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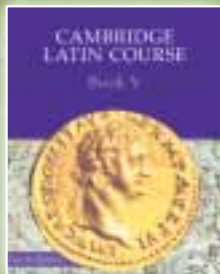
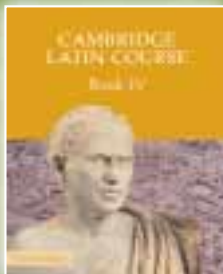


2003

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**Author**

Barbara Bell

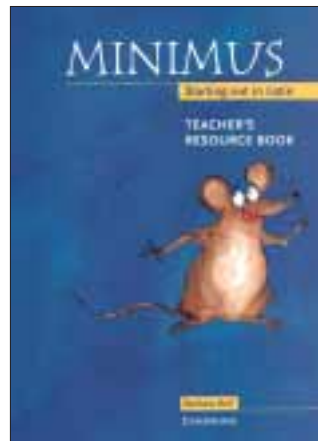
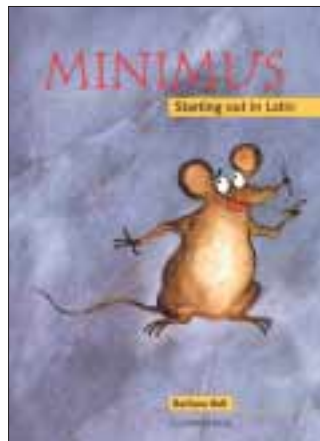
The Joint Association  
of Classical TeachersFor advice on establishing  
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INSET days, contact:Barbara Bell,  
82 Swiss Drive, Ashton,  
Bristol, BS3 2RW.Email [bmbellini@aol.com](mailto:bmbellini@aol.com)

# Minimus

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*Ian Hislop, Sunday Telegraph*

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**Authors**  
 Ed Phinney  
 Mary Catherine Phinney  
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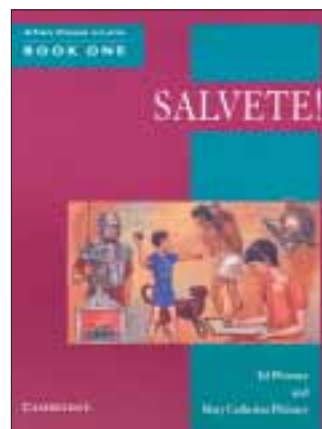
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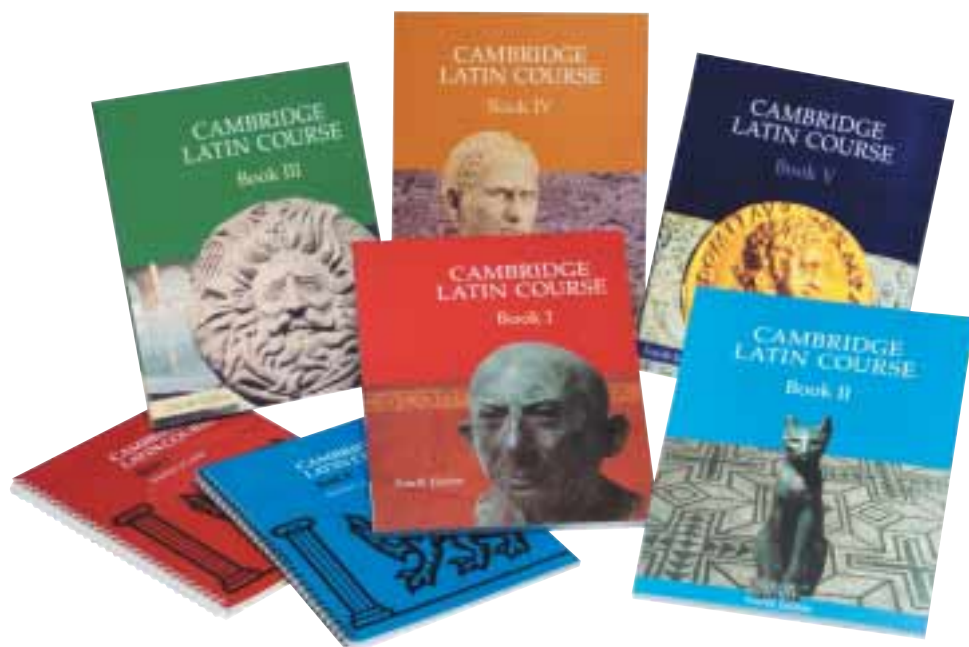
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# Cambridge Latin Course

## Fourth Edition

**The leading Latin course worldwide – nearly three million copies sold!**

The *Cambridge Latin Course* is an attractive story-based course which develops students' ability to read Latin and gives them an understanding and appreciation of Roman civilisation.



### ● ● ● Easy to use for students and teachers

Each Stage contains model sentences, language information, cultural and historical background, practical exercises and vocabulary checklists, to support and enhance students' understanding of the reading passages. Full teacher's guides provide practical teaching ideas and commentary.

### ● ● ● Develops a fascination for Latin and Roman culture

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### ● ● ● Gradually builds students' knowledge of language

Grammar is introduced systematically, with attention paid to common phrase and sentence patterns as well as accident and syntax. The stories are written with a gradual increase in difficulty before adaptations of Roman authors and original texts are introduced.

### ● ● ● Supports learning across the curriculum

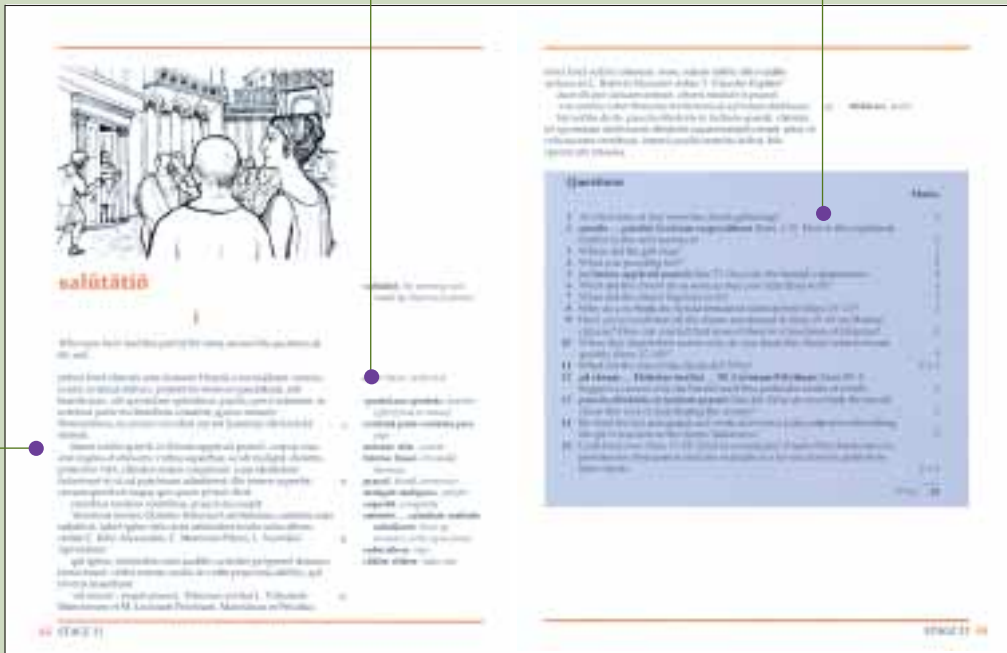
The course provides for a variety of classroom activities, which will reinforce not only understanding of Latin but will also contribute to other National Curriculum subjects and objectives.

# Student's Books

Clear layout of stories and language notes make the books easy to use

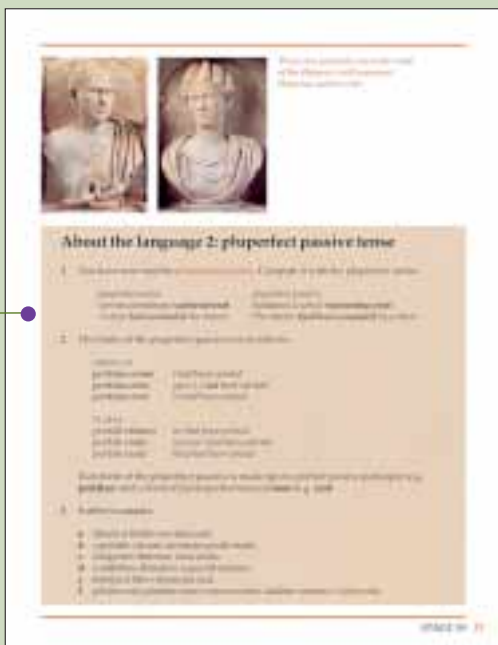
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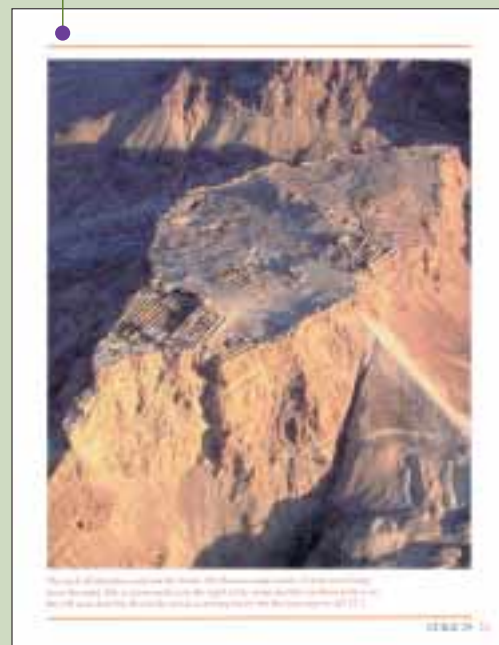


Student's Book pages 44-5 (Book IV Fourth Edition)

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Student's Book page 31 (Book IV Fourth Edition)



Student's Book page 21 (Book IV Fourth Edition)



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# About the Fourth Edition

The Fourth Edition replaces the earlier Integrated Edition. It retains the fundamental elements of the Integrated Edition, including the storylines, but with some exciting new features.

The Integrated Edition is still available and will stay in print while there is sufficient demand. Details page 8.

## Fourth Edition/Integrated Edition cross-reference charts

### Student's Books

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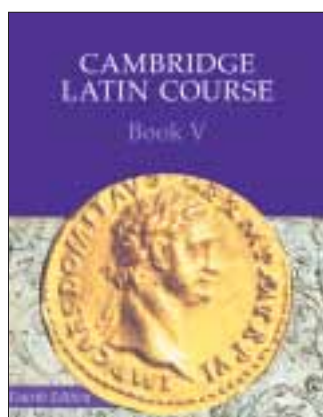
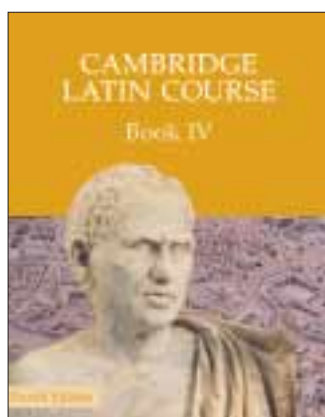
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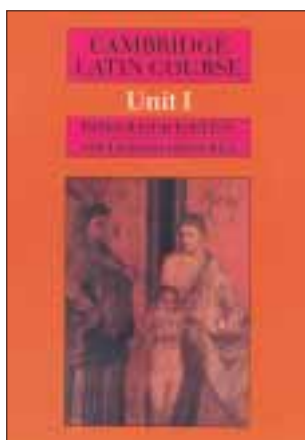
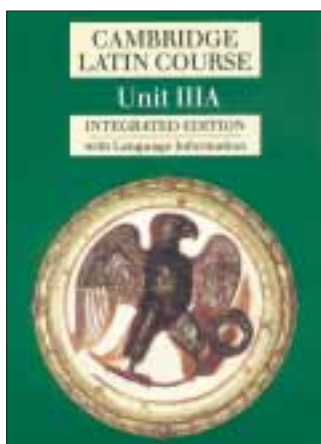
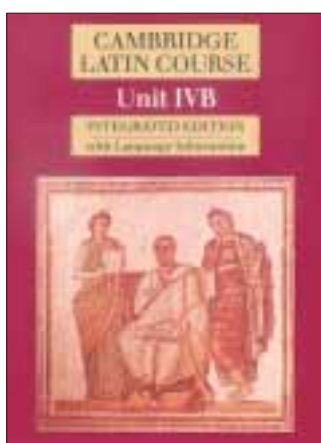
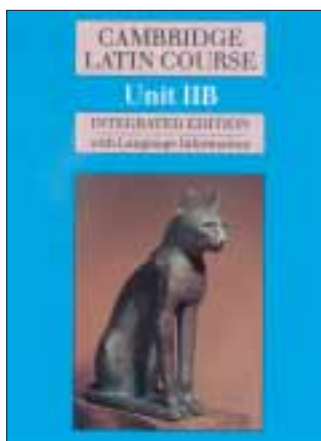
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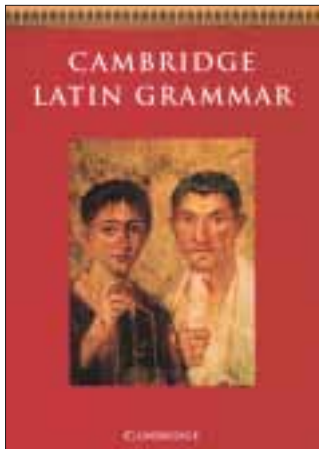


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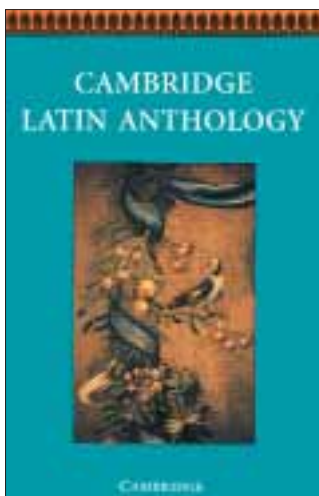


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- Contains a comprehensive index to help students find explanations of Latin inflections and constructions.
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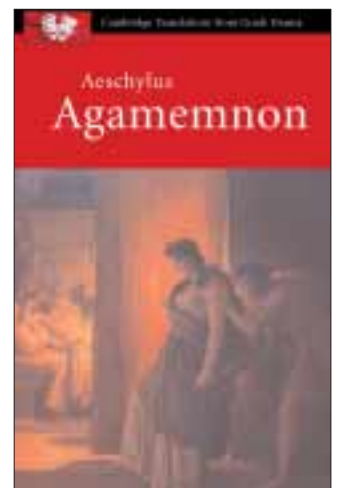
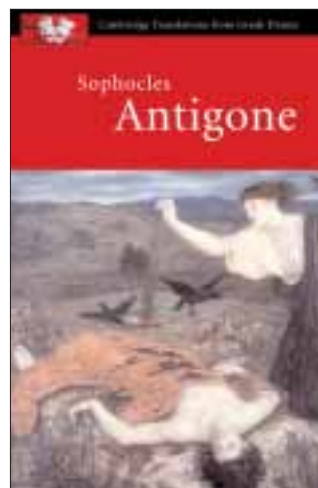
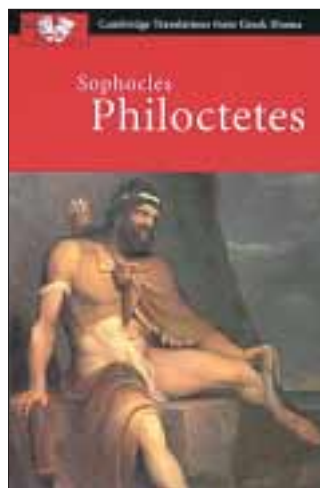
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Students are encouraged to discover the plays for themselves by exploring their dramatic qualities through practical exercises and experimenting with the expressive use of voice, movement, mime and musical accompaniment.

### Supports students understanding and appreciation of the plays

The books contain helpful editorial material, including references to Greek religion, mythology, politics and morals. Other features include: full commentary running alongside the translations; notes on pronunciation of names; plot synopses and background information; helpful illustrations, and a clear, easy-to-use layout.



Suggestions for discussion and analysis

Focus on practical exercises

Conventions of classical theatre are discussed

Commentary for easy reference

88 **though I would rather be anywhere else.** A moment of humour.  
 • Are there other touches of humour in the prologue?

**Ajax's first appearance**  
 As Athena tells us (81), Ajax is in a state of madness. Madness plays a key role in several tragedies (for example, the women in Euripides' *Bacchae*, and *Heraclides in Heracles' Furors*). It is not clear how Ajax's madness would have been presented on stage in the ancient theatre. It may have been indicated by gesture and intonation, by a special mask (see note below), or simply left to emerge from his words.  
 • How do Ajax's first three lines (91–3) and his replies to Athena's questions (94–101) suggest that he is not in his right mind?  
 • Explore different ways of presenting Ajax's abnormal state on stage.

**Masks**  
 Actors in Greek theatre wore masks (see Introduction to the Greek Theatre, page 105). Masks may have a distancing effect upon an audience used to being able to see the actor's facial expressions.  
 • Consider the advantages and disadvantages of using masks in a contemporary production.

91 **child of Zeus** Zeus was the king of the Olympian gods and Athena's father (see note on Athena, page 2).

92 **I will crown you** Precious gifts or spoils were offered as well as sacrificial animals as a mark of gratitude for divine assistance. Here, Ajax probably means that he will place offerings in a temple, or crown a statue of the goddess.

95 **in the Greek army's blood** Ajax believed that the animals he slaughtered were Greek soldiers (56–64). There is dramatic irony here: Athena, Odysseus and the audience all know the truth that Ajax has yet to find out.

**Ajax's grievances**  
 Ajax is angry with the whole Greek army, but with Agamemnon and Menelaus (the leaders of the Greek army) and Odysseus in particular. He believes the two leaders have insulted his honour by unfairly awarding Achilles' armour to Odysseus (see 98–100 and Background to the story, page v).  
 • Ajax's hatred of Agamemnon and Menelaus may seem disproportionate to their supposed offence, but winning the arms of Achilles was extremely important to Ajax. Why is this?  
 • Is Ajax's hatred of Odysseus understandable?

ATHENA Keep quiet, then, and stay where you are.  
 ODYSSEUS I'll stay, though I would rather be anywhere else.  
 ATHENA Ajax! This is the second time I've called you.  
 Why do you neglect an ally in this way?  
 AJAX Welcome, Athena! Welcome, child of Zeus!  
 How well you have stood by me! I will crown you  
 With trophies of pure gold in honour of this sport.  
 ATHENA Well said. But tell me this, did you  
 Dip your sword deep in the Greek army's blood?  
 AJAX I can make that claim; no need to deny it.  
 ATHENA And did you attack the sons of Atreus?  
 AJAX Never again will those two insult Ajax!  
 ATHENA They are dead, if I understand you right.  
 AJAX Dead. Now let them try to steal my armour!  
 ATHENA Indeed. But what about Laertes' son?  
 What news of him? Or has he given you the slip?  
 AJAX You want to know where that sly creature is?  
 ATHENA Yes. Where is your rival Odysseus?  
 AJAX He's sitting inside, a most welcome prisoner!  
 You see, I don't want him to die just yet.  
 ATHENA What will you do first? What more can you achieve?  
 AJAX First, I will tie him to a pillar in my tent...  
 ATHENA And what harm will you do the poor man then?  
 AJAX I will reddeh his back with my ship, then kill him.  
 ATHENA You mustn't torture the poor man like that!

δ Ajax Lines 87–111 9

Cambridge Translations from Greek Drama – Ajax

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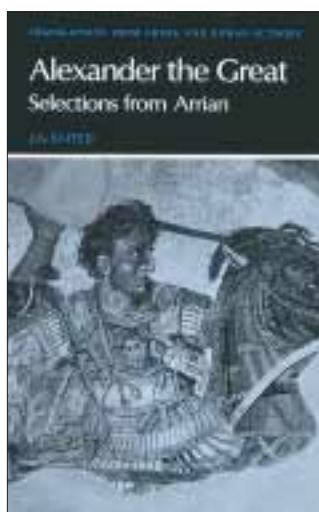
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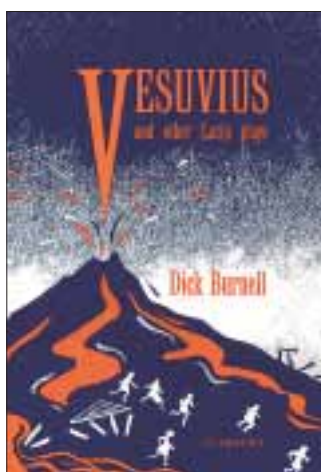
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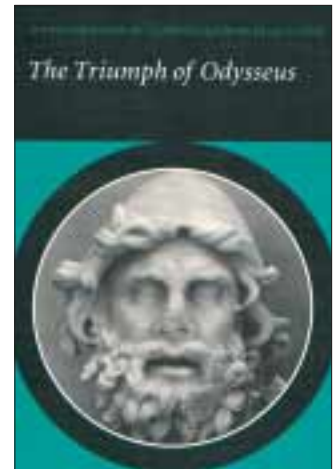
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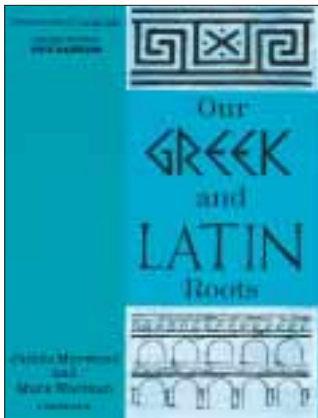


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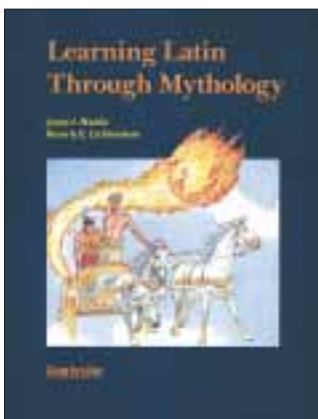




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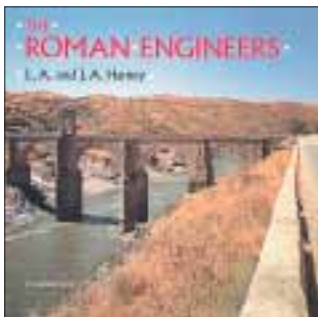
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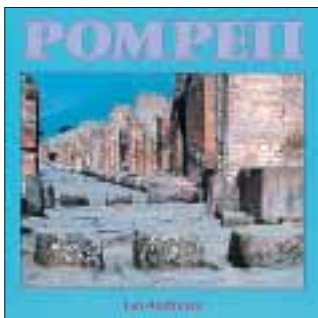
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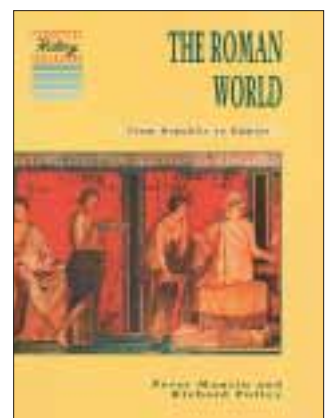
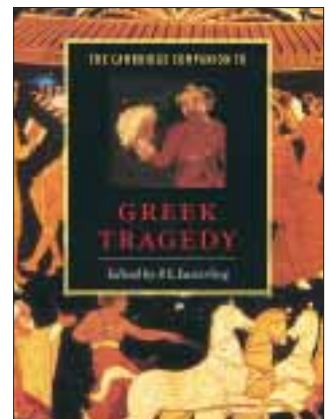
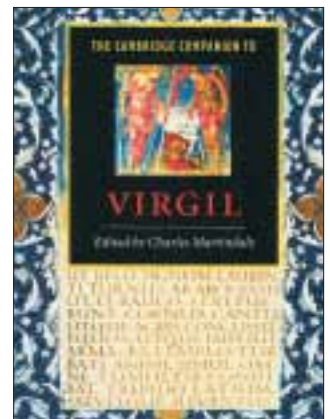
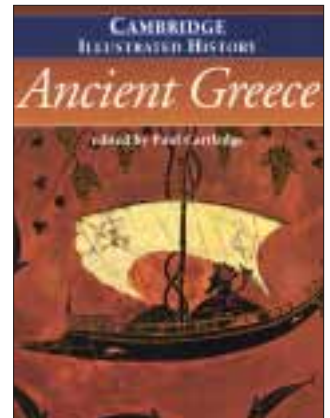
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