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COURSE TITLE: Ancient Roman Literature

COURSE DESCRIPTION:
This course is a companion to the Roman history course, introducing the student to the important works of Roman literature, as well as to the use of figures of Roman history and literature by great writers of later times.

COURSE OBJECTIVES:
This course will enable the student to:

❖ become familiar with the main examples of Roman literature and their use by later writers, notably Shakespeare;
❖ identify and examine the inter-relationship between the Greek epic (the Iliad and the Odyssey), and the Roman epic (the Aeneid). In Cycle III, the Catholic epic (the Divine Comedy) will be added to these.
❖ identify the Roman virtue of pietas and its subsequent transformation in Christianity;
❖ further the study and imitation of these genres: epic, tragedy, comedy, and rhetoric. Biography (Plutarch) and autobiography (St. Augustine) will also be considered;
❖ learn to interpret and distinguish the fourfold senses of theological writings: the literal, the allegorical, the moral, and the eschatological;
❖ trace the effect of the Greek world on the development of Latin literature, as well as the Greek influence in the works of St. Augustine.

WEEKLY COURSE WORK:
1. Readings: approximately 50 pages per week
2. Accompanying study guide questions
3. Weekly papers; topics are listed in the Course Plan. These papers should be 1-2 pages typewritten, size 12 font, double-spaced or neatly handwriting in cursive. Each paper should be comprised of strong introduction, body, and conclusion. See the Weekly Paper Topics Answer Guide for grading guidelines.
4. Audio lectures, from Kolbe Academy Classics conference.
5. Key Points sections highlight the most important concepts that the student should know and consider.
6. Three-Part Exams: given at the end of each semester in order to assess the student’s understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.
7. Students seeking Honors for this course must complete the readings, weekly papers, assignments, and exams in their totality and as laid out in the course plan.

SKILLS TO BE DEVELOPED:

• Knowledge of Ancient Roman Literature and its influence in the history of culture, thought, and belief
• Ability to formulate and effectively communicate a clear, logically-sound argument both in writing and speaking
• Ability to think for oneself
DIPLOMA REQUIREMENTS:

*Summa Cum Laude* students must complete the entire Kolbe Academy proposed curriculum as written. Summa students must fulfill the requirements for the Kolbe Core (K) or Kolbe Honors (H) course as outlined in this Literature course plan. In 9th grade, *Summa* students must pursue the (H) designation in at least one of the following courses: Theology, Literature, or History. In 10th grade, *Summa* students must pursue the (H) designation in at least two of the following courses: Theology, English, Literature, or History. In 11th grade, *Summa* students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12th grade, *Summa* students must pursue the (H) designation in all of the following courses: Theology, English, Literature, and History. *Magna Cum Laude* and *Standard* diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. *Magna Cum Laude* students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. *Standard* diploma students must include a combination of 3 years of English and Literature in high school.

KOLBE CORE (K) AND HONORS (H) COURSES:

❖ Students pursuing the Kolbe Core (K) designation should do the readings. Kolbe Core students need to complete at least 4 of the 14 weekly papers each semester; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the semester exam.

❖ Students pursuing the Kolbe Honors (H) designations must do all of the readings. Honors students need to complete 8 of the 14 weekly papers each semester; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the semester exam.

❖ For students who are not seeking either the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

REQUIRED SAMPLE WORK:

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<thead>
<tr>
<th>Designation *</th>
<th>K</th>
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<tr>
<td>Course Title</td>
<td>Ancient Roman Literature</td>
<td>Ancient Roman Literature</td>
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<tr>
<td>Semester 1</td>
<td>1. Any TWO written and graded samples of work</td>
<td>1. Complete Midterm 1 Exam</td>
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<td>2. Complete Semester 1 Exam</td>
<td>2. Complete Semester 1 Exam</td>
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<tr>
<td>Semester 2</td>
<td>1. Any TWO written and graded samples of work</td>
<td>1. Complete Midterm 2 Exam</td>
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<td>2. Complete Semester 2 Exam</td>
<td>2. Complete Semester 2 Exam</td>
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*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for.
the course each semester. If you have any questions regarding what is required for the (K) or (H) designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

SCOPE AND SEQUENCE:

FIRST SEMESTER

I. Virgil, *The Aeneid.*

Epic, in imitation of Homer. A call to Roman patriotism and pride, yet with Greek inspiration. This epic, and Virgil's themes, images, language and style are enormously influential upon later western literature. Virgil's reputation as a noble pagan and master poet, knowledgeable about suffering and virtue, contributes to Dante Alighieri's decision to make Virgil his guide in the *Divine Comedy.*

II. Plutarch and Shakespeare

Plutarch's *Life of Coriolanus* and *Life of Julius Caesar* are paired with Shakespeare's “Coriolanus,” and “Julius Caesar,” respectively. Plutarch was Shakespeare's source for many of his plays. These works are studied in pairs to show Shakespeare's transformation of the Roman material into his Elizabethan context. The *Life of Cicero* is also read for comparison with the *Roman Reader* material.

III. The *Kolbe Academy Roman Reader.*

Students will read excerpts from Julius Caesar, Catullus, Cicero, Horace, Martial, Ovid, Pliny the Younger, Seneca and Virgil in *The Kolbe Academy Roman Reader.* Both prose and poetry will be studied, and students will learn some major rhetorical terms while they read the orations of Cicero. These writings will also be used to make further connections between the people and events that they have studied throughout the school year.

SECOND SEMESTER

I. Plutarch and Shakespeare

Plutarch's *Life of Marc Antony* is paired with Shakespeare's “Antony and Cleopatra.”. Plutarch was Shakespeare's source for many of his plays. These works are studied in pairs to show Shakespeare's transformation of the Roman material into his Elizabethan context. The *Life of Cicero* is also read for comparison with the *Roman Reader* material.

II. The *Kolbe Academy Roman Reader.*

Students will read excerpts from Cicero, Horace, Martial, Ovid, Pliny the Younger, Seneca and Virgil in *The Kolbe Academy Roman Reader.* Both prose and poetry will be studied, and students will learn some major rhetorical terms while they read the orations of Cicero. These writings will also be used to make further connections between the people and events that they have studied throughout the school year.


The Emperor Marcus Aurelius (121-180 AD) wrote spare Stoic epigrammatic observations that contrast sharply with Tacitus' devastating portraits of the emperor's debauched predecessors. They can usefully be compared with the precepts of the Christianity that Marcus Aurelius persecuted so ferociously.

IV. St. Augustine, *Confessions.*

Autobiography, and great spiritual reading.

SUPPLEMENTAL MATERIALS:


- Excellent for historical background.
Syllabus


- This book is useful to understanding the pagan mind.


St. Thomas Aquinas
- *Summa Contra Gentiles*: First three books: dealing with causes, etc.
- *Summa Theologica*: various subjects

Books on CD/tape. Many students especially those new to Kolbe Academy and/or to the classics may find it difficult to follow some of the epic stories at first. A great way to help students get started is to listen to the beginning of the book on tape or CD from the library. This can help students pick up on the storyline and style a bit more easily. (Use the books on tape to help get started, not in lieu of reading. Make sure your student follows along with the book while making use of books on CD/tape, *the translation used is likely to be different than the school text* and therefore may differ significantly making test and quizzes very confusing if students have not cross-referenced with course texts.

Christ the King, *Lord of History*, By Anne W. Carroll. A general overview of European history, including Ancient Greece and Rome.

COURSE TEXTS:

**Aeneid**  

**Augustine**  

**Aurelius**  

**Plutarch**  

**Reader**  

**Shakespeare**  

**Classics**  
  (This flash drive contains the Roman audio files assigned in the course plan. Optional, unless earning the Honors designation for the course or the Summa diploma. For students planning on taking both Greek and Roman history, a flash drive with a combined set of the Greek and Roman audio files may be purchased in the bookstore.)

**MLA**  

**Aeneid**  

**Aug**  

**MA**  
Plutarch

The Roman Reader

Shakespeare

COURSE PLAN METHODOLOGY:

➢ Be sure to reference the introductory portions and glossaries of your textbooks. They are full of valuable information and helps for understanding the texts.
➢ Family discussions on the materials and lessons are highly effective means to foster deeper considerations of the materials. Use the Key Points from the course plan, the paper topics and study guide questions as a basis to start these discussions at home with your students.
➢ Classics Conference CD 9 Lecture 1 is on the principles of Ignatian Education.
FIRST SEMESTER

KOLBE ACADEMY SOPHOMORE WELCOME WEEK (OPTIONAL)

| CLASSICS       | CD 1          | Introduction to the Classics       |
|                | CD 10         | Introduction to the Romans, Track 1, beginning of track to 26:20 (26 mins., 20 secs.) |
| AENEID         | pp. 374-383   | Afterword to the Aeneid             |
| Study Guide    | Sophomore Welcome Week |

Key Points

The Classics Conference CDs, while optional, provide an excellent introduction to the study of the Classics. Important concepts laid out therein are the Roman ideas of:

- Fatum ("fate"), and Rome's founding as necessitated by fate
- Virtus (manliness/valor, from the Latin word "vir" meaning man)
- Carthage vs. Rome
- Honor and suicide
- Pietas (sense of duty or responsibility to the gods, family and country). Doing and offering all things for the greater glory of Rome. Pius, which is used to describe Aeneas, can thus mean "dutiful."
- Rome's founding and imperium as divinely sanctioned. Rome's mission: "Spare the conquered and tame the proud."
- Imperium (command or empire)
- The Romans versus the Greeks
- Suffering for the sake of Rome
- Stoicism and the control of passions
- Divine roots of Rome
- (Roman unity and "virility," versus Greek disunity and "versatility")

Key Points

The Introductory readings for this week are meant to familiarize the student with the background to the Aeneid, and to familiarize the student with the general ideas and principles of Virgil and Augustus' Rome.

Discuss and Know:

- The meter of the Aeneid (like the Iliad, dactylic hexameter). If you take apart one of the lines from either epic, you will find that there will usually be 18 beats (syllables), and that the natural inflection of stressed and unstressed syllables will follow this pattern: (stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed.) An example of this in English is the sentence, "Sing to me Muse of the war between Troy and the Greeks of the Parthenon." If one stresses the underlined segments, no word is stressed unnaturally and the pattern is upheld.
- Students should review, or learn, the characteristics of Homeric epic from 9th grade Literature. Many of these characteristics will be the same for the Roman epic, and include:
  - The epic is a long, narrative poem, in meter
  - The theme of the poem is given in the first line or lines
  - Elevated style (i.e. employs the use of Homeric similes)
  - Imposing hero (This applies to Aeneas to a certain extent. One of the student’s tasks this semester will be to contrast Aeneas with Achilles and Odysseus.)
  - Vast setting
  - Much action and many deeds of courage
Presence of supernatural forces
Invocation of the Muses (i.e. “tell me Muse..." and “Sing goddess...")
Begins “In Medias Res” (In the middle of the story)

- The dates for Virgil (vûr jîl), (alternate spelling: Vergil), and his full name: Publius Virgilius Maro.
- Octavius/Augustus Caesar as “master of a Roman world which had known no peace for a hundred years.” As a supporter of the arts and subtle promoter of his imperial regime, he was also patron of Aeneid (he paid for its composition).
- The Trojan founder of Rome, Aeneas (ã-nës).
- The necessity of Rome's founding. Fatum had decreed that Rome be founded, and that Rome one day be a great empire. The whole epic is written from the perspective of looking back to the founding of Rome, with the empire already being achieved.
- The difficulty of Rome's founding. Aeneas will suffer much, and Rome's founding will involve sacrifice and toil on his part.
- The Aeneid as Rome's “national epic.” Note how late in Roman history this epic is being composed, and contrast this with the Iliad and Odyssey, which were composed much earlier in the Greeks’ history.
- The Aeneid as imitation of the Iliad and the Odyssey. The first half of the Aeneid is like the Odyssey, and the second half is like the Iliad. Virgil makes the epic his own, however, he is not only “copying” Homer. His Latin verse is beautifully crafted, his imagery is vivid and descriptive, and many of his themes are thoroughly Roman (pietas, imperium, and virtus for example).
- Roman superstition will play a great part in both the literature and history readings for this school year. The student should keep in mind how frequently the Romans rely on signs or omens for making big decisions.
- For parents, the book-by-book outlines of each book of the Aeneid on pp. 387-389 are a helpful reference. There are also descriptions of characters in the Aeneid on pp. 389-393.
- Both parent and student should familiarize themselves with the map on p. 372 of the book.
WEEK 1

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<thead>
<tr>
<th>AENEID</th>
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<tr>
<th>CLASSES</th>
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<tr>
<th>Study Guide</th>
<th>Aeneid</th>
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<td>Week One Questions</td>
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| Paper Topic | Give and explain three themes or ideas that you have seen in the Aeneid so far. Provide examples of each theme or idea. |

Key Points

The epic opens “in medias res,” in the middle of Aeneas’ wanderings from Troy. Juno is angry for numerous reasons: she still remembers losing in Paris’ judgment of the beauty of the goddesses, and she still therefore hates the Trojans. In addition, her favorite city, Carthage, is destined to be conquered and swallowed up by Rome. Juno decides that she will try to stop the fated events from happening. She asks Aeolus, god of the winds, to stir up a great storm against the Trojans. He complies, and as the storm rages, we catch our first glimpse of Aeneas.

Aeneas does not appear courageous or stout-hearted in the midst of the storm. Nor does he have Achilles’ wrath or Odysseus’ “many ways.” He is sorrowful, overcome by the toil that he and his wandering people have had to face. He prays to the gods, and wishes that he had perished in the Trojan War. Virgil is showing us a different kind of hero; not a “wimpy” one, but one who has had to see much of war, destruction and weariness. Aeneas also has a great task still ahead of him. “To found the Roman people so titanic an effort was needful” (I.39).

Neptune, god of the sea, is not happy that the storm has been unleashed without his permission. He calms the storm, and allows Aeneas and his remaining seven ships to land on the north African coast (the coast of Libya). Aeneas and his men hunt and explore this territory.

Meanwhile, Venus, Aeneas’ mother, approaches Jupiter (also known as Jove) and asks him if he has forgotten about her son. Jupiter answers that he has not, and then he reveals the futures of Aeneas and Rome to Venus. In this first prophecy, we see the future founding and tranquility of Rome as the Roman reader at the time of Augustus would know it.

While Aeneas is out exploring, he meets his mother, who is disguised as a huntress. She tells him about the queen of Carthage, Dido. Dido’s husband had been killed by her brother, and she was forced to flee to this new land. Immediately, Dido and Aeneas have something in common: they are refugees who are trying to build new cities in new lands. Aeneas then sees Carthage from a distance. The whole city is alive with building projects. The government is being established, theaters are being built, and everything important in a city is being tended to. Aeneas then sees a large temple, and, approaching it, realizes that it has murals that depict the Trojan War. He weeps, seeing his slain family and friends, and comments on the fact that everyone knows about the fall of his city.

Venus disguises Aeneas and his companion in a cloud, so that they can view others without others seeing them. From this invisible point of view, Aeneas first sees Dido. He is then revealed to her and to the Carthaginians, and tells them who he is. Dido then welcomes him and the other Trojans into her palace.

Venus’ scheming continues. Not wanting Juno to influence Dido in any way, Venus contrives for Dido to fall in love with Aeneas. If Dido is in love, then Venus can have control over her. She sends her son Cupid down in the appearance of Ascanius, Aeneas’ son. She orders Cupid to charm Dido, and to cause her to fall in love with Aeneas. While Dido entertains the Trojans at a banquet, Venus’ trick appears to be working. As the night wears on, Dido falls in love with Aeneas. She then asks him...
to recount the whole story of the war and his wanderings.

**Discuss:**
- What epic characteristics can the student already see in Book I of the *Aeneid*?
- How is Aeneas different from Achilles and Odysseus, so far in the story?
- The Study Guide for the *Aeneid* has a list of the Roman names for the gods in Appendix 3. Review these, if necessary.
- Who is Ascanius? Who is Dido?
- Why is Juno angry at the Trojans?
- It is said of Octavius (later Augustus) Caesar that he found Rome brick, and left it made of marble. How could the description of Carthage be an image of Augustus' plans for Rome?