

# Editorial

*In nova fert animus mutatas dicere formas corpora*

Ovid *Met* I.1

This issue of the *Review* touches on some of the important changes going on in the teaching and learning of Classics at school and university: changes in the curriculum, in teaching resources, and in the general perception of Classics. It is a long time since any Classicist has been able to reflect on the state of our subject without recourse to words like 'change', 'metamorphosis', or 'evolution': stepping into the shoes of one giant this year I cannot help but be conscious that, pushing back into the history of an institution like Harrow School, giants mightier yet once strode the Hill, confident of their superiority – most of them grazing exclusively on the thick forest of Classical learning; it is a little plant that feeds us now and, as is the case everywhere, we have had to adapt to fit our reduced circumstances. Today's Classicist may be tough – a survivor – but is none the less vulnerable for that: how many of us do not await with some degree of dread the new government's pronouncements on how many subjects post-16 are to be compulsory?

'I want a hero!', begins another great epic poem. In the race for the survival of the fittest we perhaps couldn't do better than the reassuring

muscles and flashing white smile of our latest champion: Walt Disney's Hercules. Those whose hearts sink at this latest metamorphosis, this *novum corpus*, may still enjoy the article on the 'classical revival' Stateside.

He may not have the smile, but behind the grey exterior of another super-hero there is muscle and bulk no less imposing: Perseus is my man in the clash of these Titans and I am delighted to be able to include Julian Morgan's helpful and friendly feature review of PERSEUS II. Out now.

The other articles in this edition all express commitment in one way or another to keeping standards of learning high and to making sure that as many students as possible taste Latin literature in the original. Cathy Mercer's lucid guide to changes in the examination boards to date enforces this with her warning about GCSE short courses but expresses optimism about the new Dearing-style AS levels; James Morwood's introduction to some of the recent changes at one university makes it clear that standards of language learning are high and spirits buoyant; Andrew Goodson's piece on techniques of teaching Latin throws out challenges to teacher and learner alike. I hope you enjoy these and I will welcome any correspondence.

Judith Affleck

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## Deadlines & Instructions for Sending Copy

◆ *Features & Letters to the Editor* – should be sent to *Joint Features Editor (SUMMER)*

Miss Angela Felgate, Talbot Heath School, Rothesay Road, Bournemouth, Dorset BH9 4NJ by the deadline of 1 March 1998.

◆ *Book Reviews* – should be sent to *Book Reviews Editor*

Mr James Stone, King Edward's School, Edgbaston Park Road, Birmingham B15 2UA by the deadline stated on the review request, and certainly by 1 March 1998.

◆ We appreciate any material that can be sent to the Editors on disk (preferably in RTF or ASCII format) or sent by e-mail. Our e-mail address is :- [jact@a1.sas.ac.uk](mailto:jact@a1.sas.ac.uk) All computer discs will be returned to contributors.

Thank you!

## NEIGHBOURS OF HERCULES Why Greek tunics are back

*Renewed Interest in the Classics is a backlash against the preponderance of trash, tripe and trivia in the mass media*

An Ancient Greek demi-god is the hero of the day in the United States. As well as starring in one of the country's most popular television series, Hercules is also the subject of Disney's most ambitious cartoon since *The Lion King*. "America's hot for Hercules," blared the cover of TV Guide a few months ago, but it is going to get hotter still, with Disney planning a summer blitz of Hercules books, dolls and parades to coincide with the general release of the film on June 27th.

Hercules is not the only ancient hero America's hot for. NBC's spectacular television adaptation of Homer's *The Odyssey*, costing some \$30m and numbering Francis Ford Coppola among its executive producers, will win fans for Odysseus. Indeed, the media's love for ancient heroes is so great that they have taken to making them up. *Xena*, which occupies the Saturday evening spot after Hercules, is a Hollywood corrective to the ancient world's sexism. And a web site, *Myth 101*, answers those nagging questions about who did what to whom. Zeus, king of the gods, "was incapable of keeping his toga closed"; Hera, his wife, was addicted to "murder, bondage and hardcore discipline".

The cult of the classics is not confined to low-brow culture. A new translation of *The Odyssey* (Viking; \$35) by Robert Fagles, a professor at Princeton University, has attracted more attention, with 64,500 copies in print and laudatory reviews in everything from *Time* to the *New York Times*. Shops report a brisk market in audio-tapes of *The Iliad* (read by Derek Jacobi) and *The Odyssey* (read by Ian McKellen). Herodotus has also become fashionable of late, thanks to enthusiasm for him in *The English Patient*.

But the most encouraging sign of a classical revival is that more than half a million school or university students are studying the classics. The American Philological Association, the classicists' professional society, says that the number of University students taking at least some Latin increased by a quarter between 1994 and 1996. This increase reflects the growing popularity of the classics in public high schools, where the number of pupils studying Latin has increased from 182,000 in 1990 to 214,000 in 1994 (the last year for which figures are available).

The revival of interest in western classics generally is confirmed by an outpouring of fine translations of everything from *Genesis* to Dante's *Inferno*. At the same time, Hollywood has discovered that great writers

are well worth plundering – partly because they often told good stories partly because their works are “in the public domain” (ie, free from the costs and restrictions of copyright).

David Denby, a film critic who returned to Columbia University at the age of 48 to retake the required course on the Western classics, argues that the classical revival is a reaction against hyperactive modern media. Bombarded with hundreds of television channels offering endless choices between similar programmes, people are increasingly attracted by works that have stood the test of time.

Mr Fagles adds that the revival has a lot to do with the inherent attractions of the classics – and particularly with the attractions of Homer, who explores themes that are both universal and peculiarly resonant to the contemporary ear. *The Odyssey* describes a world that is coming to terms with the end of a prolonged war that divided civilisation into two ideological blocks. It also provides a beguiling meditation on family values – not on the values of saccharine families like the Waltons but of flesh-and-blood families that are wracked by jealousy and hostility but nevertheless manage to stick together.

### *Homer has good demographics*

The view from Hollywood is, of course, a little more worldly. Christian Williams, the creator of the *Hercules* television series, argues that television programmers are forced by the proliferation of outlets to plunder the whole of civilisation, ancient and modern, to fill air space. In many ways, he says, the ancients have more going for them. They have built-in name recognition. They make perfect action heroes. And they give film makers an opportunity to use fancy computer graphics to generate giant whirlpools and ferocious sea monsters.

On one point, Mr Williams echoes Mr Fagles: the universal appeal of the classics. Television series about doctors, policemen and lawyers suffer from “high demographic specificity”, he says, but “sword operas” such as *Hercules*, with their dramatic stories and simple distinctions between

right and wrong, have, on this argument, a universal interest.

But why are Hollywood producers only now discovering the classic? Part of the reason lies in the way that classicists – never an unintelligent bunch – have succeeded in turning the twin forces of multiculturalism and the market to their advantage. For the first half of this century classicists had a guaranteed readership, underpinned by a mixture of social snobbery, republican symbolism and academic mandate. With the dwindling of a tied readership, classicists had to market themselves to survive.

They took to producing fine translations. They also became computer literate. Students can read the corpus of Greek literature and great chunks of Latin literature on CD-ROM, clicking for translations and commentaries; and they can compare texts, draw up bibliographies, scrutinise archaeological sites and brush up on their Latin in an electronic chat room.

Classicists have also managed to re-interpret their subject in the light of modern obsessions with race, sex, oppression and so on. The past few decades have seen a flood of literature which has swept away the complacent Victorian view of the Greeks as committed to rationalism and democracy: E.R. Dodds on the Greeks and the irrational; Geoffrey de Ste Croix and Moses Finley on slavery and class struggle; Michel Foucault and his followers on ancient sexuality; Kenneth Dover on Greek homosexuality; and a small army of multiculturalists on how the ancient world was the product of a cocktail of cultures.

Inevitably, the classical revival is bringing some nonsense in its wake. Afro-centrists happily argue that Socrates was black by origin without a shred of evidence to support their claim. And Zeus would have had a hard job recognising the Hercules who so beguiles Americans at the moment. But a subject that once looked as if it was dying has clearly sprung back to life – and American culture, both high and low, is much the better for it.

Los Angeles © *The Economist*, London (17 May 1999)

## Classics and the Public Examination System

### Cathy Mercer

The School Curriculum and Assessment Authority (SCAA for short) exists to promote higher standards of achievement in schools and improving quality and consistency in public examinations. As the new Subject Officer for Classics, an important part of my remit is work on public examinations, ensuring that teachers, candidates and examination boards get a fair deal.

SCAA is merging with the National Council for Vocational Qualifications in October to form the Qualifications and Curriculum Authority, QCA. The purpose of this merger is to strengthen links between industry, commerce and education and, more specifically, general and vocational education. My remit for Classics in the new organisation will, however, be very similar.

Public examinations are important for all subject areas but perhaps particularly so for those outside the National Curriculum like Classical subjects which do not have statutory orders.

In terms of national numbers, all classical subjects have a relatively small up-take. For example, the total number of GCSE entries with all boards in England, Wales and Northern Ireland in Latin, Greek and Classical Civilisation in 1996 was 17,604; and in 1995 18,954: 1,143 in Greek, 12,958 in Latin and 4,853 in Classical Civilisation. The pattern of these figures has changed little in the past decade, with a gradual decline in entries from the high of 24,223 in 1988, the first year of GCSE examinations.

These entry figures compare strikingly with those in statutory National Curriculum subjects: in 1995 the total entry in GCSE English with all

boards in England, Wales and Northern Ireland was 648,987, with 474,845 in English Literature and 678,445 in Mathematics. While these core subjects clearly have the largest entries other subjects also have comparatively large entries, with History attracting 247,929 candidates, Art and Design 212,167 and French 350,027. Even Drama, a subject like the classical subjects outside the National Curriculum, had a total of 71,775.

Mainly for historic reasons, classical subjects have maintained their prestige, despite a slow decline in candidate numbers over the years. SCAA suggests that for small entry subjects, such as the different classical subjects, there need be no more than one syllabus available nationally. However boards are permitted to continue offering current syllabuses and another board is also doing so. This is the case in Latin, Greek and Classical Civilisation at A and AS level.

At A level SCAA does not allow a board to offer two different syllabuses in the same subject unless the number of candidates is very large.

There are good reasons for limiting the number of syllabuses in order to maintain parity of standards. Proliferation of syllabuses is not a good way to raise standards or maintain the prestige of public examinations.

SCAA's first concern must be support for centres and the quality of examining. SCAA promotes high standards to ensure that public examinations maintain their currency. As a result, SCAA does not allow corner cutting. It is not cheap to run high quality syllabuses, with

rigorously monitored syllabus booklets, question papers and awarding meetings.

Understandably, boards do not wish to make huge losses on small entry syllabuses and it is unfair to expect larger entry subjects, such as Maths and English, to subsidize candidates in classical subjects. However, SCAA is looking at ways of ensuring that syllabuses in small entry subjects are maintained by the examination boards.

However, classics teachers are fortunate that, despite the relatively small entry numbers, there are a good number of different GCSEs and A level syllabuses available to cater for the varied needs of schools in England, Wales and Northern Ireland.

#### ***A and Advanced Subsidiary levels in classical subjects***

Classicists have a very good choice at AS and A level, with three examination boards offering a full range of classical subjects. Until 2000, OCEAC, NEAB and EDEXCEL (formerly the University of London board) offer both AS and A levels in Latin, Greek, Ancient History and Classical Civilisation. Indeed, OCEAC offers two completely separate Classical Civilisation A levels.

EDEXCEL will be offering examinations in Classical subjects for the last time in 1999. CCEA, The Northern Ireland Examinations Board, has offered A levels in classical subjects for the last time this summer and will be co-operating with NEAB on their examinations until 2000 and then with OCEAC.

As with GCSE, there is a wide choice within each different syllabus. Coursework is available to candidates of NEAB and EDEXCEL Greek and Latin and all the Classical Civilisation syllabuses offer coursework options. This means that boards must maintain a parity of demands for the work of candidates opting for coursework or examination routes. Similarly, boards must ensure that equal standards are maintained in different topics or set text options.

This is of course more easily said than done!

#### ***The new A and Advanced Subsidiary levels***

The future of Classical Subjects at public examinations looks rosy. Two boards, OCEAC and NEAB, have made a commitment to continue offering classical subjects at GCSE and A level and have worked on new syllabuses to meet SCAA subject cores which satisfy the criteria laid down by Sir Ron Dearing for 2000.

The introduction of these new syllabuses has now been postponed for at least a year while the new government re-examines the post-16 curriculum. We cannot as yet say what the result of this consultation will be so I can only talk about the original proposals of Sir Ron Dearing, which recommended a new AS level with grade standards matched to those appropriate for students who have completed one year of an A level course.

Sir Ron Dearing proposed a post-16 curriculum which allows for the development of key skills and allows for greater breadth of study, thereby offering more choice to candidates. This must be good news for classicists. The raised profile of AS levels should be especially welcome.

The standard of the new AS level will be between GCSE and A level and will therefore be more accessible for students than the current AS level, where candidates must reach the same standard as their A level colleagues but in half the time with half the subject content. Particularly in Latin and Greek this is a very tall order.

#### ***GCSE syllabuses in classical subjects***

At present both OCEAC and NEAB offer a complete "menu" of Classical GCSE syllabuses. Both offer two GCSE syllabuses in Latin, a traditional syllabus and one catering for students of the Cambridge Latin Course. Both also offer Classical Greek and Classical Civilisation syllabuses.

In addition, within these syllabuses there is a very good choice of

options. Candidates may choose from a range of set texts and may offer coursework. This variety is naturally welcomed by teachers and candidates. However, boards must ensure that equal demands are offered in different options, so that choice is dictated by a wish for the best educational approach. It should not be a matter of plumping for a "soft option".

#### ***GCSE short courses***

JACT has considered the possibility of a GCSE short course in Latin, based on the Cambridge Latin Course.

GCSE short courses sound a very attractive option, particularly to hard-pressed teachers in the maintained sector who are very short of teaching time. However, GCSE short courses raise a number of problems, similar in many ways to the ones presented by the old AS level: pupils study half the subject content, with less timetable allowance, yet are expected to reach the same standard as their colleagues studying full course GCSEs.

At present the DfEE is only allowing short courses in National Curriculum subjects and R.E. and these syllabuses are being closely monitored.

In some subjects it may be possible to reach GCSE standard with half the course content, especially where pupils have studied a subject at Key Stage 3 and perhaps even at primary school. With courses where the content can be easily sub-divided, a GCSE half course is more feasible, particularly in humanities subjects.

However, problems have been raised in courses which are based on skills, such as modern foreign languages (MFL) and Technology. GCSE short courses are new and SCAA is monitoring them closely. Results so far in GCSE short courses have not been encouraging. For less academically inclined candidates, the foundation and intermediate tier GCSEs are more appropriate.

Reaching GCSE standards with half a course means that, like the present AS level, GCSE short courses are not a soft option.

There are other educational problems raised by GCSE short courses in Latin. An obvious one is the potential threat in time allocation for teaching. After all, why should Latin teachers require their present timetable allocation if they are only teaching half a course? Will the short course be sufficient preparation for a candidate who wants to continue with Latin at A or AS level?

Perhaps the most pertinent question of all is deciding which "half" of the course gets the "chop": the most obvious area for cutting would seem to be the set texts, yet this is the most popular part of the syllabus with most candidates. But how could one expect candidates to tackle literature at GCSE without basic language skills? The literature-only solution is possible at AS level, where candidates have a good linguistic grounding from GCSE but clearly this is not the case at earlier stages.

The one solution which would not be permissible in the present GCSE short course is a reduction in standards. In other words, SCAA would not allow a GCSE short course in Latin to stop halfway through the present CLC syllabus and cover only the grammar and vocabulary of Units I – IIB.

#### ***We want your views on public examination!***

An important part of SCAA's work is consultation with the public. If anyone has views about the development of the curriculum and public examinations in classics, they should feel free to contact me. This is especially important at this time when the new government is reconsidering the format of the post-16 curriculum and examination syllabuses are being reviewed.

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# Perseus 2 Evaluated

## Julian Morgan

*This paper is fondly dedicated to the memory of James Howitt Eggleshaw, a remarkable man and an outstanding Classics teacher, who died in Oxford on the 7th January, 1997, aged 85.*

### **Preliminary**

Since its first release in 1992, Perseus has been recognised by Classics teachers in schools and universities worldwide as a resource without parallel or equal. Published by Yale University Press, Perseus caused a stir across the spectrum of classical Greek scholarship. Its origins are well-documented, with the Annenberg Foundation, Apple Computer, Harvard and Boston universities involved in a £3 million project, culminating in the release in 1992 of a CD-ROM. The stated goals of the software included "to inspire others to ask questions or pursue lines of reasoning that would otherwise be inaccessible to them."

Version 1 of Perseus was impressive, but flawed by its difficulty of use: teachers found it hard to get to grips with the technology, and despite the relatively low cost of the software, departments found it hard to finance as many of them had to purchase hardware to support the program. Practical applications were limited by this, and as Perseus began to take hold, it was widely regarded as a teacher-based resource, not suitable for younger students unless strictly supervised. Although some teaching programmes were built around Perseus, for many it became a supportive resource for research rather than a direct enhancement of student learning.

In 1993, the project moved to Tufts University, where work continues to improve and extend the earlier version of the Perseus software. The latest version, Perseus 2, claims to be "the most comprehensive collection of primary sources and supportive reference materials on ancient Greece ever created". So how does the new version stand up to scrutiny?

### **Statistics**

Perseus 2 is certainly more powerful than its 1992 counterpart, with better searching facilities, more primary and secondary texts, a completely new Atlas section, more graphics, and more links between data. It comes in two versions – Full and Concise, both of which need an Apple Macintosh system on which to run.

To list its components presents a formidable array of statistics, as the full Perseus 2 contains 24,000 colour images of the ancient Greek world, including 14,500 pictures of vases, 1,000 colour maps and satellite images, and two thirds of all surviving Greek literature up to the time of Alexander the Great, comprising 3,400,000 words in Greek. It has a collection of philological tools which permit texts to be studied, analysed and compared in ways which would have been impossible until now. Add to this a vastly improved interface and the effect is to make this an indispensable resource for a forward-thinking Classics department. The concise version comes on one as opposed to four CD-ROMs, and lacks only about 18,000 graphic images! Everything else works in the same way as the full version.

### **A first glimpse**

Perseus 2 comes boxed with a very well written and presented manual. Gone are the bad old days when the manual was a ring-bound optional extra, and I am glad to say that this book is a delight to read and a source of invaluable information on all the new resources as well as the old. Any Perseus user would be foolish to ignore the documentation, even if an old hand: it really is worth spending time immersed in these pages, as so much can be gleaned from them.

When I first installed Perseus 2, I was confused by the four different installation options on offer, ranging from "standard", (6 megabytes) to "big" (135–200 megabytes). The manual was no much help, but I have

since ascertained that each installation is indeed exclusive of the other, and you really do have to make a choice if you are installing by any of these methods.

If you are new to Perseus, stick with the minimum, "standard" installation, as it is sufficient for most users' needs: the other options are for those who know they will specialise in one or other area of the program. If you need advice, get yourself on the internet discussion list, where there are regular updates on installation procedures published. On at least one type of installation, I had problems later getting the Thumbnail images to work, so if you are experimenting, keep flexible! A word of caution here is that when the installer is finished, it appears to freeze on the computer for a while. Do not interfere with it at this point, as it is updating the necessary data paths it needs to find things later. This I found out by experience too!

When eventually I got Perseus running via the new Perseus Player, I was struck immediately by disappointment, as I saw the familiar, old and dreadful monochrome Gateway screen reappear: I had hoped that the Perseus team would have come up with something better than this reminder of the Version 1 Perseus' HyperCard origins. As a HyperCard programmer myself and an enthusiast, I always try strenuously to get away from such obvious reminders of what programs had to look like in 1987! However, the Perseus Gateway still looks awful.

At further inspection, differences did begin to appear to me, as new icons (Browser and Search Saver) were noted. New menu items too include Lookup, English Index and a whole set of Philological tools which hadn't been there before. This needed a lot more investigation. . .

### **The Major Components**

A brief summary of various sections of Perseus follows, which should enable the seasoned Perseus user to make comparisons to what is familiar and allow the novice to make an informed assessment of the new product.

Thomas Martin's Historical Overview now consists of 16 sections, with about 2,000 links to images, other primary sources, the Encyclopedia and the Atlas. All graphics with links here are included in the Concise version of Perseus 2.

Essays and catalogs, a new section in Perseus 2, has further links to other parts of Perseus, and contains a large amount of material on vases in particular, with a series of new materials included as well as Caskey and Beazley's Catalog of Attic Vase Paintings in the Museum of Fine Arts, Boston.

Philological Tools now permit a whole variety of searches to be made, morphological and lexical, as well as a frequentative analysis of word usage in certain, or all authors. Bearing in mind that a sum total of 3.4 million words is being searched, this process is lightning fast, and the results are extremely impressive: in just a few moments it is possible to analyse, for example, whether Euripides or Aristophanes mentions "woman" more often than "man" - and in all morphological forms. Serious study in a whole variety of literary areas will doubtless be supported by this powerful new capability.

The Primary Texts section in Perseus is now laudably full. I was disappointed to miss some of the mainstream Plutarch's *Lives of Romans*, though it has to be said, his Greeks seem well represented. We now have Euripides and Aristophanes, and the full corpus of texts is most impressive. I was pleased to see that Jebb's notes on *Oedipus Tyrannus* have been included, though the notes on most other texts are either very weak, or simply not there at all. This is one area where I hope the Perseus team will increase its input in future releases.

In the Art and Archaeology section there have been considerably

additions, with details now of 179 sites. However, there seems to have been little development of the site plans and image button links. Where there is a considerable move forward is in the size and quality of images available on the sites.

The new Atlas section is revamped in every detail, and although it is still a little clunky, there is a bewildering range of maps to choose from. I am not sure about some of the features here (is the calculation of distances between sites really worth the trouble?) though the satellite images in particular are very impressive. Again, there is room for further development, as close-up satellite photographs are only available for sites on mainland Greece.

A completely new section accessible from the Gateway is the Browser. This allows access of information across all the main divisions of the program, in a variety of ways. The Browser will permit an interested individual or group to spend hours in Perseus, extending their understanding in any number of ways.

Other new ways of finding things in Perseus are the Lookup tool and the English Index, both available from the menu bar. The Lookup tool does two useful things, resolving transliteration or name disparities and telling users where in Perseus they might find resources on the topic they have looked up. Both these tools are effective and powerful, and a new Search Saver allows the results of searches to be kept temporarily, or transferred for more permanent storage onto the notebook stack.

The system in Perseus of creating "paths", where locations are stored for later retrieval in a kind of slide tray arrangement, has been improved to include the images themselves, rather than just their textual reference points as before. This is much better, and it is now possible to create a true path of what you want to show, rather than a series of rather dull-looking text boxes from which photographs can be found. Notes can be added and the path system is a sound way either of preparing a presentation of Perseus resources, or assigning a series of tasks for students to complete, making use of the notes accompanying each location on the path.

Finally here, I must make reference, reluctantly, to the Slide Shower in Perseus 2. This is an abomination, which doesn't seem to work for me whatever I do. Even if it did work, it would fall far short of what can be achieved by other methods: there are shareware programs available to the Mac user capable of doing this kind of thing much better, such as JPEGView, which is free if you send the author a postcard. This can be downloaded on-line from <ftp://mirrors.aol.com/pub/info-mac/gst/grf/jpeg-view-331.hqx>

### **Technicalities**

The program is a complete unit in itself now and no longer needs HyperCard as a parent application, since the so-called Perseus Player supplants it. This a big program, however, and to run it properly you will need a big computer. In order to make everything work and work well, you will need to allocate about 10 megabytes of RAM to the Perseus Player application: for preference I normally give it 14 megabytes! Add this onto 5 or 6 megabytes of system software, and your Macintosh really needs to have at minimum 16 megabytes of RAM to it, or preferably 24 megabytes. However, RAM upgrades have never been as cheap as now, so if you are short of computer memory, consult your dealer for advice and don't worry about the finances too much. Macintosh computers can simulate RAM by using what is called Virtual Memory, but I don't recommend you skimp on real memory if you want the best results.

For those wanting a large-screen display, there are a variety of options which range from the Apple Presentation System, which costs about £200 and allows a signal to be broadcast to a normal TV screen, to the OHP overlay panel option (about £2,000), and right up to the projector option,

not for the fainthearted, at about £5,000. Remember to consider this aspect of using Perseus before you decide exactly how to implement the software in your programme.

As mentioned above, there are a variety of different installations possible, which take up different amounts of hard disc space on the computer. Those with big budgets will want to consider their options carefully: a separate 2 gigabyte hard disc for complete installation takes all the pain and waiting out of using the full Perseus 2 and will cost about £300 at today's prices. There is another way to run the full version by making use of CD drives on standard computers across a network. By linking three other computers to your one across a normal LocalTalk network, you can mount and access all of the four discs without incurring the extra cost of a 2 gigabyte drive.

If you are limited in budget, don't be put off. The concise version can run on a minimum installation well enough, and although it doesn't contain full graphics, you do at least get thumbnail views of them all. There will be upgrade routes open to you later, when you can budget for other peripherals.

### **Alternative Uses**

Because the program seems so all-embracing, it is tempting to regard it as such. However, there are many ways of extending your use of the Perseus environment. If you have the name of a Perseus file (eg 1992.07.0789), you can find it on the CD and load it directly into word-processing application simply by picking up the file and dropping it onto the application's icon. Then you can also select text in the description sections, copy it and then paste it into your word-processed document. This is a straightforward process for the technically capable.

As mentioned earlier, by using a shareware program such as JPEGView or Graphic Converter, which has in it a Slide Show facility, you can easily make collections of images by duplicating the files from the Perseus CD-ROM into a new folder on your computer.

However, you should be aware that there are restrictions of copyright in permitted usage of Perseus resources, even though there are also many ways by which you can use them. Be inventive, but confine yourself to your own programme in this. Academics, like everyone else, should abide by fair-use rules, and this includes copying Perseus materials. It is worth mentioning that getting permission to publish all those pictures in Perseus wasn't easy, and that re-use of them in a way that can be shown to violate copyright could jeopardise the team's ability to keep publishing them or to increase the size of the archive in the future.

### **Conclusion**

Greg Crane, the editor of this project, and his team deserve warm congratulations for their work, as Perseus 2 represents a real move forward for Classics teachers and students throughout the world, enabling them to enter the twenty first century with more capability to understand ancient Greece than has ever been possible before in the long history of these studies. They can now access information and make connections across the Greek world which until now would have been unthinkable. Buy it, use it, enjoy it.

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*Thanks go to Maria Daniels of the Perseus Project for her suggestions on reading this paper. Any mistakes are obviously my own!*

# Stormy Weather at Oxford

## James Morwood

*tempora autem rei publicae qualia futura sint? mihi quidem turbulenta videntur fore.*

Cicero ad fam. II.18.3

(Who knows what sort of weather is in store for the republic? My forecast is 'stormy'?)

Cicero warning his correspondent of the parlous state of the republic of classical studies in our northern island? Not quite, but his words do reflect the thoughts of some prescient body in Oxford about twenty years ago.

You might think that in this city at least – which boasts of having the biggest classical department of any university in the world – the Classics would still be as solidly based as they always have been. Here surely is the one Classical Olympus where falls not hail, or rain, or any snow, Nor ever wind blows loudly.

Well actually not. The very scale of the Oxford operation has meant, when faced with the contraction of Classics within our schools, the universities' main recruiting ground, that it simply runs a larger scale risk than any other classics department. That's the bad news.

The good news is that Oxford resolved to do something about it. Alert to the perils of "cloisterism", the university first took the vital step of creating a course catering for students with little or no Greek (Mods B); in 1991 Christchurch welcomed to its august bosom a celebrated schoolmaster called David Raeburn, who after a while collected the sobriquet, the Grocyn lecturer. (Grocyn was a friend of Erasmus who introduced Greek to Oxford in 1492 against considerable opposition from the Latinists.) Last October, Elisha-like, I took on the mantle of Grocyn and Raeburn.

The main function of David and his gang of two was to teach undergraduates Greek. Their pupils would be students who had learnt little or none of that language at their schools – often just because the subject wasn't taught there – but had good A levels including Latin, and

the idea was to build up their Greek sufficiently in their first five terms (i.e. (in Oxfor speak) before Mods) to enable them to savour the seven to the full (i.e. to make the most of Greats). Other universities have of course done this sort of thing for years but Oxford was perhaps first to dedicate a small department to this end.

Under the Raeburn aegis the enterprise blossomed, and now between a quarter and a third of the classical entry are in this category. Obviously students who come up with a 'traditional' school grounding in Greek have a considerable advantage. For one thing, they can get going at once on a complete university-style Greek course. But it remains true that those who start late can attain a wonderful grounding in the language. I need hardly say that they study *Reading Greek* (that splendid – and splendidly durable – course) and have usually benefited from excellent teaching at the JACT Greek Summer School at Bryanston. They seem to have had a rewarding and stimulating time in Oxford. In last term's Mods, only one out of a cohort of 30 got less than a 2.1. Five won firsts.

In fact, so great has been the success of this enterprise that two years ago a similar experiment was undertaken with Latin. Students with a level Greek can simply do a mirror image of the course outlined above, though this is not a very common situation.

A particularly exciting development came at the same time with the decision to take a number of entrants with no Greek at all and only a little Latin – or no Latin and only a little Greek. These students do the language they have a little of only up to Mods in a course appropriate to their level and during their fifth term they can start up the other language if they wish. It seemed a good idea to ask them to equip themselves with GCSE standard in their 'first' language before arriving. But there is no need for them to know any of it before the admissions process. Independent study or tuition – always accessible through JACT's excellent contact network – plus attendance at the JACT Latin or Greek Summer School can take place after their acceptance here and it is a pleasure to see the relish with which they are embarking on this new stage of the adventure.

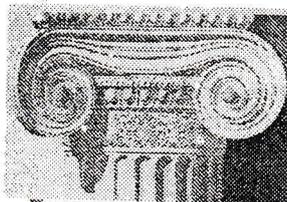
I suspect that the main motive in admitting students who only wish to study one language in the first instance was to broaden the constituency of schools from which Oxford takes its entry. It is a sad fact of today's classical world that so many of its practitioners come from independent schools – which account for so small a proportion of the country's students. We would all agree that anything that can be done to open up a subject which is available to so limited a degree in the maintained sector is highly desirable. And as for those applicants, getting into Oxford is anything but a doddle: they have to take a fiendishly ingenious entrance test which calls for manipulation of an invented language to gauge linguistic aptitude. This paper is seen as so sexy that some modern languages have started to use it too.

And it is not only beginners and near beginners whom we teach. We administer a system where almost all the new undergraduates in their first two terms are given weekly revision classes in Greek and Latin syntax. I teach these as one of a team of graduates and dons. All the students appear to need repair work of some kind. I suppose it is true to say that the course is predominantly for those who have not received an old fashioned traditional grounding, so that they can compete on equal terms with those who have. But we try to devise tasks appropriate to all levels. While covering indirect questions in Latin syntax, the top three groups were asked to put into Latin: *Who knows what sort of weather is in store for the republic? My forecast is 'stormy'.* They were told what Cicero had written only after they had had a shot at it for themselves.

James Morwood

James Morwood is based at Wadham College, Oxford OX1 3PN. Any queries about the contents of this article should be sent to him there.

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# A New Way of Teaching Latin

## Andrew Goodson

A famous traditional Turkish song begins with this line:

*Üsküdar a gider iken, aldi da bir yağmur*

If I were to tell you that *Üsküdar* means 'to Uskudar (the modern city Scutari)' and *yagmur* (in which the *g* is silent, by the way) means 'rain', do you think you could guess the meaning of the whole line? (Try it before going on.) In the first half a person, or persons, is obviously going on to Uskudar; the second half says something about rain. Putting this information together, you might well come up with something like: 'While we were (or while I was) on the way to Uskudar, it started to rain.', which would be correct. Thus, from just two key words in the line, you have correctly understood the whole. (In fact, even if the meaning of the other words were given - something like 'To Uskudar go being, took also one rain' it is doubtful if it would be any help.)

It helps to learn a little about the background. Uskudar is the city on the opposite side of the Bosphorus from Istanbul, and being less crowded and having purer air than the capital it would doubtless have been a nice spot for excursions and picnics. Immediately into your mind there comes a picture of the shifting skies of Istanbul, the grey-blue waters of the Bosphorus dotted with small boats, and the domes of the city rising on the other side.

Now for a test. Cover up the top half of this page for a moment and answer these questions: if Uskudar means 'Scutari', how do I say 'to Scutari' in Turkish? How would you say 'to Istanbul'? What is the Turkish word for 'rain'? How is the *g* pronounced in that word? Can you remember any of the other words in the line? If I am not mistaken, you will know the answers to most of these questions; and you may find that, like crystals forming round a seed, the other words in a line attach themselves to the key words and become easy to remember, since that is the way that memory works and that languages are learnt.

Let us now apply this method in Latin. In front of you is a class of pupils who know little Latin - perhaps in fact they know *no Latin at all* - and they are shown this poem of Horace (*Odes III.13*)

**O fons Bandusiae**, splendidior vitro,  
dulci digne **mero**, non sine **floribus**,  
**cras** donaberis **haedo**,  
cui **frons** turgida **cornibus**  
primis et **venerem** et **proelia** destinat -  
frustra; nam gelidos inficiet tibi  
rubro **sanguine rivos**  
lascivi **suboles gregis**.

In bold are some of the key words - in this case all except *cras* are nouns and the pupils are told their meaning:

O spring . Bandusiae, - glass,  
- neat wine - flowers,  
tomorrow - kid goat,  
- forehead - horns  
- love - battles -  
- blood . streams,

What is the purpose of the *wine* and the *flowers*? What is the connection between *horns*, *love*, and *battles*? Whose *blood* is referred to in line seven? What is going to happen to the *kid goat*?

At this stage we can reveal something of the background and describe Horace's farm in the hills east of Rome. It is Autumn - October 12th, in fact, - and tomorrow is the Fontinalia, the fountain-festival, when the country people make offerings to springs and wells. As with the Turkish poem, our understanding and enjoyment of Latin is enhanced by visualising the scene.

By now the pupils understand enough of the poem to attempt an approximate translation. Each version will be different. One may write 'looks like glass', another 'shining like glass', another 'clear as glass' - all of them, if you think about it, more meaningful translations than the literal 'more splendid than glass'; moreover, the pupils will have arrived at them by thinking carefully about the meaning, rather than by a mechanical process of substitution.

The pupils should now note down the key words. They should learn them in their dictionary form, since it is only by knowing what the words were to begin with that they can see in what way they have changed; at the same time they should study the derivatives - *vitrified*, *venerable*, *sanguine*, *gregarious* etc. - which will help them to remember the meanings. This is a good moment to give an explanation of the way in which nouns change, for example by showing the pupils a table such as the following:

sanguis	blood
o sanguis!	o blood!
sanguinem	d.s.t. blood (d.s.t. = does something to)
sanguinis	of blood
sanguini	to/for blood
sanguine	with blood

We can ask questions about the forms, first orally and then, to make sure everyone understands, with written answers. Which form of the word would you use in the sentence 'He drank the blood'? 'He wrote his name in blood'? 'A cup of blood'? If I started the table with *grex*, *o grex!*, *gregem*, how would you complete it? How would I say 'of a herd'? etc. Note that there is no need to introduce technical terms such as the Subject and Object at this stage, since they are more likely to get in the way of understanding than to help it.

The pupils have already learnt a lot about Roman poetry and culture, a quantity of vocabulary, something about English derivatives, and something of Latin grammar; they have also learnt to think carefully about what the writer is saying, practised the skill of translation and begun to develop habits of logical deduction and intelligent guesswork. If you wish, they can make a second reading of the poem, and learn some more of the words, or discuss some aspects of Roman culture - the use of glass, religious practices, Horace's life, Roman farming etc. At this stage, however, it is not necessary to make a complete analysis of every word, any more than it was necessary for you when you were examining the Turkish poem. As the pupils' knowledge of vocabulary and grammar builds up (starting, as I suggest, with nouns, - the *materia* of speech *de quo* gradually be able to understand each piece in greater and greater depth.

*The advantage of this method is that it is not only interesting but also right from the start.*

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– neat wine – flowers,  
tomorrow – kid goat,  
– forehead – horns  
– love – battles –  
– – – –  
– blood . streams,  
– offspring . herd.

We can begin to ask questions about the piece, our aim being to guide the pupils to understand the poem by considering the meaning of these few clues. What is a *spring*? Why does the poet mention *glass* in line one?

What is the purpose of the *wine* and the *flowers*? What is the connection between *horns*, *love*, and *battles*? Whose *blood* is referred to in line seven? What is going to happen to the *kid goat*?

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The advantage of this method is that it is not only interesting and efficient, but it also allows the introduction of real Latin pieces right from the start. There can be no question that our present methods of teaching Latin, in most cases, are not particularly successful. Only a small proportion of pupils ever become fluent at reading and fewer still think

of Latin as something to be read for pleasure (how many Latin teachers will you find reading Latin on the train or as a bed-side book?). The majority of pupils give the subject up before they have even read a single line by a classical author. Yet by this method, even if they study the language for only a few months, every pupil will at least have enjoyed some contact with real Latin literature.

Once we realise that it is not necessary for pupils to understand every word or grammatical construction of a passage in order to learn from it and enjoy it (it is the complexity of thought that makes some writers difficult, not the complexity of language) the door is open to introducing all sorts of material. The historians, with their vivid narrative, provide excellent pieces. Take, for example, the marvellous passage in Livy (V.41.4) describing the Gauls' entry into Rome. Within a few lines this contains the following nouns, almost all of them useful and basic words: *Galli, nox, pugna, animus, acies, proelium, impetus, vis, urbs, ira, ardor, dies, porta, forum, oculus, templum, deus, arx, species, bellum, praesidium, Capitolium, praeda, homo, via, pars, agmen, solitudo, fraus, locus, plebs, aedificium, atrium, princeps*. One of the main aims of the lesson will be to learn this vocabulary, a task which is made so much easier by its being presented in a memorable context (think of the Turkish

poem – can you still remember the word for 'rain'?) Occasion course, you will need some other key words apart from nouns. For example, *ira ardore urbem* might at first suggest 'they attacked angrily'; you will then point out the meaning of *sine* in *sine ira et studio ardore ingressi postero die urbem*; the pupil then makes a second sentence perhaps this time getting 'calmly entered the city'; they are encouraged to look for a word meaning 'entered', and find '*ingressi*'. As with the Horace poem, they will note down the words to be learnt and will try to write a sentence or two on their own; they may also be asked to look up some of the words for themselves in a dictionary. They will study a passage of Latin grammar, for example the declension of neuter nouns like *templum*. Above most of all, they will enjoy the stirring narrative. Is all this too difficult for even for beginners? On the contrary! They are reading Livy, enjoying the pleasure in Latin literature, and learning Latin at the same time. At last we have got away from the idea that Latin literature is the province of only the elite few who struggle on to A level.

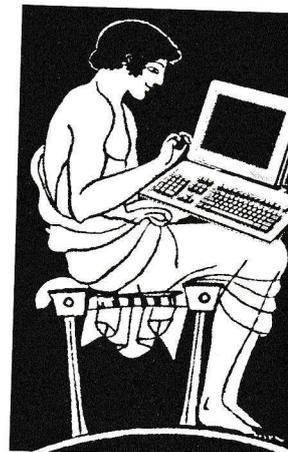
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