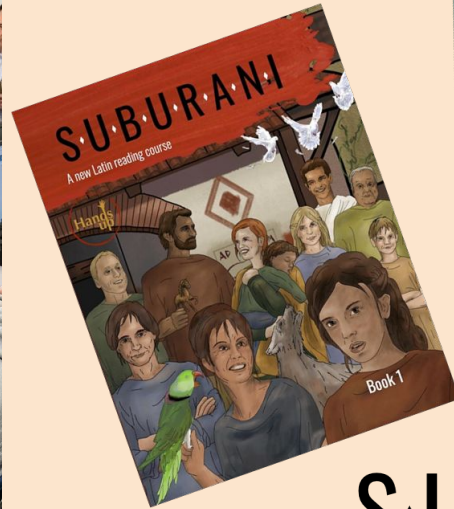
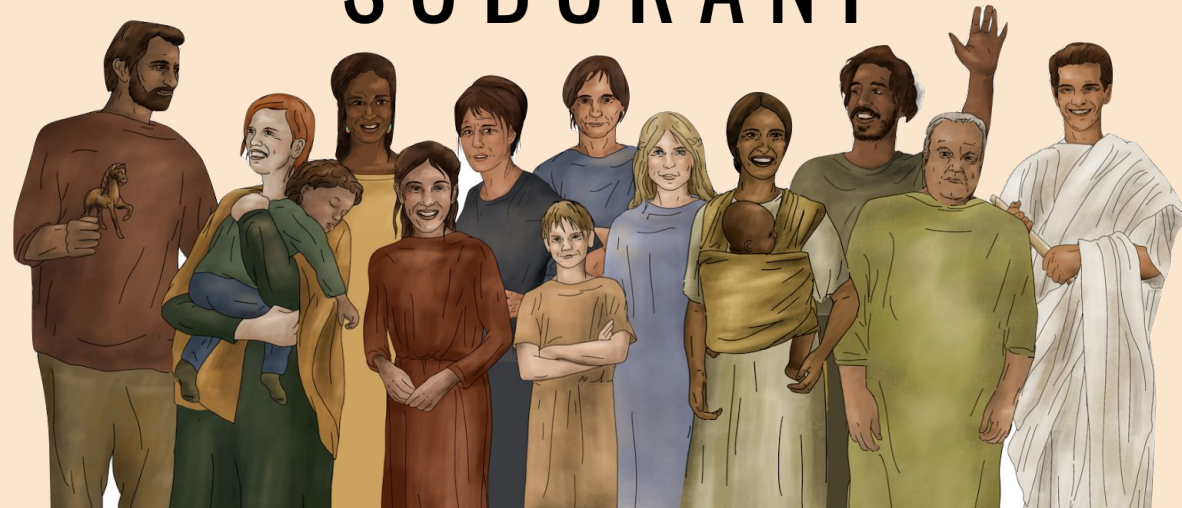


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Book 3 & Student Success on AP & IB Latin



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INTRO TO SUBURANI BOOK 3

SUBURANI

A Latin reading course

Hands
up

Book 3

8 Chapters

167 Literature Passages

30 Authors (+ graffiti & inscriptions)

1,444 lines of literature

- 764 lines of verse
- 680 lines of prose

51 Culture Sections

30 Language Notes

42 literary terms

8 Notes on meter (hexameter, pentameter)

8 Author specific pages



33. AMOR



34. NATURA



35. IMAGO



36. MIGRATIO



37. MORES



38. AVARITIA



39. URBS



40. IMPERIUM

This chapter looks at Roman attitudes to love. Many of the passages are poems. As you read them, try to consider not only what the poet is saying, but also how he, or she, is saying it: what words are used, how are they arranged, and why? Roman poetry was written to be heard, so try reading it aloud, and consider how its sounds correspond to (or sometimes conflict with) its meanings.

Love and hate

The following three poems (known as **epigrams**) succinctly address the question of whether or not emotions can always be controlled, or even explained. Some say you should always control your emotions, others say that it is not only impossible, but also unhealthy. Consider this question as you read these poems.

A. Hate and love

odī et amō. quārē id faciam, fortasse requiris.
nesciō, sed fieri sentiō et excrucior.

Catullus, Poem 85

quārē why
requirō, ere ask
fiō, fieri happen
excrucior, āre torture, torment

1 **faciam** here = I do.

- Who do you think the poet is speaking to in this poem?
- How many of the fourteen words in this poem are verbs? Which are active, and which passive? Why do you think Catullus uses so many verbs?
- Think about the verb **excrucior**. What makes it particularly powerful? Is it love or hate that causes Catullus to feel like this, or both?



In this fresco, from the theater at Herculaneum, a woman holds an open writing tablet in her left hand, and a stylus in her right. Behind her stands another woman.

Quantifying love

'I love you to the moon and back', 'I love you more than there are stars in the sky', 'You are my whole world'. How do you tell someone how much you love them?

D. Let's live and love

vivāmus, mea Lesbia, atque amēmus,
rūmōrēsque senum sevērīōrum
omnēs ūnius aestimēmus assis.
sōlēs occidere et redire possunt;
nōbīs, cum semel occidit brevis lūx,
nox est perpetua ūna dormienda.
dā mī bāsia mille, deinde centum,
dein mille altera, dein secunda centum,
deinde usque altera mille, deinde centum.
dein, cum mīlia multa fēcerimus,
conturbābimus illa, nē sciāmus,
aut nē quis malus invidēre possit,
cum tantum sciat esse bāsīōrum.

vivāmus let us live
amēmus let us love
aestimēmus let us value
occidō, ere set; die
semel a single time
perpetuus, a, um everlasting
dormiendus, a, um that has to be
slept through
bāsium, i, n. kiss
usque continuously
conturbō, āre mix up

5

10

Catullus, Poem 5

- Lesbia**: Lesbia is the name of the woman Catullus was in love with. See page 14.
- rūmōrēsque**: *gossip*.
- sevērīōrum**: *quite strict*. A comparative adjective can be used to mean *quite*, *rather*, or *too*.
- ūnius ... assis**: *worth one as*. The genitive case expresses the value of something; this is known as a **genitive of value**. An **as** was the lowest value Roman coin.
- cum ... occidit**: **cum** is used here with an indicative verb. **cum** + indicative verb can be used to stress the time something happened (*when*), whereas **cum** + subjunctive verb often contains the idea of *since* or *because*.
- mī** = *mihi*
- dein** = *deinde*
- cum ... fēcerimus**: *when we have had* (lit. *made*).
- nē sciāmus**: *so that we don't know*.
- quis**: *anyone or someone*; **quis** can be used instead of **aliquis** after **sī**, **nisi**, **num**, and **nē**.
- invidēre**: *to cast the evil eye on*, i.e. to cast a spell on someone in order to get them in your power. It was a common belief that a spell would be more effective if exact numbers were known. **invidēre** also = *to be envious*.
- possit**: *may be able*.
- tantum ... bāsīōrum**: *so many kisses* (lit. *so much of kisses*). This use of the genitive is called **partitive**.

- Look at lines 4–6. What contrast is the poet making? What effect is achieved by the placement of the words **lūx** and **nox**? Explain the imagery in the words **sōlēs**, **lūx**, **nox**, and **dormienda**. How is the idea expressed in these lines connected to the beginning of the poem?
- Pick out examples of repetition in lines 7–9. Why do you think Catullus uses repetition here?
- What is Catullus' attitude to people who criticize his relationship with Lesbia?
- Where and how does the tone of this poem change? How would you describe the overall mood?

Writing your love on the walls

The graffiti on this page were found on the walls of Pompeii. As you read the graffiti, ask yourself what may have inspired the authors to write these messages, and who was meant to read them? How do people declare their love publicly now?

H. Love and let love

quis amat valeat. pereat qui
nescit amāre. bis tantō pereat,
quisquis amāre vetat.

valeō, ēre *be well*
bis *twice*
vetō, āre *forbid*

1 **quis = quisquis:** *whoever, anyone who*

I. Longing for Urbana

Vibius Restitūtus hīc
sōlus dormivit et Urbānam
suam dēsiderābat.

dēsiderō, āre *long for*

Graffiti have been found all over the Roman Empire, from the Colosseum in Rome to the pyramids in Egypt. The excavations of Herculaneum and Pompeii have revealed thousands written by the people who lived there before the eruption of Vesuvius in AD 79. On the walls of bars, shops, theaters, private houses, baths, and basilicas, fragments of writing from a variety of people have been uncovered. Some are practical (the price of wine, the date of an upcoming gladiatorial show); others are political (election notices), funny, or philosophical; and some are expressions of anger or love. Sometimes graffiti were scratched into the plaster of the walls, which made it hard to create smooth curves and affected the way that letters were formed, as you can see in the line drawings. Other messages were painted on the walls: these are called dipinti.

Unlike inscriptions, which often commemorated an event or person publicly and which were created at some cost, the graffiti give us some insight into the interests of a different group of people: the common people, who

were expressing what was on their mind. Some graffiti, as in the modern world, are trivial ('Aufidius was here, bye!'), but some are more sophisticated. There are lines of poetry by, for example, Vergil and Ovid, quotations from philosophers, and personal messages left for friends or enemies. There are also reviews of bars, baths, and brothels, as well as riddles, rude jokes, and games.

Passages H, J, and K are poems which might have been composed by the people who wrote them on the walls, or perhaps they were well-known bits of poetry. The first poem (Passage H), was found in several places, including in two private homes.

Plutarch wrote about graffiti: 'Nothing useful or pleasant has been written there: merely so-and-so commemorates so-and-so wishing him well, and someone else is the best of friends, and much nonsense of this sort.'

Do you agree?

Below are three graffiti from Pompeii. Passage K is possibly the only example from the Roman world of a love poem written by a woman to a woman.

J. Nothing can last

Nothing can last for all time.

When the Sun has shone brightly it is restored to the Ocean;

The Moon, which was recently full, wanes;

In the same way the ferocity of Venus often becomes a gentle breeze.

K. If only

ō, utinam liceat collō complexa tenēre

brāciola et teneris ōscula ferre labellis.

ī nunc, ventis tua gaudia, pūpula, crēde.

crēde mihi, levis est nātūra virōrum.

saepe ego cum mediā viglārem perdita nocte

haec mēcum meditāns: multōs Fortūna quōs sustulit altē,

hōs modo prōiectōs subitō praecipitēsque premit.

sic Venus ut subitō coniūnxit corpora amantum,

dividit lūx et sē ...

collum, i, n. *neck*
tener, a, um *soft, tender*
levis, is, e *fickle, unreliable*
vigilō, āre *be awake*
modo *now, just now*
prōiciō, ēre *throw down*
praecipit, gen. praecipitis *headfirst*
coniungō, ēre *join together*
dividō, ēre *separate*

1 **utinam liceat ... tenēre:** *I wish I could hold (lit. I wish it were allowed to hold).* **utinam** + subjunctive expresses a wish.

2 **collō complexa:** *wrapped around my neck*, describing **brāciola** in line 2.

3 **brāciola:** diminutive of **brāchium**. The **diminutive** expresses smallness or affection: *little arms* or *dear arms*.

4 **labellis** is a diminutive form of **labia** (*lips*).

5 **pūpula:** diminutive of **pūpa** (*doll*), a term of affection.

6 **crēde ... crēde:** translate the first **crēde** as *entrust*, the second as *trust* or *believe*.

7 **perdita:** the perfect passive participle of **perdō** (*destroy, lose*) is often used in love poetry to mean *destroyed by love, ruined, desperate*.

8 **meditāns:** translate the participle here as a main verb, *I thought / I used to think*.

9 **multōs Fortūna quōs sustulit ... hōs modo ... premit:** *many people whom Fortune has raised up ... these now ... she crushes*.

10 **ut ... coniūnxit:** *ut* + indicative can mean *when*. Take in the order: **sic ut Venus**. The conjunction **ut** has been postponed.

11 **amantum:** the gen. pl. of the participle is here used as a substantive (i.e. as a noun), *of lovers*.

12 **sē:** this is the beginning of the next word, but the poem breaks off here. It is not known why the poem is unfinished.

- Which word in line 5 indicates that this poem is written in the voice of a woman?
- Which word in line 3 indicates that this poem is addressed to a woman?
- How do this poem and Passage J use the imagery of day and night?

L. Methe loves Chrestus

Methē Cominiāēs Atellāna amat Chrēstum. corde sit
utrīsq; Venus Pompēiāna propitia et semper
concordēs vivant.

uterque, utraque, utrumque
each of the two, both
propitiū, a, um *well-disposed, kind*
concor, gen. concordis
harmonious

1 **Methē Cominiāēs:** Methe was enslaved in the household of a woman named Cominia. **Cominiāēs** is a Greek genitive: *belonging to Cominia*.

Atellāna: *from Atella*. Atella is a town in southern Italy.

corde: *in her (Venus) heart*.

2 **Venus Pompēiāna:** Venus was the guardian deity of Pompeii.

- Why do you think Methe identifies herself as **Cominiāēs Atellāna**?

Language note 1: present subjunctive

1. Look at the following sentences, which you met in Book 1:

in temporibus dūris vīvimus.

We live in hard times.

iō, Nerō! nōs tē amāmus!

Hurrah, Nero! We love you!

vīvimus (*we live*) and **amāmus** (*we love*) are forms of the **present indicative**.

2. Now look at the following extract:

vīvāmus, mea Lesbia, atque amēmus

Let us live, my Lesbia, and let us love

vīvāmus (*let us live*) and **amēmus** (*let us love*) are forms of the **present subjunctive**.

3. As in paragraph 2, the present subjunctive can be used to mean *let's do something*. For example:

rūmōrēs senum ūnius assis aestimēmus.

Let's value old men's gossip at a single penny.

When the present subjunctive is used in this way, it is known as the **hortatory** or **jussive** subjunctive. The term hortatory is used with first person verbs (*I* and *we*), and jussive with second and third person verbs (*you* and *he, she, it, they*).

4. Like the imperfect and pluperfect subjunctive, which you met in Book 2, the present subjunctive is also used after **cum** (meaning *when, since, because*), **ut** (meaning *to, in order to, that*), and in other situations, such as indirect questions. For example:

quārē id faciam, fortasse requīris.

Perhaps you ask why I do this.

5. Study the forms of the present subjunctive:

vocem	teneam	mittam	audiam	capiam
vocēs	teneās	mittās	audiās	capiās
vocet	teneat	mittat	audiat	capiat
vocēmus	teneāmus	mittāmus	audiāmus	capiāmus
vocētis	teneātis	mittātis	audiātis	capiātis
vocent	teneant	mittant	audiant	capiant

6. Compare the forms of the present subjunctive above with the forms of the present indicative on page 254. Notice that the first conjugation has an **-e-** in its endings, and the others have an **-a-**.

The Butchers' Bridge in Ljubljana, Slovenia, where hundreds of couples have attached padlocks as a symbol of their love.



E. Honey-sweet eyes

mellitōs oculōs tuōs, Iuventī,
 sī quis mē sinat usque bāsiāre,
 usque ad mīlia bāsiem trecenta,
 nec mī umquam videar satur futūrus,
 nōn sī dēnsior Āfricis aristīs
 sit nostrae seges ōsculātiōnis.

5

Catullus, Poem 48

mellitūs, a, um *honey-sweet*
 sinō, ere *allow*
 bāsiō, āre *kiss*
 trecenti, ae, a *three hundred*
 satur, a, um *full up*
 dēnsus, a, um *abundant*
 arista, ae, f. *ear of wheat, grain*
 seges, etis, f. *crop*
 ōsculatiō, ōnis, f. *kissing*

- 1 Catullus wrote a number of poems to Iuventius.
 2-4 **sī quis ... sinat ... bāsiem ... nec ... videar**: if anyone allowed or would allow ... I would kiss ... and I wouldn't seem. Subjunctive verbs are sometimes used in sentences with **sī**. The subjunctive here indicates that the situation is hypothetical or unlikely to happen.
 2-3 **usque ... usque ad**: **usque** = continuously; **usque ad** = right up to.
 3 **mīlia ... trecenta**: take these two words together.
 4 **futūrus = futūrus esse**: to be going to be; future infinitive of **sum**.
 5 **Āfricis aristīs**: the province of Africa was a major source of grain for Rome.
 6 **sit**: might be; present subjunctive of **est**. See Language note 2 below.

- a. Here Catullus is writing to a young man, Iuventius, not to Lesbia. What do you think that tells us about Catullus' relationships?
 b. **Āfricis** (line 5). Some texts have **āridis** (*dry*). Which would you choose? Give your reasons.

Language note 2: present subjunctive of irregular verbs

1. Look at the following extracts:

nōn sī dēnsior Āfricis aristīs sit nostrae seges ōsculātiōnis

not (even) if the crop of our kissing might be more abundant than African grain

nē quis malus invidēre possit

so that no evil person could be jealous

sit and **possit** are the subjunctive forms of **est** and **potest**.

2. Compare the present indicative and present subjunctive of **sum** and **possum**:

present indicative	present subjunctive	present indicative	present subjunctive
sum	sim	possum	possim
es	sīs	potes	possīs
est	sit	potest	possit
sumus	sīmus	possumus	possīmus
estis	sītis	potestis	possītis
sunt	sint	possunt	possint

3. Note the present subjunctive of the irregular verbs **volō**, **nōlō**, **malō**, **eō**, **ferō**, **fiō**:

velim	nōlim	mālim	eam	feram	fiam
velis	nōlis	mālis	eās	ferās	fiās
velit	nōlit	mālit	eat	ferat	fiat
velimus	nōlimus	mālimus	eāmus	ferāmus	fiāmus
velitis	nōlitis	mālitis	eātis	ferātis	fiātis
velint	nōlint	mālint	eant	ferant	fiant

Style note: sound effects

1. Read aloud the following lines from Passage W.III, *Dido's plea*:

'dissimulāre etiā spērāsī, perfide, tantum
posse nefās tacitusque meā dēcedere terrā?

Notice how the repeated **s** and **t** sounds produce the effect of hissing and spitting out the words. In addition, the **p** of **perfade** and **posse** has an explosive, emphatic sound.

2. Now read aloud these lines from Passage W.II, *Dido's passion*:

post, ubi dīgressī, lūmenque obscūra vicissim
lūna premit suādēntque cadentia sīdera somnōs

What effect does the repeated **s** sound have here?

3. As you study the passages in this book, read them aloud. Think about the sounds the words make, and the extent to which those sounds draw attention to the words, and reflect, or contrast with, the meaning of the passage.
4. Certain terminology may be used to refer to sound effects in language. Although exact definitions sometimes vary, you may find the following useful:
- **consonance**: repetition of a consonant, or similar-sounding consonants, in words close to each other (e.g. **mollēs flamma medullās**). Two specific types of consonance have their own names:
 - **alliteration**: repetition of a consonant at the beginning of words close to each other (e.g. **perfade, tantum posse; data dextera**);
 - **sibilance**: repeated **s** sounds in words close to each other (e.g. **suādēntque cadentia sīdera somnōs, sōla**);
 - **assonance**: repetition of a vowel, or similar-sounding vowels, in words close to each other (e.g. **data dextera**).

However, while knowing the names of the sound effects is useful when discussing them, it is more important to consider why the author may have employed that effect.



'Dido Building Carthage', by Joseph Mallord William Turner, was painted in 1815. It was based on John Dryden's English translation of Vergil's *Aeneid*. Dido stands near the front on the left overseeing building works and Aeneas stands nearby in full armor.

Language practice

1. Choose the most appropriate word to complete each sentence, then translate. For each sentence, explain why a subjunctive verb is used.

sītis spectēmus possim currās sit videant

- a. prope flūmen sedent ut piscēs
 b. rēgina, fac ut fābulam meam nārrāre
 c. cum fessī, necesse est vōbīs dormīre.
 d. templum, quod Britannī hīc aedificāvērunt,
 e. prīnceps rogat quārē tū per urbem
 f. cum Rōma pulchra, omnēs urbem mīrantur.
2. In each of the sentences below, state whether the verb in bold is present indicative, present subjunctive, or future indicative. Then translate the sentence.
- a. nunc orātōrem, sī commodum est, **audiāmus**.
 b. tū flōrēs prō templō deae Veneris **pōnis**.
 c. animōs hostium **frangent**, cum fortissimī sint.
 d. ad urbem sine tē currō ut tibi dōnum **emam**.
 e. tribus diēbus ad prōvinciam **perveniētis**.
 f. mihi coniūnx multum cibum atque vīnum **parat**.
3. Write down and translate the **separated** noun-adjective pairs in the following extracts from passages you have read in this chapter. There is more than one separated noun-adjective pair in some extracts.

- a. rūmōrēsque senum sevērīōrum
omnēs ūnius aestimēmus assis. (Passage D)
- b. nōn sī dēnsior Āfricis aristis
sit nostrae seges ōsculatiōnis. (Passage E)
- c. ōtium et rēgēs prius et beātās
perdidit urbēs. (Passage G)
- d. ēst mollēs flamma medullās
interea, et tacitum vīvit sub pectore vulnus. (Passage W.I)

4. Contract these verbs by removing **-ve-** or **-vi-**:

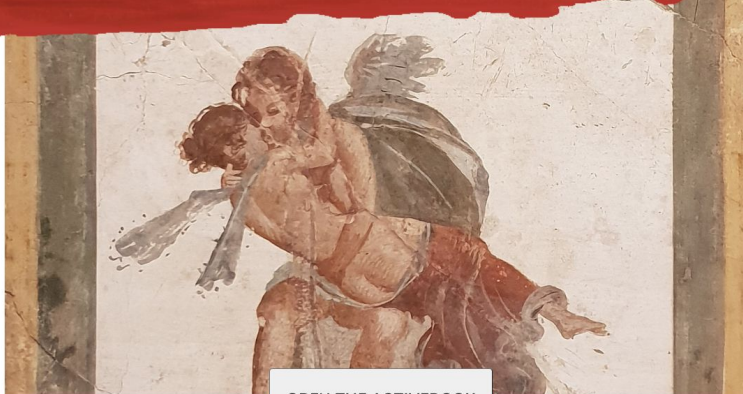
- a. parāverant c. dormivisse e. imperāvērunt
 b. scīvistis d. spērāverat f. putāvīstī

5. Copy and complete the table below, by placing each verb in the appropriate column:

audīvēre putāvēre mittere mīsere tenuēre tenēre vicēre vincere iubēre iussēre

Present Infinitive	Perfect Indicative

33. AMOR



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WEBLINKS

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Graffiti

[The Ancient Graffiti Project](#)

This site offers a collection of images and translations of graffiti from Herculaneum and Pompeii.

[Ostia Graffiti](#)

A collection of graffiti from Rome's port town of Ostia.

[The 10 Types of Graffiti](#)

An article published by EDEN Gallery on the different styles of modern graffiti, 11 May 2021.

[Reading Ancient Rome's Best Graffiti](#)

This 9 minute video by Fire of Learning reads English translations of Roman graffiti from Pompeii and Egypt and shares images of graffiti drawings.

[Pompeii's Graffiti: An Ancient Form of Social Media](#)

This 2 minute video by the Smithsonian Channel discusses what the graffiti of Pompeii reveals to modern viewers.

[Ancient Pompeii's Hidden Messages, Preserved in Graffiti](#)

This 15 minute TED Talk by Roman archeologist Dr. Jacqueline DiBiasie-Sammons discusses ancient graffiti and includes several examples.

Inscriptions

[Europeana Eagle Project](#)

Inscriptions search engine for the EAGLE collections, including content provided by the epigraphers' community.

[Ubi Erat Lupa](#)

This website has an image database of ancient stone monuments and inscriptions.

amor

[Cupid and Psyche](#)

The fresco from p. 5 of the textbook was originally from the House of T. Terentius Neo in Pompeii, but is now in the Naples National Archaeological Museum; this website presents the remains of the house, and shows images of the fresco.

Love and hate

TEACHER RESOURCES (HANDS UP)

CHAPTER LEVEL RESOURCES



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A. HATE AND LOVE



[Teaching Notes:
Passage 33 A](#)



[Vocabulary
Passages 33 ABC](#)



[Tiered readings
Passage 33 A](#)

O. Unbearable Absence (Pliny, *Epistulae* 7.5)

Use your textbook (or the online text explorer) to help you.

Words that are underlined with a continuous line are glossed alongside the passage in the book.

Words that are underlined with a dotted line have a note below the passage.

Tier 1

Gaius Plīnius Calpurniae Suae Salūtem Dīcit.

incrēdibile est tē tenēre mē tantō cum dēsīderiō tuī.

prīmum, amor est. deinde vērum est quod nōn abesse cōnsuēvimus.

deinde vērum est quod magnam noctium partem propter tē nōn dormiēns exigō.

inde est quod interdiū, quibus hōrīs tē vīsītāre solēbam, meī pedēs ipsī ad cubiculum tuum mē dūcunt, ut vērissimē dīcitur.

est quod dēnique ego, aeger et maestus ac similis virō exclūsō, ā vacuō līmine recēdō.

Original text

C. Plinius Calpurniae suae s.

incrēdibile est quantō dēsīderiō tuī tenear. in causā
amor prīmum, deinde quod nōn cōnsuēvimus abesse. inde
est quod magnam noctium partem in imāgine tuā vigil exigō;
inde quod interdiū, quibus hōrīs tē vīsere solēbam, ad
diaetam tuam ipsī mē – ut vērissimē dīcitur – pedēs dūcunt;
quod dēnique aeger et maestus ac similis exclūsō ā vacuō
līmine recēdō.

W.II Dido's Passion (Vergil, *Aeneid* 4.74-85)

Use your textbook (or the online text explorer) to help you.

Words that are underlined with a continuous line are glossed alongside the passage in the book.

Words that are underlined with a dotted line have a note below the passage.

Tier 1

nunc Didō Aenēān sēcum per media moenia dūcit. illa opēs et urbem ostentat.

illa effārī incipit et resistit.

nunc illa eadem convīvia quaerit, et dēmēns, iterum Īliacōs labōrēs audīre exposcit.

postea dīgressī sunt. obscura lūna lūmen premit et cadentia sīdera suādent somnōs.

illa sōla in domō vacuā maeret, et in strātīs relictīs iacet.

illa absēns illum absentem audīt. illa absēns illum absentem videt.

illa, quod volēns meminisse Aenēān, in gremiō Ascanium dētinet et spērat sē posse infandum amōrem fallere.

Original text

nunc media Aenēan sēcum per moenia dūcit,
Sīdoniāsque ostentat opēs urbemque parātam;
incipit effārī, mediāque in vōce resistit;
nunc eadem lābente diē convīvia quaerit,
Īliacōsque iterum dēmēns audīre labōrēs
exposcit, pendetque iterum nārrantis ab ōre.
post, ubi dīgressī, lūmenque obscūra vicissim
lūna premit suādentque cadentia sīdera somnōs,
sōla domō maeret vacuā, strātīsque relictīs
incubat. illum absēns absentem auditque videtque,
aut gremiō Ascanium, genitōris imāgine capta,
dētinet, īnfandum sī fallere possit amōrem.

Chapter 33 amor

Overview

Looks at love as it is depicted in literature, graffiti, and inscriptions. The chapter explores what effect love can have, and includes consideration of the social context and the interventions of the divine. It also introduces the topic of textual transmission.

Texts (word counts in parentheses)

- **Love and hate**
 - A. Hate and love Catullus, *Poem* 85 2 lines (14), verse
 - B. With or without you Martial, *Epigrams* 12.46 2 lines (13), verse
 - C. I can only say this Martial, *Epigrams* 1.32 2 lines (15), verse
- **Quantifying love**
 - D. Let's live and love Catullus, *Poem* 5 13 lines (66), verse
 - E. Honey-sweet eyes Catullus, *Poem* 48 6 lines (30), verse
- **Catullus, Sappho and Lesbia**
 - F. Senselessly in love Sappho, *Fragment* 31 *In translation*
 - G. After Sappho Catullus, *Poem* 51 16 lines (72), verse
- **Writing your love on the walls**
 - H. Love and let love *Graffito* 3 lines (13), prose
 - I. Longing for Urbana *Graffito* 3 lines (9), prose
 - J. Nothing can last *Graffito* *In translation*
 - K. If only *Graffito* 9 lines (57), verse
 - L. Methe loves Chrestus *Graffito* 3 lines (15), prose
- **Eternal devotion**
 - M. My life, my love Catullus, *Poem* 109 6 lines (37), verse
 - N. So she says Catullus, *Poem* 70 4 lines (29), verse
 - O. Unbearable absence Pliny, *Letters* 7.5 6 lines (61), prose
 - P. Monument to Claudia Pieris *Inscription* 7 lines (29), prose
- **Love a divine force**
 - Q. A battle with Venus *Graffito* 4 lines (27), verse
 - R. Venus the creator Lucretius, *De Rerum Natura* 1 7 lines (44), verse
- **Challenging convention**
 - S. Every lover is a soldier Ovid, *Amores* 1.9 18 lines (118), verse
- **Sulpicia: a woman writes about love**
 - T. At last Sulpicia, *Poem* 1 10 lines (61), verse
 - U. Unhappy birthday Sulpicia, *Poem* 2 8 lines (50), verse
 - V. Birthday in Rome Sulpicia, *Poem* 3 4 lines (26), verse
- **Dido: a destructive love**
 - W.I Dido falls in love Vergil, *Aeneid* 4.66-73 8 lines (46), verse
 - W.II Dido's passion Vergil, *Aeneid* 4.74-85 12 lines (71), verse
 - W.III Dido's plea Vergil, *Aeneid* 4.304-8 5 lines (32), verse
 - W.IV The death of Dido Vergil, *Aeneid* 4.651-62 12 lines (83), verse

Total number of lines: 170 (148 verse; 22 prose)

Total number of words: 1,018 (891 verse; 127 prose)

Chapter 34 natura

Overview

Investigates the relationship between humans and nature. It considers how humans, in some cases, live in harmony with their surroundings, and how they exploit the natural world. It also looks at natural disasters and humans' attempts to explain them.

Texts (word counts in parentheses)

- **The Ages of Man**
 - A.I The Golden Age Ovid, *Met.* 1.89-112 9 lines (58), verse
 - A.II The Silver Age Ovid, *Met.* 1.116-24 *In translation*
 - A.III The Iron Age Ovid, *Met.* 1.132-42 11 lines (62), verse
- **Exploiting the earth**
 - B. Wealth underground Pliny the Elder, *NH* 33.1 7 lines (62), prose
 - C. The origins of agriculture Lucretius, *De Rerum Natura* 5 6 lines (37), verse
 - D.I Finding and storing food Cicero, *On the Gods* 2.151 3 lines (27), prose
 - D.II Making use of animals Cicero, *On the Gods* 2.151 6 lines (47), prose
 - D.III Taming nature Cicero, *On the Gods* 2.152 8 lines (68), prose
- **Humans and animals**
 - E. A lack of leopards Cicero, *Ad Fam.* 2.11.2 5 lines (59), prose
 - F. An emperor and an elephant Martial, *On the Spectacles* 17 4 lines (29), verse
- **Reverence for nature**
 - G. Spring of Bandusia Horace, *Odes* 3.13 16 lines (68), verse
- **Natural disasters**
 - H. The earthquake of AD 17 Tacitus, *Annals* 2.47 6 lines (52), prose
 - I.I The earthquake & tsunami of AD 365 Ammianus, *History* 26 7 lines (51), prose
 - I.II The earthquake & tsunami of AD 365 Ammianus, *History* 26 7 lines (61), prose
 - I.III The earthquake & tsunami of AD 365 Ammianus, *History* 26 5 lines (35), prose
 - I.IV The earthquake & tsunami of AD 365 Ammianus, *History* 26 4 lines (34), prose
- **Mount Etna**
 - J. The home of Vulcan Vergil, *Aeneid* 8.416-428 13 lines (78), verse
 - K. The nature of Etna Lucretius, *De Rerum Natura* 6 14 lines (92), verse
- **The causes of natural disasters**
 - L. Explaining natural disasters Seneca, *Natural Questions* 6.3 14 lines (131), prose
- **Human response to natural disasters**
 - M. Eruption of Mt. Vesuvius Pliny, *Letters* 6.20.14-15 8 lines (71), prose
- **The limits of human nature**
 - N.I Daedalus creates the wings Ovid, *Met.* 8.183-235 7 lines (40), verse
 - N.II Daedalus gives a warning Ovid, *Met.* 8.183-235 14 lines (95), verse
 - N.III Daedalus and Icarus take flight Ovid, *Met.* 8.183-235 14 lines (85), verse
 - N.IV Icarus' fate Ovid, *Met.* 8.183-235 5 lines (34), verse

Total number of lines: 193 (113 verse; 80 prose)

Total number of words: 1,376 (678 verse; 698 prose)

Topic	Literature passages	Culture sections	Guiding questions
<p style="text-align: center;">What does it mean for humans to live in harmony with nature? And how can we understand and accept the unseen natural forces that control the world we live in?</p>			
The Ages of Man	Ages of Man (Ovid <i>Met</i> 1)		Do you think there has ever been a Golden Age in human history? Or in the history of the planet before humans? Could there be a Golden Age in the future?
Exploiting the earth	Wealth underground (Pliny <i>Nat Hist</i>)	Deforestation, Pollution, Single-use trash	How dependent do you think Roman society was on materials dug out of the ground? To what extent is ours? 'The full impact of human activities on the earth can only be understood by future generations.' Do you agree?
Cultivating the earth	Origins of agriculture (Lucretius <i>DRN</i>) Mankind's use of nature (Cic. <i>de Natura Deorum</i>)	Feeding the people: agriculture and the grain dole	Look at the extracts from Pliny, Lucretius, and Cicero. To what extent do these authors agree on how natural it is for humans to control and benefit from their environment?
Endangering the wild	A lack of leopards (Cic. <i>ad Familiares</i>) An emperor and an elephant (Martial <i>de Spect.</i>)	Driven to extinction Silphium	Several animal and plant species in modern times are considered endangered or on the brink of extinction. What threats do they face & what efforts are made to prevent their extinction?

Reverence for nature	Spring of Bandusia (Hor <i>Odes</i> 3.13)	Nature in religion; local worship; nature in art; symbolism	'Nature is the divine, and the divine is nature.' Do you think this is true of the Roman world?
Natural disasters	Earthquake AD 17 (Tac. <i>Annales</i>) Earthquake & tsunami AD 365 (Ammianus <i>Hist</i>) Mount Etna (Verg <i>Aen</i> 8) Nature of Etna (Lucr <i>DRN</i>)		How did the Romans perceive natural disasters? Why do you think the Vergil and Lucretius differ in their explanations of the phenomena observed at Mt Etna and Vulcano?
Responding to natural disasters	Explaining natural disaster (Seneca <i>Nat Q</i>) Eruption of Vesuvius (Pliny <i>Letters</i>)	Turning to the gods; Turning to science; Earthquake legends from other civilisations Pliny the Elder & Younger	How can religion or science comfort people who are victims of natural disasters?
The limits of human nature	Daedalus and Icarus (Ovid <i>Met</i> 8)	Landscape with Fall of Icarus, William Carlos Williams poem	Consider ways in which humans throughout history have done what Ovid describes in line 7 ('alter nature'). What have the results been?

What does it mean for humans to live in harmony with nature?
And how can we understand and accept the unseen natural forces that control the world we live in?

**HOW WILL BOOK 3 HELP MY
STUDENTS ON AP & IB?**



AP LATIN

Course Skills

Skill Category 1

Read and Comprehend **1**

Read and comprehend Latin poetry and prose.

Skill Category 2

Describe Style and Context **2**

Describe the style and context of Latin poetry and prose.

Skill Category 3

Analyze **3**

Analyze Latin poetry and prose.

SKILLS

1.A Identify the meaning of Latin words and phrases.

1.B Describe how grammar contributes to the meaning and function of Latin words and phrases in context.

1.C Summarize Latin texts in English.

1.D Translate Latin texts into English.

2.A Describe features and functions of stylistic elements in Latin texts.

2.B Describe historical and cultural contexts of Latin texts.

3.A Develop an interpretation of a Latin text.

3.B Explain how specific evidence supports an interpretation of a Latin text.

Area of exploration	Overview	Time (hours)	
		SL	HL
Meaning, form and language	This area of exploration focuses on how morphology, syntax, and diction interact in the creation of meaning. It considers this not only from a linguistic perspective, but also a literary one: how tone, diction, and stylistic elements can shape meaning and create effect. Students consider this both in a receptive context—primarily as a reader of Latin or Classical Greek—but also in productive and interactive contexts, too: as writers, speakers, and interlocutors of the classical language.	70	120
Text, author, audience	This area of exploration focuses on the interrelationship between texts, authors, and audiences, both ancient and modern. Students consider the role that ancient texts played in communicating powerful thoughts and feelings, and what the role of the audience was (and is) in creating and generating meaning. Students consider similarities and differences between texts, authors, literary forms and/or genres, and the ideas expressed in them.	50	80
Time, space and culture	This area of exploration focuses on the connections between sources and ideas produced in different times and places, and how sources can represent, and be understood from, a variety of cultural and historical perspectives. Students interrogate the historical environments and cultural attitudes that shape the production and reception of texts, to arrive at a more complete understanding of them.	30	40

Exam Overview

The AP Latin exam assesses student understanding of the skills and learning objectives outlined in the course framework. The exam is 3 hours long and includes 52 multiple-choice questions and 5 free-response questions. The details of the exam, including exam weighting and timing, can be found below:

Section	Question Type	Number of Questions	Exam Weighting	Timing
I	Multiple-Choice Questions	52	50%	65 minutes
	Discrete Questions: Sight Prose or Poetry	20	18%	
	Short Set: Sight Prose	3	3%	
	Short Set: Sight Poetry	3	3%	
	Short Set: Syllabus Prose	3	3%	
	Short Set: Syllabus Poetry	3	3%	
	Long Set: Syllabus Prose	10	10%	
	Long Set: Syllabus Poetry	10	10%	
II	Free-Response Questions	5	50%	115 minutes
	Question 1: Short Answer	6–8 subquestions	10%	~15 minutes
	Question 2: Translation	15 segments	10%	~15 minutes
	Question 3: Short Essay	2 subquestions	10%	~25 minutes
	Question 4: Project Prose Passage Short Essay	2 subquestions	9%	~30 minutes
	Question 5: Project Poetry Passage Short Essay	2 subquestions	9%	~30 minutes
	Course Project – In-Class Checkpoints	2 tasks	2%	

Assessment at a glance

Type of assessment	Format of assessment	Time (hours)		Weighting of final grade (%)	
		SL	HL	SL	HL
External		3	3.5	70	80
Paper 1	SL —Reading comprehension and translation questions based on an unseen extract. HL —Reading comprehension, translation, and guided analysis questions based on a set of two unseen extracts.	1.5	2	35	30
Paper 2	SL/HL —Short-answer questions based on an extract from a prescribed core text and an extended response based on a prompt.	1.5	1.5	35	30
HL composition	HL only —An original composition in prose Latin or Classical Greek guided by intentions and informed by classical sources and additional research. Alongside the composition, students submit a rationale of no more than 10 entries that explains how the composition achieved the stated intentions.	—	—	—	20
Internal				30	20
Research dossier	SL/HL —An annotated collection of seven to nine primary source materials that answers a question on a topic related to the classical language, literature, or culture. The dossier is introduced by a further source that captures the inspiration for the line of inquiry.			30	20

Reading in Unit Guide	Title
	Teacher's Choice Prose
1.1, 1.2, 1.3, 1.4, 2.5, 3.3	Various prose texts, approximately 1,650 words total
	Pliny the Younger, <i>Letters</i>
3.6 2.1, 2.2 2.3, 2.4	Book 6 <ul style="list-style-type: none"> ▪ Letters 4 and 7: Letters to Calpurnia ▪ Letter 16: Eruption of Mt. Vesuvius and Pliny the Elder ▪ Letter 20: Eruption of Mt. Vesuvius and Pliny the Younger
3.1, 3.2	Book 7 <ul style="list-style-type: none"> ▪ Letter 27: Ghosts and Apparitions
3.5 3.4	Book 10 <ul style="list-style-type: none"> ▪ Letters 5, 6, and 7: Letters to Emperor Trajan, Citizenship for Pliny's Doctor ▪ Letters 37 and 90: Letters to Emperor Trajan, Aqueducts

	Teacher's Choice Poetry
4.1, 4.2, 4.3, 6.1, 6.2	Various poetic texts, approximately 1,350 words total
	<i>Vergil, Aeneid</i>
4.4	Book 1 <ul style="list-style-type: none"> ▪ Lines 1–33: The Epic Begins
4.5	<ul style="list-style-type: none"> ▪ Lines 88–107: The Storm
4.5	<ul style="list-style-type: none"> ▪ Lines 496–508: Queen Dido
4.6	Book 2 <ul style="list-style-type: none"> ▪ Lines 40–56 and 201–249: Laocoön and the Trojan Horse
5.1	Book 4 <ul style="list-style-type: none"> ▪ Lines 74–89: Dido Feels the Effect of Cupid
5.1	<ul style="list-style-type: none"> ▪ Lines 165–197: Rumor Reaches Jupiter
5.2	<ul style="list-style-type: none"> ▪ Lines 305–361: Aeneas Leaves Dido
5.3	Book 6 <ul style="list-style-type: none"> ▪ Lines 450–476: The Shade of Dido
5.3	<ul style="list-style-type: none"> ▪ Lines 788–800 and 847–853: Meeting Anchises
5.4	Book 7 <ul style="list-style-type: none"> ▪ Lines 45–58: King Latinus
5.4	<ul style="list-style-type: none"> ▪ Lines 783–792 and 803–817: Turnus Prepares for War
5.5	Book 11 <ul style="list-style-type: none"> ▪ Lines 532–594: The Story of Camilla
5.6	Book 12 <ul style="list-style-type: none"> ▪ Lines 791–796, 803–812, and 818–828: The Fate of the Trojans Is Decided
5.7	<ul style="list-style-type: none"> ▪ Lines 919–952: The Final Battle of Aeneas and Turnus

Reading 1.1

Teacher's Choice Prose, approx. 300 words

SKILL 1.A

Identify the meaning of Latin words and phrases.

LEARNING OBJECTIVE**VOC-1**

Define Latin words and phrases.

VOC-2

Identify the meaning of Latin words and phrases in context.

See [Appendix 3: Latin Vocabulary List by Reading – Reading 1.1](#) for a suggested list of required vocabulary to review or introduce during the first week of instruction. The list for Reading 1.1 is drawn from a list of high-frequency Latin vocabulary words. Many of these words will already be familiar to students from previous Latin study.

SKILL 1.B

Describe how grammar contributes to the meaning and function of Latin words and phrases in context.

Essential knowledge statements on grammar concepts will be presented throughout the unit guides. Students will be expected to understand and describe these concepts in relation to any reading on the AP Latin Exam.

LEARNING OBJECTIVE**GRAM-1**

Describe how Latin nouns function in context and contribute to the meaning of the text.

ESSENTIAL KNOWLEDGE**GRAM-1.A**

Latin nouns have a gender, number, and case. The number and case of a noun are indicated by the noun's specific endings, which are dictated by what group—called a declension—the noun belongs to. Declensions sometimes, but not always, identify the noun's gender as well.

GRAM-1.B

A noun in the nominative case can show the subject of a verb.

**SKILL CATEGORY 1**

Read and comprehend Latin prose.

Unit 1

Suggests 4 Prose sections of approximately 300 words each.

Ch. 34 Natura:

Ammianus: 181 words

Cicero: 201 words

Pliny the Elder: 62 words

Seneca: 131 words

Tacitus: 52 words

Total: 627 words of prose in Ch. 34

Unit 1

Suggests 4 Prose sections of approximately 300 words each.

Ch. 36 Migratio:

Ammianus: 134 words

Caesar: 377 words

Cicero: 208 words

Total: 719 words of prose in Ch. 36

III. The territory of the Helvetii

id hōc facilius eīs persuāsīt, quod undique locī nātūrā Helvētīī continentur: ūnā ex parte flūmine Rhēnō lātissimō atque altissimō, quī agrum Helvētium ā Germānīs dīvidit; alterā ex parte monte lūrā altissimō, quī est inter Sēquanōs et Helvētīōs; tertiā lacū Lemannō et flūmine Rhodanō, quī prōvinciam nostram ab Helvētīīs dīvidit.

undique *on all sides*
contineō, ere *confine*
finitimī, ōrum, m. pl. *neighbors*
bellō, āre *fight a war*
adficiō, ere *affect*
arbitror, āri *think*
longitūdō, inis, f. *length*
lātitudō, inis, f. *width*

15

hīs rēbus fiēbat ut et minus lātē vagārentur et minus facile finitimīs bellum īnferre possent; quā ex parte hominēs bellandī cupidī magnō dolōre adficiēbantur. prō multitudine autem hominum et prō glōriā bellī atque fortitudinis angustōs sē finēs habēre arbitrābantur, quī in longitudinem mīlia passuum CCXL, in lātitudinem CLXXX patēbant.

20

- 11 **hōc facilius ... quod:** *more easily because of this, the fact that.* **hōc** is a **causal ablative**. **quod** picks up **hōc**.
- 12 **ūnā ex parte:** *on one side.*
flūmine Rhēnō: the Rhine River.
- 13 **monte lūrā:** Jura mountains, a mountain range on the border between France and Switzerland. The singular is used to refer to the whole range.
- 14 **Sēquanōs:** the Sequani, a people living in Gaul.
lacū Lemannō: Lake Geneva.
flūmine Rhodanō: the Rhône River.
- 15 **prōvinciam nostram:** the Roman province, which at this time was Gallia Transalpina.
- 16 **hīs rēbus:** *because of these circumstances* (causal ablative).
- 17 **fiēbat ut:** *fit ut + subjunctive = it happens/comes about that.*
- 18 **quā ex parte:** *for this reason.*
- 18-19 **glōriā bellī atque fortitudinis:** *their glorious reputation for bravery in war* (lit. *the glory that was the result of war and bravery*). A single idea is expressed by two separate nouns. This is an example of hendiadys.
- 20 **mīlia passuum:** a Roman mile was 1,000 paces, **mille passuum**, equivalent to approximately 0.9 of a modern mile. In modern terms, the extent of the territory of the Helvetii was therefore about 220 miles by 165 miles.



This coin was minted by the Helvetii and shows the profile of Orgetorix. On the other side is a stylized image of a horse, and his name, spelled [I]RCI[IT]R[O]G.



Reading 3.3

**Teacher's Choice
Prose, approx.
225 words****SKILL CATEGORY 1**Read and comprehend
Latin prose.**SKILL 1.B**

Describe how grammar contributes to the meaning and function of Latin words and phrases in context.

LEARNING OBJECTIVE**GRAM-1**

Describe how Latin nouns function in context and contribute to the meaning of the text.

GRAM-2

Describe how Latin verbs and verbals function in context and contribute to the meaning of the text.

GRAM-3

Describe how Latin adjectives and pronouns function in context and contribute to the meaning of the text.

ESSENTIAL KNOWLEDGE**GRAM-1.H**A noun in the dative case can be used with a form of *sum* to show possession or *desum* to show lack of possession.**GRAM-1.O** Repeated for review

A noun and participle in the ablative case form an ablative absolute and can show the time or circumstance of an action. Rarely, the participle can be replaced by a second noun.

GRAM-2.PA gerundive (often but not always with a form of the verb *sum, esse*) can show necessity or obligation. A dative case noun can be used to show the agent of the action in this passive construction.**GRAM-3.A** Repeated for review

Adjectives describe nouns and agree in gender, number, and case with the nouns they are describing. Adjectives usually modify an explicitly stated noun but may also modify an implied noun, when the adjective is used substantively. Adjectives occur in only the first three declensions but may modify nouns in any declension. Like nouns, an adjective's gender, number, and case are indicated by its specific ending.

Unit 3Suggests 1 Prose section of
approximately 225 words**More Pliny?**Letter 7.5, also to Calpurnia (61
words)Letter 7.33, to Tacitus (107
words)Letter 10.38, also to Trajan (55
words)**Total:** 223 words of extra Pliny

Unit 4

Suggests 3 Poetry sections:
 2 of approximately 300 words
 1 of approximately 250 words

Ovid:

Amores 1.9 (118 words)
 Daedalus and Icarus (254 words)
 Baucis and Philemon (266 words)
 Midas (224 words)

Total: 892 words of Ovid



SKILL CATEGORY 1
 Read and comprehend
 Latin poetry.

Reading 4.1

Teacher's Choice Poetry, approx. 300 words

SKILL 1.A

Identify the meaning of Latin words and phrases.

LEARNING OBJECTIVE

VOC-1

Define Latin words and phrases.

VOC-2

Identify the meaning of Latin words and phrases in context.

See [Appendix 3: Latin Vocabulary List by Reading – Reading 4.1](#) for a suggested list of required vocabulary to review or introduce during this reading.

SKILL 1.B

Describe how grammar contributes to the meaning and function of Latin words and phrases in context.

LEARNING OBJECTIVE

GRAM-1

Describe how Latin nouns function in context and contribute to the meaning of the text.

ESSENTIAL KNOWLEDGE

GRAM-1.A Repeated for review

Latin nouns have a gender, number, and case. The number and case of a noun are indicated by the noun's specific endings, which are dictated by what group—called a declension—the noun belongs to. Declensions sometimes, but not always, identify the noun's gender as well.

GRAM-1.K Repeated for review

Nouns in the ablative case have a variety of functions. These nouns most commonly show the means by which an action is done, by whom an action is done, the manner in which an action is done, where or when an action takes place, or the separation between people or things.

II. Creusa is lost

īamque propinquābam portis, omnemque vidēbar
ēvāsisse viam, subitō cum crēber ad aurēs
vīsus adesse pedum sonitus, genitorque per umbram
prōspiciēns "nāte!" exclāmat. "fuge, nāte! propinquant.
ārdentēs clipeōs atque aera micantia cernō."
hic mihi nesciō quod trepidō male nūmen amicū
cōnfōsam ēripuit mentem. namque āvia cursū
dum sequor, et nōtā excēdō regiōne viārum,
heu, miserō coniūnx fātōne ērepta Crēūsa
substitit? errāvite viā seu lassa resēdit?
incertum. nec post oculis est reddita nostrīs.

10
15

dipeus, l, m. shield
micō, āre flash
namque for indeed
āvia, ōrum, n, pl. pathless regions
excēdō, ere (+ abl.) depart
heu ah! oh! no!
subsistō, ere stop
seu or
lassus, a, um exhausted
resideō, ēre remain sitting

- 8 propinquābam = appropinquābam
8-9 omnemque ... ēvāsisse viam: to have completed the whole journey. Aeneas means that he has almost escaped from the city.
9 subitō cum: cum is delayed.
9-10 crēber ... pedum sonitus: the sound of many feet (lit. the frequent/repeated sound of feet).
10 vīsus = vīsus est
12 aera: n. pl. of aes (bronze). Translate as singular. The armor and weapons of the Greeks were made of bronze.
13 hic: at this moment.
nesciō quod ... male nūmen amicū: some unknown, unfriendly divine power. nesciō quod = some unknown (lit. I don't know who). male = nōn: it modifies amicū.
13-4 mihi ... trepidō ... ēripuit: snatched away from me in my terror. mihi is dative of separation.
14-5 namque ... dum: dum is delayed, take after namque.
14 cursū: at a run.
16-7 heu → resēdit: the disjointed style reflects Aeneas' confusion.
16 miserō ... ērepta: add mihi, snatched away from me in my misery.
fātōne: the -ne introduces a question.
17 viā = ē viā
18 incertum = incertum est
post = postea



This relief sculpture of Aeneas escaping from Troy is from the Sebasteion in Aphrodisias, in Türkiye. The female figure is Aeneas' mother, the goddess Venus. It was Venus who urged Aeneas to leave Troy to establish a new home for the Trojans in the West, and she protected them on their journey.

- a. What emotions does the passage evoke? Cite the Latin words or phrases which contribute to your answer.
- b. propinquābam ... vidēbar ... sequor ... excēdō (lines 8 and 15): consider the subject of these verbs. Where is Aeneas' focus during this scene?
- c. Who or what does Aeneas appear to blame for the loss of Creusa?

Unit 4

Suggests 3 Poetry sections:

2 of approximately 300 words

1 of approximately 250 words

More Vergil?

More Carthage/Book 1 (232 words)

Creusa episode in Book 2 (349 words)

More Dido/Book 4 (232 words)

Mt. Etna/Book 8 (78 words)

Total: 891 words of extra Vergil

II. Curriculum model overview

The recommended teaching time is 150 hours to complete the SL course and 240 hours to complete the HL course. The SL and HL syllabuses share a common list of prescribed core and companion texts, and a common set of areas of exploration through which to explore them.

The classical languages course contains three types of syllabus content, two of which are prescribed by the IB and a third selected by the school.

- **Prescribed core texts** are long excerpts that allow students to become familiar with an author's style and the concerns of a particular literary work. For example: Lysias, *Against Simon*; seven poems from Ovid, *Amores* 1.
- **Prescribed companion texts** are short excerpts that expand students' horizons, exposing them to different linguistic styles, text types, and genres. For example: Aulus Gellius, *Attic Nights* 5.14; Homer, *Odyssey* 4.138–264.
- **Ongoing language development** is school-selected study using strategies and materials relevant to students' development of proficiency in the classical language, fostering a broader familiarity with classical literature, and expanding contextual knowledge through the study of non-literary texts.

The course is divided into three areas of exploration—how **meaning, form, and language** are related; the relationships between **text, author, and audience**; the dynamic connections across **time, space, and culture** that the study of the classical world affords.

These areas of exploration are not course parts, nor do they present a linear roadmap by which teachers and students should approach the course. Because the discussions they support engage with big ideas central to the study of classical languages, literatures, and cultures, the areas of exploration naturally overlap and are intrinsically linked.

Section II: Free-Response

The following are examples of the free-response question types found on the exam. Note that on the actual AP Exam, there will be five free-response questions.

Question 1: Short Answer

Illud te, nulla fati quod lege tenetur,
pro Latio **obtestor**, pro **maiestate** tuorum:
cum iam conubiis pacem felicibus (esto)
component, cum iam leges et **foedera iungent**,

- 5 ne vetus **indigenas** nomen mutare **Latinos**
neu Troas fieri iubeas Teucrosque vocari
aut vocem mutare viros aut vertere vestem.
Sit Latium, sint **Albani** per saecula reges,
sit Romana potens **Itala** virtute **propago**:
10 occidit, occideritque **sinas** cum nomine Troia.

Aeneid 12.819-828

Albanus, -a, -um, adj.: Alban, inhabiting Alba Longa (a city in Italy)
foedus, -eris, n.: alliance
indigenus, -a, -um, adj.: native
Italus, -a, -um, adj.: Italian
iungo, -ere: to join
Latinus, -a, -um, adj.: Latin, of Latium
maiestas, -atis, f.: dignity
neu, adv.: nor
obtestor, -ari = oro, -are
propago, -inis, f.: offspring
sino, -ere: to allow
Troas = acc. pl., "Trojans"

Answer the following question(s) in English unless the question specifically asks you to provide Latin words.

- A. (i) Translate in context the phrase *nulla fati lege* (line 1).
(ii) Identify the case of *fati*.
- B. Identify the meaning of *cum* (line 4) in context.
- C. Identify one and only one of the two groups who will make alliances in line 4 (*cum...iungent*).
- D. Indicate the scansion of line 5.
ne vetus indigenas nomen mutare Latinos
You may use any of the methods listed in the reference information.
- E. Identify one and only one of the requests Juno makes concerning the Latins in lines 5-7 (*ne...vestem*).
- F. Identify or describe the grammatical use of the subjunctive verb *Sit* (line 8).
- G. Identify what Paris did to make Juno angry and thus cause the Trojan War.

- Proximo anno, domine, gravissima *valetudine usque* ad periculum vitae vexatus *iatralipten assumpsi*; cuius *sollicitudini* et studio tuae tantum *indulgentiae* beneficio referre gratiam parem possum. *Quare* rogo des ei civitatem
- 5 Romanam...Vocatur ipse Harpocras, patronam habuit *Thermuthin Theonis*, quae *iam pridem defuncta* est.

Epistulae 10.5

valetudo, -inis, f.: health, illness

usque, adv.: up to

iatralipten = acc. sing.

assumo, -ere, -sumpsi: to hire

sollicitudo, -inis, f.: concern

indulgentia, -ae, f.: kindness

quare, adv.: therefore

Thermuthin Theonis = acc. of Thermuthis, daughter of Theon

iam pridem, adv.: for a long time now

defungor, -i, *defunctus sum* = *morior*, -i, *mortuus sum*

Answer the following question(s) in English unless the question specifically asks you to provide Latin words.

- A. (i) Identify what serious personal crisis Pliny describes in this passage.
 (ii) Provide the Latin word(s) that support your answer in Part (i).
 (iii) Translate in context the Latin word(s) you cited in Part (ii).
- B. In 3 to 4 complete sentences, identify Pliny's feelings toward Harpocras and explain how they motivate his request to the emperor.

In your response you should do the following:

- Include at least one specific Latin citation from the passage. Provide the Latin and/or cite line numbers and translate or accurately paraphrase the Latin. Refer to more than a single word in your reference.
- Explain how the Latin citation(s) support(s) your response.

Question 4/5: Project Passage Short Essay

Supervenit autem et de civitate pater meus, consumptus taedio, et ascendit ad me, ut me deiceret, dicens: "Miserere, filia, canis meis; miserere patri, si dignus sum a te pater vocari; si his te manibus ad hunc florem aetatis provexi, 5 si te praeposui omnibus fratribus tuis: ne me dederis in dedecus hominum. Aspice fratres tuos, aspice matrem tuam et materteram, aspice filium tuum qui post te vivere non poterit. Depone animos; ne universos nos extermines. Nemo enim nostrum libere loquetur, si tu aliquid fueris 10 passa." Haec ` dicebat quasi pater pro sua pietate basians mihi manus et se ad pedes meos iactans et lacrimans me iam non filiam nominabat sed dominam.

Answer the following question(s) in English unless the question specifically asks you to provide Latin words.

A. In your own words, summarize the passage in 4-5 complete sentences.

In your response you should do the following:

- Provide a summary sentence that identifies what the passage as a whole is about.
- Address the entire passage, including the beginning, middle, and end.

B. Describe the relationship between Perpetua and her father in this passage.

Explain how the passage expresses this relationship.

Your response should be 7-8 complete sentences in length.

In your response you should do the following:

- Include at least two specific Latin citations from the passage. Provide the Latin and/or cite line numbers and translate or accurately paraphrase the Latin. Refer to more than a single word in your reference.
- Explain how the Latin citations support your response.
- Include one piece of relevant contextual or stylistic information, such as information about the broader work, genre, substantive elements of style, author, historical context, or Roman values.
- Explain how the contextual or stylistic reference supports your response.

IV. Sample questions

- **Paper 1, SL/HL comprehension, 4 marks:** Outline the arrival of the tidal wave and its aftermath. (Based on the passage provided from Ammianus Marcellinus, *Rerum Gestarum* 26.10.16–18)
- **Paper 1, HL guided analysis, 6 marks:** Analyse the contrast between Cicero's assertions about his talent and skill and the literary qualities of the text. (Based on a passage provided from Cicero's *To the Senate on his Return* 1)
- **Paper 2, SL/HL extended response, 12 marks:** "Poetry is the ideal literary form for the expression of emotion." Discuss. (Students must reference a prescribed core text in verse and at least one other source of their choosing.)

quid loquar aut Scyllam Nisi, quam fama secuta est
 75 candida succinctam latrantibus inguina monstris
 Dulichias vexasse rates, et gurgite in alto,
 ah, timidos nautas canibus lacerasse marinis,
 aut ut mutatos Terei narraverit artus;
 quas illi Philomela dapes, quae dona pararit,
 80 quo cursu deserta petiverit, et quibus ante
 infelix sua tecta supervolitaverit alis?
 omnia, quae Phoebo quondam meditante, beatus
 audiit Eurotas, iussitque ediscere laurus,
 ille canit: pulsae referunt ad sidera valles;
 85 cogere donec ovis stabulis numerumque referri
 iussit, et invito processit Vesper Olympo.

1. (a) Translate *tum canit adsurrexerit omnis* (lines 64–66). [3]
- (b) *Ascraeo seni* (line 70). Explain who this refers to, giving **two** details. [2]
- (c) Write out and scan *aut ut mutatos dona pararit* (lines 78–79). Indicate elisions where necessary. [2]
- (d) Outline Philomela's deeds. Support your answer by quoting the Latin text. [3]

pugnae competeret animus opprimerenturque quidam onerati magis iis quam tecti. et erat in tanta caligine maior usus aurium quam oculorum. ad gemitus volnerum ictusque corporum aut armorum et mixtos terrentium paventiumque clamores circumferebant ora oculosque. alii fugientes pugnantium globo inlati haerebant, alios redeuntes in pugnam avertebat fugientium agmen. deinde, ubi in omnes partes nequiquam impetus capti et ab lateribus montes ac lacus, a fronte et ab tergo hostium acies claudebant, apparuitque nullam nisi in dextera ferroque salutis spem esse, tum sibi quisque dux adhortatorque factus ad rem gerendam, et nova de integro exorta pugna est, non illa ordinata per principes hastatosque ac triarios, nec ut pro signis antesignani post signa alia pugnaret acies, nec ut in sua legione miles aut cohorte aut manipulo esset.

3. (a) State what the consul did when everything was in disarray. Support your answer by quoting the Latin text. [3]
- (b) Translate *nec enim periculi esse* (lines 3-5). [3]
- (c) *deinde, ubi pugna est* (lines 10-13). Outline the results of the desperate situation. Support your answer by quoting the Latin text. [2]
- (d) State **two** features of a normal battle that the *nova pugna* lacked. Quotation of the Latin text is **not** required. [2]

HOW DO I USE BOOK 3 TO HELP MY STUDENTS SUCCEED ON AP / IB?

- USE THE ORGANIZATION OF BOOK 3 TO HELP STUDENTS EXPLORE VARIOUS THEMES AND PROVIDE CHOICES
- Using tiered readings to practice reading and summarizing (AP Q4/Q5)
- Using the questions provided to help students practice reading and analyzing (AP Q1, Q3, Q4, Q5 // IB Paper 1 & Paper 2)
- Using certain selections to practice literal translations (AP Q2 // IB Paper 1)
- Using tiered readings and original passages to help students with compositions (IB HL)
- Using cultural readings and various topics to help students organize and produce research dossiers / portfolios (IB)

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