

Horace Ode 3.9

Teacher's Guide

Lesson Plans, Activities, Assessment and Answer Keys

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INTRODUCTION AND TEACHING TIPS

Horace's Ode 3.9 is a fun piece suitable for the second semester Latin II class. Written in the amoebian pastoral form, a stanzaic dialogue where one speaker tries to outdo the other, it allows students through close-text analysis to find parallel grammatical and thematic structures within the context of an amusing quarrel between ex-lovers. Because of the highly structured form, and the fact that the second speaker must use syntactically similar elements in rebuttal, students can easily identify the point and counter-point jabs. Grammatically speaking, the poem is of moderate difficulty: late second semester Latin II students should have encountered most forms. Forms likely not encountered include two potential subjunctives, **amem**, **obeam** (24) in the last stanza, and, depending on the class, several instances of comparative adjectives used with the ablative of comparison. These examples allow for practice of constructions students will see much of in Latin III. If the ablative of comparison has not been encountered, it should be addressed in the first stanza with **rēge beātiōr**(4). The other examples, **clārior Īliā** (8), **sīdere pulchrior** (21), **levior cortice** (22), and **īrācundiōr Hadriā** (23) provide good reinforcement of the construction. Indicative verbs in the present, imperfect, perfect and future tenses provide good review, particularly the third conjugation futures **metuam** (11), **parcent** (12, 16) and the deponent future **patiar** (15). The deponent present infinitive **mori** (15) might also throw students off. When students struggle with verb forms, refer them to the principal parts for help. Time is important in the poem, since the ex-lovers are arguing the "then" and "now." With the extensive glosses, students should have little difficulty getting the gist of the poem without much assistance from the teacher. The teacher should be sure students have read and understood the introduction to *Ode 3.9*. An overhead transparency of the large-format text will help illustrate parallel syntax and grammar.

Translation of the poem

As long as I was pleasing to you, and [not any] no preferable young man was placing [his] arms around your fair neck, I thrived more blessed than the king of the Persians.

'As long as you did not burn more because of another [girl], and Lydia was not after [second to] Chloe, I, Lydia of much name, thrived more famous than Roman Ilia.'

Now Thracian Chloe rules me, [she] learned at sweet melodies and knowledgeable of the cithara, for whom I will not fear to die if the fates will spare [my] sweetheart surviving.

'Calais, the son of Thurian Ornytus, scorches me with a mutual torch, for whom I will endure to die twice if the fates will spare [my] boy surviving.'

What if old love returns and with a bronze yoke forces together the separated, [what] if blond Chloe is cast out and the door lies open for rejected Lydia?

'Although that one is more beautiful than a star, you more fickle than cork and angrier than the rough Adriatic, I would love to live with you, with you I would gladly die.'

Lesson Plan

Day 1 (45-50 minute class)

*Prior to the first day of the lesson, students should have been given the student text of the lesson and been assigned to read the background information on Horace and *Ode 3.9* for homework.

Warm-up and homework check (10 minutes): To get their brains working, have class in small groups (3-4) generate as much information as they can remember from their reading about Horace and *Ode 3.9*, without reference to their background sheets. One member of each group should record the results. After 3-4 minutes of brainstorming, groups share results with class, with each group only adding what was left unsaid by previous groups. Fill in any important information and briefly summarize the ode making sure the students get the basic idea of the poem and its structure. Projecting an overhead transparency of the poem will help the class with the stanzaic structure, or you can refer the students to their student text. Colored overhead markers are useful as the lesson proceeds, so keep them on hand! Since the male ex-lover is unnamed you may choose to have the class pick a name for him for ease of discussion.

First reading:

-Provide students with a copy of the large-format version of the poem and grammar sheet.

-Using the vocabulary glosses and notes, students work in groups for the remainder of the period translating the poem, filling out the grammar sheet, and annotating the large-format text with vocabulary or graphic aides (arrows, brackets, color-coding, etc.) to show subj.-verb groupings, adj.-noun groupings, etc. You may choose to check their annotations as a completion/classwork grade.

-While students work, monitor and assist when they get stuck. Help them with the ablative of comparison constructions mentioning that instead of **quam** and a noun, a word in the ablative case can be used for comparison. The comparatives in the poem are very straightforward, all nominative singular –**ior** endings, with which they should be very familiar. Save the direct instruction of the ablative of comparison for the warm-up on day two.

-Although they are working together, each student should have his own handouts and be annotating his own text. Remind them that they will be asked to translate a stanza for the next lesson.

-Whatever the students do not finish, should be finished for homework.

Day 2 (50 minute class)

Warm-up (5-10 minutes): Have the ablative of comparison constructions written on the board or on the overhead before class starts.

Briefly explain that a common use of the ablative case is the ablative of comparison construction where a word in the ablative case following a comparative adjective is translated “than” + the word. Go through the five examples from the poem together, and then have them come up with their own ablative forms to complete 6-10. Give them the following nouns to use if they are struggling or provide other words they are familiar with from their textbooks: **mōns, montis; infāns, infantis; grammaticus, grammaticī; villa, villae; rēgīna, rēgīnae;**

- | | |
|----------------------|---------------------------------|
| 1. rēge beātior | 6. altior _____ (mōnte) |
| 2. clārior Iliā | 7. laetior _____ (infante) |
| 3. sīdere pulchrior | 8. callidior _____ (grammaticō) |
| 4. levior cortice | 9. māior _____ (villā) |
| 5. irācundior Hadriā | 10. nōbilior _____ (rēgīnā) |

Second Reading:

-Lead class through a reading with different student volunteers translating each stanza.

-Students should refer to the provided notes/glosses and their own annotations from the previous day.

-As each volunteer progresses through a stanza, ask about the words on the grammar sheet and have the other students make corrections on their own sheets as needed.

-If a volunteer is wrong in part of the translation, for instance tense or number, see if you can get a correct rendering by simply asking about the translation: “You translated **bracchia** as arm, but if you look at the notes you’ll see it’s what gender? ...right, neuter, so the **a** there must make it what number?...right, plural.” Since you were monitoring them the previous day, the translations should not be too far off.

-After the reading, the students, in groups, answer the discussion questions below the student text.

-Remind students that the structure of the poem requires the second speaker, Lydia, to use some similar syntax, or phrasing, in rebutting the attacks of her unnamed ex. The discussion questions focus primarily on this parallel structure, and so students should refer specifically to the text in their answers.

-Any discussion questions left unfinished become homework.

Day 3 (50 minute class)

Warm up (10-15 minutes): What about the meter?

-Refer students to the student text where the scansion of the 2nd Asclepiadean distich is printed.

-Give them copies of The Poem Scanned handout or put a transparency of it on the overhead. Briefly discuss meter as the rhythm of the poem, an arrangement of longs and shorts or whole and half notes. Mention Shakespeare's iambic pentameter, which most students should have encountered.

-Explain the elision marks in brief, referencing English contractions for comparison: they're, he's, etc.

-Without going into the details of scansion, just stress the idea of a beat/rhythm as in pop music songs. Ask for volunteers to tap the rhythm out on the desk or clap it out with their hands. Any music kids in the class should have no trouble tapping out the rhythm.

-Read the first stanza aloud in meter and solicit volunteers to read each of the others.

Third Reading: form, content, and discussion questions

-With the large-format version transparency on the overhead, and colored transparency markers available, explain to the class that the third reading of the poem will focus on the parallel structures in the corresponding stanzas of the ex-lovers, and how Lydia's replies one-up the jabs of her ex. This activity will effectively go through all the discussion questions which the students should have finished for homework, while visually reinforcing the highly structured nature of the poem.

-Divide the class into six new groups, at least 2 in each group. Have each group draw numbers to determine which stanza it will present.

-Give groups five minutes to go through their stanza, with odd numbered (male speaker) groups focusing on initial attacks, and even-numbered groups (Lydia) focusing on defense and counter-attack. The group should focus on how each ex-lover plays the blame-game.

- Each pair of groups (1&2, 3&4, 5&6) will go to the overhead together, with the odd group going first using a colored marker to highlight and explain one initial attack and the even group immediately rebutting by highlighting the defense and counter-attack.

-After the first two groups are finished, add any important information missed before going on to the next two groups.

-The groups not at the overhead should be following along on their own large-format copies of the poem making annotations.

-When all groups have finished, discuss with the class as a whole the following:

Even though it is a battle of sorts, does the poem suggest a possible reconciliation from the beginning? [Nostalgic sentiments in lines 4 and 8 already hint at a possible reunion.]

How does Lydia's last line suggest that she wins the battle but loses the war? Or does she? [She boldly outdoes the mealy-mouthed, hypothetical **quid si** of her ex-lover with her last line but in doing so drops her defensive posture and effectively re-embraces her ex-lover.]

Answer key to short-answer discussion questions: answers may vary and likely be less complete.

1. **dōnec grātus eram tibi**: suggests she stopped liking him

quisquam potior...iuvenis: implies she found someone preferable

Persārum viguī rēge beātior: implies that when together she made him happy

2. **Dōnec nōn aliā magis ārsisti**: he burned more with love for another girl; 2nd person singular in **ārsisti** is much stronger, placing more blame.

Lȳdia post Chloen: Lydia was second to Chloe.

multi Lȳdia nōminis: Lydia was of a great name, renowned when they were together.

Rōmānā viguī clārior Īliā: her comparison to Roman Ilia, mother of Romulus, outdoes his to a nameless Persian king.

3. **mē nunc Thressa Chloē regit**: Chloe rules him; she is his mistress; mentioning her Thracian background implies it is a compliment to Chloe and a jab at Lydia.

dulcīs docta modōs et citharae sciēns: Chloe has talent; by mentioning Chloe's talents (singing/music) he implies Lydia's lack of those talents.

prō quā nōn metuam morī: He loves her so much he is not afraid to die if the fates will spare her.

4. **Mē torret face mūtuā**: *torret* stronger than *regit* implying more passion; *mūtuā face* explicit about the requited nature of the love; not a one-sided affair

Thūrīnī Calais filius Ornytī: Chloe may have talent but Calais has a pedigree; by mentioning Calais' father's name, Ornytus, and birthplace Thurii, Lydia establishes Calais as someone with class and position.

prō quō bis patiar morī: Lydia loves Calais so much she will suffer to die twice if the fates will spare him. Lydia's *bis patiar morī* outdoes her ex's *nōn metuam morī*; it implies she is more committed.

5. **Quid sī prīscā redit Venus:** The male ex entertains thoughts of reconciliation with the hypothetical “what if”; but the fact that he mentions the loss of Chloe’s blonde (*flāva*) hair suggests he is not entirely sure. Lydia defends against the blonde remark by comparing Calais’ beauty to a star (*sīdere pulchrior*) and then directly criticizing her ex as being fickle (*levior cortice*) and hot-tempered (*improbō irācundior Hadriā*), but outdoing her ex once and for all, she capitulates entirely, stating explicitly what he only dared to contemplate: *tēcum vīvere amem, tēcum obeam libēns*.

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Grammar Sheet: Horace *Ode 3.9*

tibi	case:	reason:
candidae	case:	reason:
cervicī	case:	reason:
dabat	tense:	translation:
viguī	tense:	translation:
Persārum	case:	reason:
rēge	case:	reason:
beātior	degree:	translation:
ārsistī	tense:	translation:
clārior	degree:	translation:
regit	tense:	translation:
quā	case:	reason:
metuam	tense:	translation:
mori	form:	translation:
parcent	tense:	translation:
animae	case:	reason:
fāta	case:	number:
superstī	case:	reason:
torret	tense:	translation:
face	case:	reason:
mūtuā	case:	reason:
quō	case:	reason:
patiar	tense:	translation:
puerō	case:	reason:
prīscā	case:	reason:
redit	tense:	translation:
iugō	case:	reason:
aēneō	case:	reason:
cōgit	tense:	translation:
excūtitur	tense:	voice: translation:
rēiectae	case:	reason:
Lȳdiae	case:	reason:
īrācundior	degree:	translation:
improbō	case:	reason:

Grammar Sheet Key: Horace *Ode 3.9*

tibi	case: dative	reason: w/ grātus
candidae	case: dative	reason: modifies cervicī
cervicī	case: dative	reason: indirect object of dabat
dabat	tense: imperfect	translation: (he) was giving/ was placing around
viguī	tense: perfect	translation: I thrived/flourished
Persārum	case: genitive	number: plural
rēge	case: ablative	reason: ablative of comparison after beātiōr
beātiōr	degree: comparative	translation: more blessed; happier
ārsistī	tense: perfect	translation: you burned
clārīor	degree: comparative	translation: more famous
regit	tense: present	translation: (she) rules
quā	case: ablative	reason: with preposition prō
metuam	tense: future	translation: I will fear
mori	form: infinitive	translation: to die
parcent	tense: future	translation: (they) will spare
animae	case: dative	reason: w/ special verb parcent
fāta	case: nominative	number: plural
superstīti	case: dative	reason: modifies animae
torret	tense: present	translation: (he) scorches/burns
face	case: ablative	reason: ablative of means
mūtuā	case: ablative	reason: modifies face
quō	case: ablative	reason: with preposition prō
patiar	tense: future	translation: I will suffer/endure
puerō	case: dative	reason: w/special verb parcent
prīscā	case: nominative	reason: modifies Venus
redit	tense: present	translation: (she) returns/comes back
iugō	case: ablative	reason: ablative of means
aēneō	case: ablative	reason: modifies iugō
cōgit	tense: present	translation: (she) forces together
excūtitur	tense: present	voice: passive translation: is cast out
rēiectae	case: dative	reason: modifies Lydiae
Lȳdiae	case: dative	reason: dative of reference/advantage
īrācūndiōr	degree: comparative	translation: angrier/more hot-tempered
improbō	case: ablative	reason: modifies Hadriā

Dōnec grātus eram tibi
nec quisquam potior bracchia candidae
cervīcī iuvenis dabat,
Persārum viguī rēge beātior.

‘Dōnec nōn aliā magis 5
ārsistī neque erat Lȳdia post Chloēn,
multī Lȳdia nōminis
Rōmānā viguī clārīor Īliā.’

Mē nunc Thrēssa Chloē regit,
dulcīs docta modōs et citharae sciēns, 10
prō quā nōn metuam morī,
sī parcent animae fāta superstitī.

‘Mē torret face mūtuā
Thūrīnī Calais filius Ōrnytī,
prō quō bis patiar morī, 15
sī parcent puerō fāta superstitī.’

Quid sī prīsca redit Venus
dīductōsque iugō cōgit aēneō,
sī flāva excutitur Chloē
rēiectaeque patet iānua Lȳdiae? 20

‘Quamquam sīdere pulchrior
ille est, tū levior cortice et improbō
īrācundior Hadriā,
tēcum vīvere amem, tēcum obeam libēns!’

Horace *Ode 3.9* Quiz

Translate the following stanzas from *Ode 3.9*

Quid sī prīscā redit Venus _____
dīductōsque iugō cogit aēneō, _____
sī flāva excutitur Chloē _____
rēiectaeque patet iānuā Lȳdiae? _____

19 points + 1 bonus = _____

‘Dōnec nōn aliā magis _____
ārsisti neque erat Lȳdia post Chloēn, _____
multī Lȳdia nōminis _____
Rōmānā vīguī clārior Iliā _____

17 points + 3 bonus = _____

Matching: match the clue to the character it refers to (not the speaker who said it!)

a. Male ex-lover b. Lȳdia c. Chloē d. Calais

___ 1. quisquam potior iuvenis

___ 2. prō quā non metuum morī

Translation 1 _____(20)

___ 3. rēiecta

Translation 2 _____(20)

___ 4. sīdere pulchrior

Matching _____(10)

___ 5. rēge beatior

Total _____ X 2= _____

___ 6. irācundior Hadriā

___ 7. citharae sciēns

___ 8. prō quō bis patiar morī

___ 9. Thrēssa

___ 10. candidae cervīcī

Horace *Ode 3.9* Quiz Key

Translate the following stanzas from *Ode 3.9*

Quid sī prīscā redit Venus
dīductōsque iugō cogit aēneō,
sī flāva excutitur Chloē
rēiectaeque patet iānuā Lȳdiae?

What if old love/Venus returns and
with a bronze yoke forces the separated
together, if blond Chloe is driven out
and the door lies open for rejected Lydia?

19 points for each correct Latin word (including **–que**'s) + 1 bonus point = 20 points

‘Dōnec nōn aliā magis
ārsisti neque erat Lȳdia post Chloēn,
multī Lȳdia nōminis
Rōmānā vīgūī clārior Iliā

As long as you did not burn more for
another, and Lydia was not after Chloe,
I, Lydia of much name,
thrived more famous than Roman Iliā.

17 points for each correct Latin word + 3 bonus points = 20 points

Matching: match the clue to the character it refers to (not the speaker who said it!)

a. Male ex-lover

b. Lȳdia

c. Chloē

d. Calais

 d 1. quisquam potior iuvenis

 c 2. prō quā non metuum morī

 b 3. rēiecta

 d 4. sīdere pulchrīor

 a 5. rēge beātior

 a 6. irācundior Hadriā

 c 7. citharae sciēns

 d 8. prō quō bis patiar morī

 c 9. Thrēssa

 b 10. candidae cervīcī

Translation 1 = 20 points

Translation 2 = 20 points

Matching = 10 points

50 points x 2 = 100

The Poem Scanned

_ _ _ u u _ u _
 Dōnec grātus eram tibi
 _ _ _ u u _ uu _ u _
 nec quisquam potior bracchia candidae
 _ _ _ u u _ u _
 cervicī **i**uvenis dabat,
 _ _ _ u u _ u u _ u _
 Persārum viguī rēge beātior.

_ _ _ u u _ u _
 ‘Dōnec nōn aliā magis 5
 _ _ _ u _ u _ uu _ u _
 ārsistī neque erat Lȳdia post Chloēn,
 _ _ _ uu _ u _
 multī Lȳdia nōminis
 _ _ _ u u _ uu _ u _
 Rōmānā viguī clārior Īliā.’

_ _ _ u u _ u _
 Mē nunc Thrēssa Chloē regit,
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 dulcīs docta modōs et citharae sciēns, 10
 _ _ _ u u _ u _
 prō quā nōn metuam morī,
 _ _ _ uu _ u u _ u _
 sī parcent animae fāta superstitī.

_ _ _ u u _ u _
 ‘Mē torret face mūtuā
 _ _ _ u u _ uu _ u _
 Thūrīnī Calais fīlius Ōrnytī,
 _ _ _ u u _ u _
 prō quō bis patiar morī, 15
 _ _ _ uu _ u u _ u _
 sī parcent puerō fāta superstitī.’

_ _ _ u u _ u _
 Quid sī prīasca redit Venus
 _ _ _ u u _ u u _ u _
 dīductōsque **i**ugō cōgit aēneō,
 _ _ _ uu _ u _
 sī flāva excutitur Chloē
 _ _ _ u u _ uu _ u _
 rēiectaeque patet iānua Lȳdiae? 20

_ _ _ uu _ u _
 ‘Quamquam sīdere pulchrīor
 _ _ _ u u _ u u _ u _
 ille est, tū levior cortice et improbō
 _ _ _ uu _ u _
 Irācundior Hadriā,
 _ _ _ u u _ u u _ u _
 tēcum vīvere amem, tēcum obeam libēns!’

*underlined segments show elisions.

** consonantal **i**'s in bold.

