Researchers in Schools

Why do myths matter?

How a 2,000 year old story helped start the British Empire

Pupil Name

Coursebook Designed by Dr Gardner

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Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1			
2			
3			
4			
5			
6 (Feedback)			
7 (Feedback)			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1		
Tutorial 2		
Tutorial 3		
Tutorial 4		
Tutorial 5		

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on 9th August	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Course Rationale

"I have given them no limits in time or space; to them I have given an empire without end"

Why do we read stories?

Are myths from thousands of years ago still actually important today?

Have myths ever mattered – were they always just strange stories to be told, or did they ever change the course of human history?

These are three questions that I've spent a long time thinking about. Over four years, I wrote a 'thesis' (an enormous essay the size of most books) about these questions and one particular story: the story of Aeneas and Dido.

This story was written between 29 and 19 BCE by the Roman poet Virgil (we'll learn more about him in Tutorial 1). Aeneas was a Trojan prince, but became a refugee when Troy was burnt to the ground by the Greeks. Dido was the queen of a city she founded herself called Carthage in North Africa – you can still see the ruins today in Tunisia. Virgil told a story about these two, about love, heartbreak, destiny and suicide.

But this wasn't only a good story. The myth of Aeneas, whose destiny was to establish a new empire to carry on the memory of Troy, and whose descendants would start both Rome and Britain, became particularly important 1,600 years later during the time of the Tudors. In Tutorial 2, we'll be looking at how Tudor kings and queens like Elizabeth I were inspired by the story of Dido and Aeneas as they started the British Empire.

Just like this, stories have the power to change the world, and we're going to be looking at how this story was told by three people in the time of Elizabeth I: William Gager, Christopher Marlowe, and William Shakespeare (who you may have heard of!). In Tutorials 3 to 5, we'll look at how each of them used the story of Aeneas and Dido in plays they wrote.

This is extremely advanced, and you'll need to think much harder and learn much more than you normally would. Don't be intimidated – you've been selected for this because we think you're up to the challenge. Think of it as a taster for what you might get at university, and even most university students don't know about many of the things you'll learn. You'll be trying out university-level styles of learning, like:

- Listening to and understanding lectures
- Having class discussions about complicated questions
- Writing extended essays, using referencing like footnotes and bibliographies

You'll learn a lot about how much potential you have, as you engage with independent critical thinking and confidently expressing your opinions. You'll also learn about something I'm really interested in – and maybe, by the end of it, you'll have an idea for what you'd like to do a PhD on yourself.

I hope you're looking forward to the course!

Dr Gardner

Uni Pathways Mark Scheme 2020 – Essay-based assignments

	Subject Knowledge	Critical Thinking	Written Communication
1st	The essay shows a breadth of knowledge and understanding of the key concepts and issues, through engaging with and interpreting a wide range of relevant sources. Knowledge is used to build and support highly effective arguments.	Analyses, key ideas, information, and arguments. Interprets meaning and makes connections. Identifies and critically evaluates key arguments and statements, deciding on their credibility, strength and relative significance, drawing convincing conclusions.	The essay has a clear and engaging structure, taking the reader on a journey from the introduction to the conclusion. The writing style is appropriate; key terms are used with fluency. There are no, or very few, errors in spelling or grammar. Referencing is used consistently and matches the style taught in the course.
2:1	The essay shows an understanding of key concepts and issues, drawing on a range of relevant sources Knowledge is used to build and support effective arguments	Analyses key ideas, information and arguments. Identifies relevant arguments and statements, deciding on their credibility and strength, drawing reasonable conclusions. Shows some understanding of the relative importance of arguments.	The essay has a clear structure and the arguments are easy to follow. The introduction outlines the essay effectively and the conclusion summarises the arguments. The writing style is appropriate; key terms are used correctly. There are few errors in spelling or grammar. Referencing is mostly consistent and matches the style taught in the course.
2:2	The essay shows an understanding of key concepts and issues, with no major misconceptions. Beginning to apply this knowledge to build and support arguments.	Begins to analyse ideas, information and arguments. Identifies some arguments and statements and attempts to evaluate their quality. Not yet showing understanding of the relative strengths and weaknesses of arguments.	The essay structure could be made clearer to better guide the reader through the arguments. The writing style can sometimes be informal. Occasionally key terms are not used when it would be appropriate to do so. There are some errors in spelling or grammar, but they do not get in the way of communicating the content.

			There is some consistency to the referencing.
3rd	Shows a developing understanding of key concepts and issues, with some misconceptions. Not yet applying this knowledge to build and support arguments.	Begins to analyse ideas and information. Describes statements and arguments while not yet evaluating them.	The grammar, spelling, style, and structure of the work need improving in order to communicate ideas to the reader. The essay has no or a limited introduction and conclusion. Key terms and references are not always used correctly.

Baseline Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Subject knowledge	
	mark
Critical thinking	
	mark
Written communication	
	mark

Final Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Subject knowledge	
	mark
Critical thinking	
	mark
Written communication	
	mark

Subject Vocabulary

Word	Definition	In a sentence
Epic poem	A long poem that tells a story about ancient heroes, normally around the size of a novel.	The *Aeneid* is a Roman epic poem that mirrors the Greek epic poems, the *Iliad* and the *Odyssey*.
Empire	A group of countries or areas that are controlled by one country or person, normally by being conquered.	Under Augustus, the Roman empire grew bigger.
Emperor	A ruler who controls an empire.	Augustus is often seen as Rome's first emperor.
Imperial	Belonging or referring to an empire.	Virgil traced the imperial roots of Rome back to the story of Aeneas.
Adaptation	A piece of writing that is based on a previous work, rewritten in a new form.	Adaptations of Virgil's *Aeneid* include Christopher Marlowe's *Dido Queen of Carthage*.
Ambivalent	Seeing positives in two things that are opposed to each other, or feeling two different ways (e.g. love and hate) about the same thing.	Ambivalent readers have sympathy with both Dido and Aeneas.
translatio imperii	The idea that empires in different periods are linked together through lines of descent.	Through *translatio imperii*, Tudor readers of the *Aeneid* would have related the Trojans to their own monarchs.
Lineage	The line of ancestors someone is descended from.	Elizabeth I's lineage was believed to include Arthur, Brutus and Aeneas.
Dramatisation	The adaptation of a story into a play.	William Gager wrote a dramatisation of the *Aeneid* in 1583.
Neo-Latin	Latin writing that was produced after ancient Rome, such as in the Renaissance.	Gager's play is an example of neo-Latin writing
mens rea	The idea that in order to be guilty of a crime, you had to intend to commit it.	Gager's play defends Aeneas' actions by using *mens rea*.
Trauma	A psychological theory that your mind forces you to repeat some violent memories.	Aeneas' memory of Troy is based in trauma.

Optimistic	Seeing the positive side in something	Some critics see the *Aeneid* as optimistic in celebrating the Roman empire.
Pessimistic	Seeing the negative side in something	Some critics see Marlowe's play as a pessimistic version of the *Aeneid*.

Launch Event

The launch event is your opportunity to learn more about this course and Uni Pathways. You will watch some videos, listen to your teacher and have some discussion. Below is some room to make notes for some of the videos you will watch during the event.

Virtual Campus Tours

Notes…

The Scholars Programme Alumni

Notes…

Student Ambassadors

Notes…

Tutorial 1 – Virgil and the *Aeneid*

What is the story we're learning about?

What is the Purpose of Tutorial 1?

- Objective 1: Students will know the story of Aeneas and Dido
- Objective 2: Students will understand the case for each character's actions
- Objective 3: Students will be able to describe the story from Dido or Aeneas' perspective

Review of film – https://youtu.be/p4mbk59rbjE

Write some notes on the following questions during the film. You'll have a chance to complete this after the film has finished, and then you'll be asked to share answers.

Notes can be simple phrases, e.g. 'Roman epic poem'. They don't have to be full sentences, but when you look back at them you should be able to explain what they mean.

- Who was Virgil?

_____

_____

_____

_____

_____

- Who was Augustus?

_____

_____

_____

_____

_____

- Why do some people think Virgil wrote the *Aeneid*?

_____

_____

_____

_____

_____

Activity: Create a storyboard about Dido and Aeneas

Use the template below to draw six pictures in order describing the story of Dido and Aeneas. You can include whatever scenes you want, but here are some suggestions for if you're stuck:

1) Aeneas escapes as Troy is destroyed. The gods tell him to start a new empire.
2) In a storm, Aeneas' ship washes up on the shore of Libya in North Africa.
3) Queen Dido of Carthage welcomes him.
4) Dido and Aeneas have a romantic encounter in a cave when it starts raining.
5) The gods tell Aeneas to leave Carthage and go to Italy.
6) As he sails away, Dido kills herself with a sword he gave her.

Stick figures are ok, and it's a good idea to draw the basic images for all six before you start adding details like clouds and trees (and blood). You have **ten minutes** to do this – don't worry if you don't complete everything but try your best!

1

2

3

4

5

6

Writing Task

Write a letter, either from Aeneas to Dido as he sails away, or from Dido to Aeneas before she kills herself.

Describe the story from the perspective of one of them, but feel free to add your perspective on the characters. If you're Aeneas, would you think you're sorry? Or is it right he followed his destiny by leaving? If you're Dido, are you angry? Or do you still love Aeneas?

Homework: Baseline Assignment

What are the different ways of interpreting the story of Dido and Aeneas?	
Details of the assignment: Write an answer to the question above that uses the material we looked at in our first tutorial. Feel free also to do research outside of the material we covered. Your answer should be 500 words.	
Success criteria – how to structure your assignment and what to include: Structure your answer in three paragraphs as follows: - An introduction that (a) shows your understanding of the topic, and (b) tells me what approach you're going to take. (Roughly 100 words) - A middle paragraph that covers different versions of the story, and directly compares them. This should include quotations and your own analysis. (Roughly 300 words) - A conclusion that (a) briefly summarises the main points and (b) tells me what the most important part of your answer is. This should include your own personal opinion on the question. (Roughly 100 words) You should write in formal academic language that is also clear and concise, and links the points together with language such as 'however', 'on the other hand', 'whereas', 'furthermore' etc. Pay close attention to the question and the two boxes below:	
In this assignment, show me that you **understand**: - The different ways of interpreting the *Aeneid* - How different writers have responded to Virgil's story	Show me that you **are able to**: - Explain the myth of Dido and Aeneas and the different ways it might be interpreted - Compare how different writers used the myth in their work

Tutorial 2 – Tudor England and Empires of History

~~What is the story we're learning about?~~
Why was it important in Elizabethan England?

What is the Purpose of Tutorial 2?

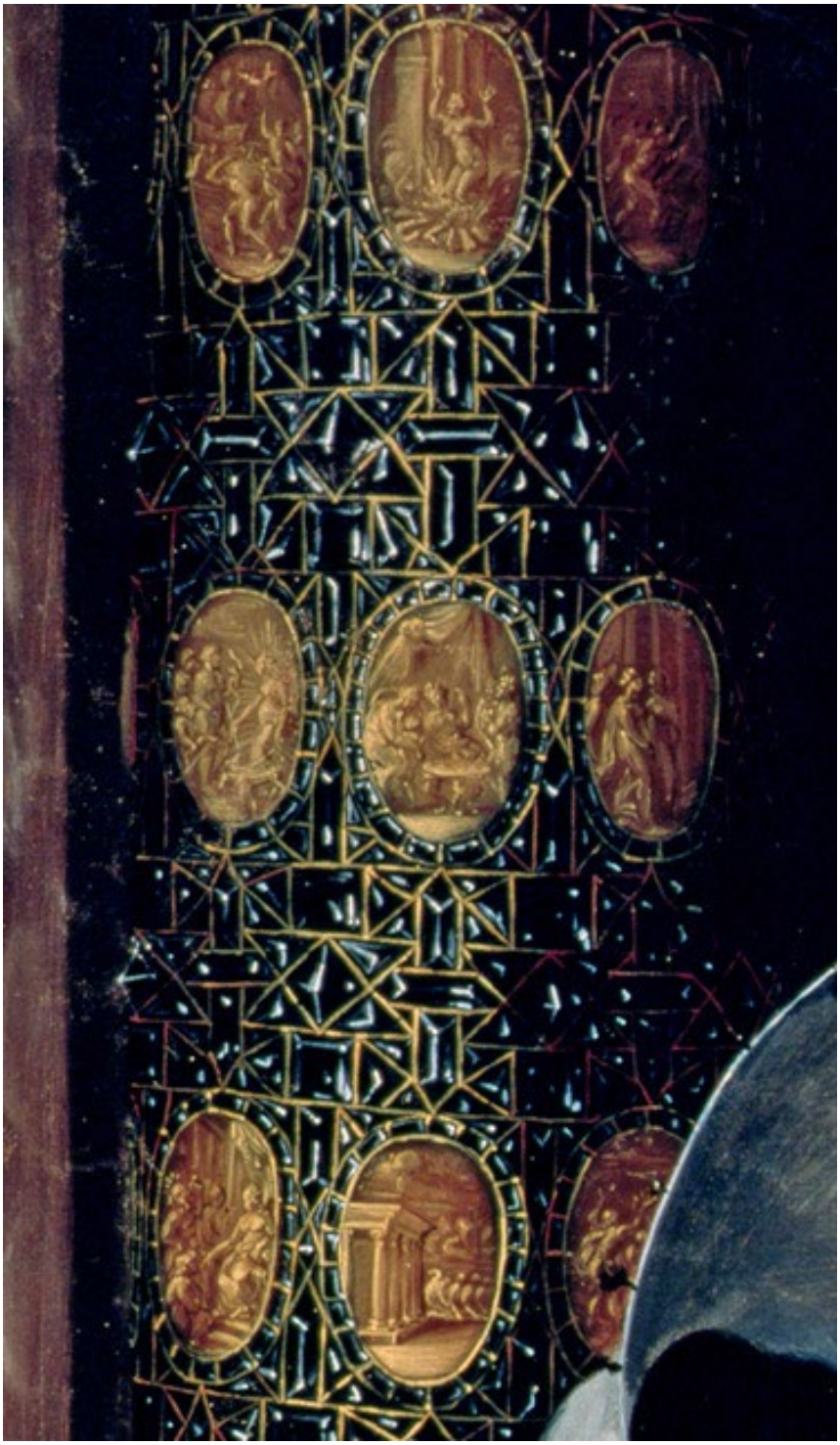
- Objective 1: Students will know the definition of *translatio imperii*.
- Objective 2: Students will understand the concept using primary and secondary sources.
- Objective 3: Students will be able to integrate quotations into their own analysis.

Starter Activity: Reading a Portrait

In the last tutorial we created comic strips of the story of Dido and Aeneas. In the 1580s, a portrait artist for Elizabeth I did the same thing, as you can see (if you look closely) in the picture above.

See if you can work out what scenes from the story are being shown. Confusingly, the story is told backwards – so the order goes…

9	8	7
6	5	4
3	2	1



1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

Why do you think the artist included this story in the portrait?

Circle however many answers you think are correct:

- It was Elizabeth's favourite story.
- People thought that Elizabeth was related to Aeneas.
- Elizabeth was starting an empire, like Aeneas.
- Elizabeth had recently been shipwrecked, like Aeneas.
- Elizabeth and Dido were both single queens.
- Another name for Dido was 'Elissa', which sounds like 'Elizabeth'.

Mini-lecture: *Translatio Imperii*

Use this space to write notes, like we did in the first tutorial with the video. This time there aren't any subheadings, so you have to work out what the most important things are that are being said.

Remember you don't have to write in full sentences – short phrases are ok, as long as you can remember and explain what they mean.

Reading Task: Secondary Sources

Read the following paragraph from Heather James' book, *Shakespeare's Troy* (1997):

'Another tie to the *translatio imperii* was Elizabeth's association with Dido, the founder of Carthage, a leader whose heroism is evoked in her other name, Elissa. Even in the Aeneid, where Vergil introduces the historical Dido into the *Aeneid* only to make her fall victim to passion, Dido first appears as Aeneas' female equivalent. The connection of Elizabeth and the fortuitously named Elissa is best known from the *Shepheardes Calendar*, in which Spenser celebrates Elizabeth in the figure of "Eliza, Queene of shepheardes." In the background of the Sieve Portrait, moreover, are columns with scenes from Book 1 of the *Aeneid* which stress Aeneas' position as suppliant to the gracious queen. After the Armada, when Elizabeth's popularity and nationalist pride soared alike, a celebratory medal appeared bearing the Vergilian inscription, *Dux Foemina Facti* [which means 'A woman was leader of the enterprise']. In this line, Vergil both praises Dido's heroism in escaping her tyrannical brother and establishing her own city and dwells, with astonishment, on the incongruity of the leader (*dux*) being a woman. Elizabeth I encouraged her identification with heroism and martial prowess, as witness her armed appearance before the troops at the Armada, to whom she boldly declared, "I may have the body of a weak and feeble woman, but I have the heart and stomach of a king..."'(18)

- In **green**, highlight two things you know already.
- In **yellow**, highlight two things you didn't know but find interesting.
- In **pink**, highlight two things you don't understand.

Homework: Embedding quotations

Write two hundred words summarising what we have learnt today about *translatio imperii*. Make sure to include material from the mini-lecture and the secondary source.

The key thing to practice this week is **embedding quotations**. This means seamlessly including quotations in the sentences of your work, e.g.: 'Aside from the connection in lineage between Elizabeth and Aeneas, Heather James describes 'another tie' in 'Elizabeth's association with Dido', through the similarities in their names and roles as female monarchs.'

The paragraph you write should be 200 words and include 3 quotations. It will be collected at the start of the next tutorial.

Tutorial 3 – William Gager

~~What is the story we're learning about?~~
~~Why was it important in Elizabethan England?~~
How did William Gager tell the story?

What is the Purpose of Tutorial 3?

- Objective 1: Students will know the context of Gager's play
- Objective 2: Students will understand how legal arguments apply to the play
- Objective 3: Students will be able to assess how well Gager justifies Aeneas' actions

Starter Activity: Set the Scene

In 1583, a scholar of the law called Wiliam Gager wrote a play about Dido and Aeneas. He did this especially for a formal occasion – a Polish prince was visiting England, and Queen Elizabeth wanted the very best for his entertainment.

The play was written entirely in Latin, and was put on at Christ Church, a college at the University of Oxford. The play was hugely extravagant!

Read this description from the time, and underneath it, draw a picture of how you think the play would have looked. Label it with details from the description.

> This night & the night ensuing, after sumptuous suppers in his lodging, [the prince] personally was present with his train in the hall, first at the playing of a pleasant comedy titled *Rivales*; then at the setting out of a very stately tragedy named *Dido*, wherein the queen's banquet (with Aeneas' narration of the destruction of Troy) was lively described in a marchpaine pattern, there was also a goodly sight of hunters with full cry of a kennel of hounds, Mercury and Iris descending and ascending from

and to a high place, the tempest wherein it hailed small confects, rained rosewater, and snew an artificial kind of snow, all strange, marvellous, & abundant.

Glossary

Ensuing – following
Train – a group of people following the prince
Marchpaine pattern – marzipan model
Mercury and Iris – two of the Roman gods (Mercury was the messenger of Jupiter and Iris was the messenger of Juno)
Tempest – storm
Confects – confetti or sweets

Your drawing:

Key Definition

Mens Rea

Extract from William Gager's *Dido*

We are going to read this extract from William Gager's play. At this moment in the story, Aeneas is talking to his friend Ilioneus about how his mind is torn: on the one hand, the gods have told him to go to Italy, but on the other, he feels bad about leaving Dido.

Aeneas: Unhappy pain alone rebels against your prayers. The gods were hostile to the Trojans before, when Troy still stood: but now the gods are satisfied. They are more kindly: but Troy's incineration warns that divine commands must not be ignored.
Ilioneus: The Trojans have grieved as much at oath-breaking as the scorning of divine command. Paris' death teaches that the law of hospitality must not be neglected.
Aeneas: But Paris yielded to ungovernable lust: commanded, I obey divine decree.
Ilioneus. You and Paris are guilty of the same crime.
Aeneas. Our intent is not the same. Intention makes the crime: whoever is guilty by his own will is called guilty. I am departing unwillingly: my mind is made up to follow Jove's command. Our flight will not be hindered by any argument.

Now we've read the extract, highlight a part that you think shows Gager using his legal knowledge to defend Aeneas.

Secondary Reading

Read the following paragraph from Emma Buckley's article, 'Medieval and Early Modern: Classical Authorities in William Gager's Dido (1583)', published in 2017:

"Of course, the theory of *mens rea* applied to criminal law – that is to say, acts of homicide, or larceny – but it is possible to see in the words of Gager's Aeneas (together with his appeal to *necessitas*, also a defence accepted and codified in Elizabethan law), not just an appeal to the gods but, for the first time, a more considered 'criminal defence' of his behaviour. And when Gager offers a new defence and interpretation for Aeneas' behaviour, one that engages with concepts of criminal liability and moral blameworthiness, guilt and culpability, he offers a strikingly new and distinctly humanist defence to the classical authority he aims to support. For this clear attempt to clarify the parameters of guilt has one major benefit: it distinguishes the behaviour of Aeneas and Paris, putting to bed the accusation that Aeneas is another Paris once and for all."

Now we'll have a discussion, based around these two questions:

1) Linking back to *translatio imperii*, why do you think Gager wanted to make Aeneas appear better than he did in Virgil?
2) Do you think this excuses Aeneas' behaviour? Or is he still to blame for something?

Homework

Write 400 words about the following question:

<u>How and why does William Gager try to defend Aeneas in his play *Dido*?</u>

Give your own personal response, but there are three things you need to do:
1) Embed at least one quotation from the primary text (the extract from Gager's play)
2) Embed at least one quotation from the secondary text (the extract from Buckley's article)
3) Give your own personal opinion about how effective Gager's defence of Aeneas is.

Tutorial 4 – Christopher Marlowe

~~What is the story we're learning about?~~
~~Why was it important in Elizabethan England?~~
~~How did William Gager tell the story?~~
How was Christopher Marlowe's version different to William Gager's?

What is the Purpose of Tutorial 4?

- Objective 1: Students will know the key differences between Marlowe's play and Gager's
- Objective 2: Students will understand how Freudian trauma theory connects to Marlowe's play
- Objective 3: Students will be able to write two connecting paragraphs linking Marlowe's play and Gager's

Mini-lecture: Christopher Marlowe and *Dido Queen of Carthage*

Use this space to make notes about who Christopher Marlowe was, and the particular play that he wrote based on the *Aeneid*. Look for the most important and interesting bits of information.

_____

_____

_____

_____

_____

Extracts from the play

Extract 1

This is where Aeneas first enters Carthage. Instead of seeing the Trojan War decorated on the temple, Marlowe replaces that with Aeneas convincing himself that he can see Priam, the dead king of Troy, in a stone.

Aeneas
Where am I now? These should be Carthage's walls.

Achates
Why stands my sweet Aeneas thus amazed?

Aeneas
O my Achates, Theban Niobe,
Who for her son's death wept out life and breath,
And dry with grief was turned into a stone,
Had not such passions in her head as I. *[Sees Priam's statue.]*
Me thinks that town there should be Troy, yon Ida's hill,

There Zanthus' stream, because here's Priamus,
And when I know it is not, then I die.

Achates
And in this humour is Achates too,
I cannot choose but fall upon my knees,
And kiss his hand: O where is Hecuba?
Here she was wont to sit, but saving air
Is nothing here, and what is this but stone?

Aeneas
O yet this stone doth make Aeneas weep,
And would my prayers (as Pygmalion's did)
Could give it life, that under his conduct
We might sail back to Troy, and be revenged
On these hard-hearted Grecians, which rejoice
That nothing now is left of Priamus:
O Priamus is left and this is he,
Come, come aboard, pursue the hateful Greeks!

Achates.
What means Aeneas?

Aeneas
Achates, though mine eyes say this is stone,
Yet thinks my mind that this is Priamus:
And when my grieved heart sighs and says no,
Then would it leap out to give Priam life:
O were I not at all so thou might be.
Achates, see King Priam wags his hand!
He is alive, Troy is not overcome!

Achates
Thy mind, Aeneas, that would have it so
Deludes thy eyesight. Priamus is dead.

Aeneas
Ah, Troy is sacked, and Priamus is dead,
And why should poor Aeneas be alive?

Ascanius
Sweet father, leave to weep, this is not he:
For were it Priam he would smile on me.

Extract 2

This is where Aeneas is telling Dido about how he managed to escape the Trojan War. This is a particularly violent passage that describes the Greek soldier Pyrrhus killing the Trojan king, Priam.

So I escaped the furious Pyrrhus' wrath:
Who then ran to the palace of the King,
And at Jove's Altar finding Priamus,
About whose withered neck hung Hecuba,
Folding his hand in hers, and jointly both
Beating their breasts and falling on the ground,
He with his falchion's point raised up at once,
And with Megara's eyes stared in their face,
Threatening a thousand deaths at every glance.
To whom the aged King thus trembling spoke:
"Achilles' son, remember what I was,
Father of fifty sons, but they are slain,
Lord of my fortune, but my fortune's turned.
King of this city, but my Troy is fired,
And now am neither father, Lord, nor King:
Yet who so wretched but desires to live?
O let me live, great Neoptolemus."
Not moved at all, but smiling at his tears,
This butcher whilst his hands were yet held up,
Treading upon his breast, struck off his hands.

Dido
O end, *Aeneas*, I can hear no more!

Aeneas
At which the frantic Queen leapt on his face,
And in his eyelids hanging by the nails,
A little while prolonged her husband's life.
At last the soldiers pulled her by the heels,
And swung her howling in the empty ayre,
Which sent an echo to the wounded King:
Whereat he lifted up his bedred limbs,
And would have grappled with Achilles' son,
Forgetting both his want of strength and hands,
Which he disdaining, whisked his sword about,
And with the wind thereof the King fell down:
Then from the navel to the throat at once,
He ripped old *Priam*: at whose latter gasp
Jove's marble statue began to bend the brow,
As loathing Pyrrhus for this wicked act:
Yet he undaunted took his father's flag,
And dipped it in the old King's chill, cold blood,
And then in triumph ran into the streets,
Through which he could not passe for slaughtered men:
So leaning on his sword he stood stone still,
Viewing the fire wherewith rich *Ilion* burnt.

Trauma Theory

'Trauma' is a Greek word that means 'wound'. When it started to be used in English, it first meant a serious physical injury. Later, it came to be used to describe a psychological wound – a wound of the mind. One of the people who pioneered this was the psychologist Sigmund Freud, who wrote in the late 19th and early 20th century.

One of Freud's big ideas was that there are some things that are so harmful to your mind that your mind buries them deep down. This means that you can't move past them – you keep on reliving them as if they're still happening.

For example, if you're in a car crash, it might be so scary that your mind doesn't know what to do with it, so it buries it. Then, later on, you might keep having flashes of the car crash in your mind. But you aren't remembering it as if it was in the past – you are reliving it as if it is still happening. Your mind is forcing you to do this, something Freud called 'repetition compulsion'.

Here is a quote from Freud's book *Beyond the Pleasure Principle* (1920):

"The patient … is obliged rather to repeat as a current experience what is repressed, instead of, as the physician would prefer to see him do, recollecting it as a fragment of the past."

Key Definition

Trauma

Discussion

How do we see this 'repetition compulsion' in the two extracts we have read, where Aeneas remembers the death of Priam in the Trojan War?

- Highlight moments where Aeneas seems to be reliving the Trojan war.
- See if you can spot any links between the moment he thinks he sees Priam in Carthage, and the description he gives of Priam dying.

Challenge: Remember that *translatio imperii* meant the linking of one empire to another empire. When Aeneas enters Carthage and thinks he's in Troy, is this a form of *translatio imperii*, because his mind is connecting them? Or is there something different about the way he is linking these two empires?

Homework

Write two paragraphs comparing William Gager's *Dido* and Christopher Marlowe's *Dido*. You can either write on on Gager and one on Marlowe, or you can write one on one

aspect they are similar and the other on an aspect in which they are different – it's up to you.

You must use words like 'however', 'despite' and 'whereas', to show that you are comparing these two plays.

You should aim to write at least 500 words.

Tutorial 5 – William Shakespeare

~~What is the story we're learning about?~~
~~Why was it important in Elizabethan England?~~
~~How did William Gager tell the story?~~
~~How was Christopher Marlowe's version different to William Gager's?~~
What did Shakespeare think about Virgil?

What is the Purpose of Tutorial 5?

- Objective 1: Students will know where Shakespeare used the story of Aeneas and Dido
- Objective 2: Students will understand how Shakespeare refers back to previous Virgilian drama
- Objective 3: Students will be able to evaluate whether Shakespeare had an optimistic or pessimistic view of Virgil and *translatio imperii*

Big Picture

In this box, write phrases and draw pictures to describe everything we've learnt so far. Use arrows to show how it all connects up!

Video Clip: Hamlet – https://youtu.be/ta9_16_um1k

Hamlet is probably Shakespeare's most famous play. The story is about Prince Hamlet of Denmark, whose father, the king, has recently died. Hamlet's uncle Claudius becomes king, and marries Hamlet's mother Gertrude, the queen. Imagine your uncle marrying your mum!

At the start of the play, Hamlet sees the ghost of his father, who tells him that he was actually murdered by Claudius. From this point on, Hamlet is out for revenge… but maybe the idea of killing your own uncle is easier said than done.

We're going to watch the clip above, from halfway through the play. A group of actors has just arrived at the castle, and Hamlet needs reminding of his mission to avenge his father.

> **Hamlet**
> I heard thee speak me a speech once, but it was never acted; or, if it was, not above once; for the play, I remember, pleased not the million; 'twas caviar to the general: but it was -- as I received

it, and others, whose judgments in such matters
cried in the top of mine -- an excellent play, well
digested in the scenes, set down with as much
modesty as cunning. I remember, one said there
were no sallets in the lines to make the matter
savoury, nor no matter in the phrase that might
indict the author of affectation; but called it an
honest method, as wholesome as sweet, and by very
much more handsome than fine. One speech in it I
chiefly loved: 'twas Aeneas' tale to Dido; and
thereabout of it especially, where he speaks of
Priam's slaughter: if it live in your memory, begin
at this line: let me see, let me see…
"The rugged Pyrrhus, like the Hyrcanian beast…"
It is not so -- it begins with Pyrrhus…
"The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couched in the ominous horse,
Hath now this dread and black complexion smeared
With heraldry more dismal; head to foot
Now is he total gules; horridly tricked
With blood of fathers, mothers, daughters, sons,
Baked and impasted with the parching streets,
That lend a tyrannous and damned light
To their lord's murder: roasted in wrath and fire,
And thus oversized with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.'
So, proceed you.

Lord Polonius
'Fore God, my lord, well spoken, with good accent and
good discretion.

First Player
'Anon he finds him
Striking too short at Greeks; his antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command: unequal matched,
Pyrrhus at Priam drives; in rage strikes wide;
But with the whiff and wind of his fell sword
The unnerved father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear: for, lo! his sword,
Which was declining on the milky head
Of reverend Priam, seemed in the air to stick:
So, as a painted tyrant, Pyrrhus stood,
And like a neutral to his will and matter,
Did nothing.
But, as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region, so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work;
And never did the Cyclops' hammers fall
On Mars's armour forged for proof eternal
With less remorse than Pyrrhus' bleeding sword

Now falls on Priam.
Out, out, thou strumpet, Fortune! All you gods,
In general synod 'take away her power;
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven,
As low as to the fiends!'

Lord Polonius
This is too long.

Hamlet
It shall to the barber's, with your beard. Prithee,
say on: he's for a jig or a tale of bawdry, or he
sleeps: say on: come to Hecuba.

First Player
'But who, O, who had seen the mobled queen--'

Hamlet
'The mobled queen?'

Lord Polonius
That's good; 'mobled queen' is good.

First Player
'Run barefoot up and down, threatening the flames
With bisson rheum; a clout upon that head
Where late the diadem stood, and for a robe,
About her lank and all o'er-teemed loins,
A blanket, in the alarm of fear caught up;
Who this had seen, with tongue in venom steeped,
'Against Fortune's state would treason have
pronounced:
But if the gods themselves did see her then
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamour that she made,
Unless things mortal move them not at all,
Would have made milch the burning eyes of heaven,
And passion in the gods.'

Questions:

1) Which bits of this remind you of Marlowe's version of the story?
2) Do you think Shakespeare is paying tribute to Marlowe, or making fun of his version?

Later in *Hamlet*, Hamlet starts thinking about how after people die, their bodies decompose and become part of the ground, that can be used for things like stopping a drain, or a hole in the wall that's letting in the wind. Even the most powerful people, like Alexander the Great or Emperor Augustus, eventually meet this fate.

Remember that *translatio imperii* is about power going on and on, and never having an end. Now read these two quotes, and think about what Shakespeare is trying to say about power and powerful people. Is he arguing for or against *translatio imperii*? Does he think that power never ends, or that power is something that eventually fades away?

1) "Why, may not imagination trace the noble dust of Alexander till he find it stopping a bung-hole?" (5.1.196–8)

2) "Imperious Caesar, dead and turned to clay,
Might stop a hole to keep the wind away.
O that that earth, which kept the world in awe
Should patch a wall to expel the winter's flaw." (5.1.206–9)

Homework: Final Assignment First Draft

How did Elizabethan playwrights use Virgil's story of Dido and Aeneas to explore their vision of England?

Write an essay answering the question above, using the ideas and material we have discussed throughout our tutorials. Analyse how the play excerpts we have read and watched make comments on the tradition of associating Tudors and Trojans, and compare the different approaches taken by different playwrights.

Your essay should be 2000 words, and also include a bibliography.

Success criteria: how to structure your assignment and what to include:

Make sure to include the following:

- An introduction that (a) shows your understanding of the subject, and (b) tells me what approach you're going to take. This is your chance to show me why I should find this essay interesting!

- A series of paragraphs that are roughly 200-400 words, beginning with a sentence introducing the paragraph and how it helps to answer the question. These should include quotes and descriptions of primary and secondary texts, but also your own analysis and interpretation of it. [See Appendix for an example paragraph]

- A conclusion that (a) summarises your main points, and (b) gives me something extra to think about as I finish. This could be a fresh new idea about the topic, or something like how this topic relates to our modern way of life today.

Paragraphs should also build upon each other, e.g. 'Whereas Marlowe explored the myth in a direct adaptation, Shakespeare scatters allusions throughout his work…' Show me how you're constructing your argument, like building a house!

Make sure you include a wide range of material from throughout our tutorials, rather than just focusing on one thing. You can also feel free to do some of your own research.

Reference correctly, using act/scene/line number (e.g. 1.3.15) for plays, and MLA author-page number (e.g. Gardner, 23) for secondary sources. Include a bibliography with all your sources. [See Appendix for guide to referencing]. Use formal academic writing throughout. Remember that you are writing this essay for me, your tutor. You don't need to tell me things I already know, like who Shakespeare was, but you do need to show me that you understand the key information you have learnt and can come up with your own unique perspective.

Good luck!

In this assignment, show me that you understand:

- Why the *Aeneid* was seen as important by people in Tudor England
- The different examples of plays that adapt the *Aeneid*
- How and why these plays used the myth of Dido and Aeneas to comment on their own society

Show me that you are able to:
- Explain concepts such as *translatio imperii*
- Analyse the different approaches taken by different playwrights, and the different ways these might be interpreted
- Compare how different playwrights (Gager, Marlowe, Shakespeare) used the myth in their plays

Tutorial 6 – Feedback tutorial

What is the Purpose of Tutorial 6?

- To receive feedback on your final assignment
- To respond to the feedback from your Uni Pathways teacher
- To write targets for improvement on your final assignment

Final assignment feedback from your Uni Pathways Teacher

(Remember to look at the mark scheme to help you understand what you have done well so far, and how you can do even better in your final assignment)

Here are three things that my Uni Pathways Teacher thought I did well in my draft assignment
•   •   •

Here are three things that my Uni Pathways Teacher thinks that I could do to get a higher mark in my final assignment
•   •   •

Tasks from my Uni Pathways Teacher to do during the feedback tutorial to help me improve
•   •   •
My response:

Actions I will take to improve my final assignment after this tutorial…
•   •   •

Hand in date for my final assignment:	

Tutorial 7 – Final tutorial

What is the Purpose of Tutorial 7?

- To receive feedback and a grade on your final assignment.
- To reflect on the programme including what you enjoyed and what was challenging.
- To ask any questions you may have about university.

Final assignment feedback from my Uni Pathways Teacher

Final mark:	University style grade:
Feedback: Here are three things that my Uni Pathways teacher thought I did well in my final assignment • • •	

Here are three things that my Uni Pathways teacher thinks I should remember for when I am doing this kind of study in the future
• • •

University

What questions do you still have about University after taking part in Uni Pathways?
• • •

Reflecting on Uni Pathways

What did you most enjoy about Uni Pathways?
• • •

What did you find challenging about the programme?	How did you overcome these challenges?
• • •	• • •

Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should you use a reference?

You should use a reference when you:

- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.

How do I reference?

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important to thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

1. **A marker in your assignment**: After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this is in your text with a number, e.g. [1]. The next time you use a reference you should use the next number, e.g. [2].
2. **Bibliography**: This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.

    a. **Websites** – Author (if possible), title of the web page, website address, [date you accessed it, in square brackets].

    E.g. Dan Snow, 'How did so many soldiers survive the trenches?', http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr [11 July 2014].

    b. **Books** – Author, date published, title of book (in italics), pages where the information came from.

    E.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.

    c. **Articles** – Author, 'title of the article' (with quotation marks), *where the article comes from* (newspaper, journal etc.), date of the article.

    E.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', Guardian, 10 July 2014.

Notes

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