



UNIVERSITY OF LEEDS

Classics Reading Competition 2024

TEACHER HANDBOOK

About the competition

The Classics Reading Competition is a **FREE** outreach event which has run for over 70 years at the University of Leeds, and is a celebration of Classics, Reading and Performance. It's a great opportunity to introduce Classics to school/college students already familiar with English, History and Drama, highlighting the links to their current subjects and developing their oracy/public speaking skills in an exciting way. For students already studying Latin and Ancient Greek, it's a fantastic opportunity to showcase their reading skills to our judges!

Key Stage 2, 3, 4 and 5 students are invited to choose one (or two) of the categories, read the corresponding text and prepare their entries. Teachers are asked to enter the competition by 23:59 on **22 March 2024** and submit their entry paperwork by **23:59 17 April 2024**.

You can find details on how to enter on our website, you will need to complete our booking form.

Once you have entered the competition you will be sent the entry paperwork for your school:

- **Category selection form**
- **A data sharing agreement**
- **Code of conduct.**

You will need to submit this by **23:59 17 April 2024**. **Any school which has not submitted their paperwork by the deadline will not be permitted to enter the competition or attend the campus event taking place on the 24 April 2024 at 17.00-19.30**

All students entering the competition and their teacher(s) will be invited to the **University of Leeds campus on the 24 April 2024 at 17.00-19.30** to speak/perform their entry in front of a panel of University of Leeds academic judges, who will make their decisions, announce our winners and hand out prizes!

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Competition timeline

Classics Reading Competition opens!	26 February 2024
Competition closes	23.59 22 March 2024
Teacher paperwork deadline	23.59 17 April 2024
Students and teachers prepare for competition	26 February-24 April 2024
Campus Event	24 April 2024 17.00-19.30

Entry rules

- All entrants must be under the age of 19 and be a resident of the United Kingdom.
- All entrants must be accompanied by a teacher.
- Each student is only permitted to enter up to 2 categories.
- Students can read from a script and will not be penalised by judges.
- All students and teachers will be invited to the competition which will take place on **Wednesday 24 April 2024 17.00-19.30** at the University of Leeds. Details of the exact location will be provided closer to the time.
- Teachers should sign up to the competition by **23.59 22 March 2024**.
- Teachers should collate all entries and submit the paperwork for their school to the University of Leeds before the final submission date and time on **23.59 17 April 2024**.
- Entry paperwork should be emailed to Rachael Pickles r.pickles@leeds.ac.uk
- The judges' decisions will be final.
- Submissions will be judged by academic staff and postgraduate students from the University of Leeds.
- In line with the Advertising Standards Authority (ASA) Promotional Marketing rule 8.28.5, we are required to either publish or make available to the ASA the surname, county and winning entry of competition winners to evidence that a valid award has taken place if requested https://www.asa.org.uk/type/non_broadcast/code_section/08.html.

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This year's categories

We have a mixture of **individual, paired and group categories**, so please check below the types of entries we will be accepting for each category. The passages for each category are at the end of the booklet and are linked in the name of the text.

Cross-curricular Categories			
KS3 and 4	Drama/Greek Tragedy	Pairs	<u>Sophokles, Antigone 49-97: Translated by Hugh Lloyd-Jones</u> Your task is to pair up with a classmate and perform a dramatic and expressive reading of this Greek Tragedy. Don't worry it's been translated so no Ancient Greek is needed.
KS5	Drama/ Greek Tragedy	Individual	<u>Sophocles, Electra lines 254-308, Translated by Hugh Lloyd-Jones</u> Your task is to perform, on your own, a dramatic and expressive reading of this Greek Tragedy which has been translated into English.
Ancient Language Reading Categories			
KS2 and KS3	Minimus	Group	<u>TRES PORCI PARVI, The Three Little Pigs, By Gloria Entres</u> Your task is to perform, as a group, "Tres Porci Parvi" by Gloria Endres. This is a Latin retelling of the classic folktale "The Three Little Pigs."
All Key Stages	Beginners Latin	Individual	<u>The History of Apollonius, King of Tyre, chapter 15</u> This is an individual task where we would like you to read aloud the Latin dialogue from a Latin novel, <i>The History of Apollonius, King of Tyre</i> .
All Key Stages	Intermediate Latin	Individual	<u>Livy on Romulus & Remus</u> This is an individual task where we would like you to read aloud the Latin dialogue from Livy, <i>The Foundation of Rome</i> (Book 1.1.6)
All Key Stages	Advanced Latin	Individual	<u>Cloelia, Livy 2.13. 5-11</u> This is an individual task where we would like you to read aloud the Latin dialogue from Cloelia, <i>Livy</i> .
All Key Stages	Beginners Ancient Greek	Individual	<u>Herodotus Book 7.225-6 (adapted)</u> This is an individual task where we would like you to read aloud this passage from Herodotus Book.

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All Key Stages	Intermediate Ancient Greek	Individual	<u>Longus Daphnis and Chloe, prologue - abridged</u> This is an individual task where we would like you to read aloud this passage from a second century AD Greek novelist, Longus
All Key Stages	Advanced Ancient Greek	Individual	<u>Sophocles Ajax 506-519</u> This is an individual task where we would like you to read aloud this passage from Tecmessa to Ajax during the Trojan War.

Category Texts

Cross-curricular Categories

KS3/4 Drama/Greek Tragedy Pairs

Sophokles, Antigone 49-97: Translated by Hugh Lloyd-Jones

Your task is to pair up with a classmate and perform a dramatic and expressive reading of this Greek Tragedy. Don't worry it's been translated so no Ancient Greek is needed, you can act out your scene in English using the dialogue provided. Props, garments, gestures and movement are encouraged!

After the death of Oedipus, his sons Eteocles and Polynices killed each other in the fight for the throne of Thebes. Their two sisters Ismene and Antigone discuss what to do after the deaths of their brothers, after the new king Kreon has decided to bury only one of them and leave the body of the other unburied outside the city walls.

Ismene:

Woe! Think, sister, of how our father perished hated and ill-famed, through the crimes he had himself detected, after striking both his eyes himself, with his own hand! And then his mother and his wife, two names in one, did violence to her life with twisted noose; and, thirdly, our two brothers, on one day killing each other, did themselves both to death at one another's hands. And now consider how much the worse will be the fate of us two, who are left alone, if in despite of the law we flout the decision of the ruler or his power. Why, we must remember that we are women, who cannot fight against men, and then that we are ruled by those whose power is greater, so that we must consent to this and to other things even more painful! So I shall beg

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those beneath the earth to be understanding, since I act under constraint, but I shall obey those in authority; for there is no sense in actions that exceed our powers.

Antigone:

I would not tell you to do it, and even if you were willing to act after all I would not be content for you to act with me! Do you be the kind of person you have decided to be, but I shall bury him! It is honourable for me to do this and die. I am his own and I shall lie with him who is my own, having committed a crime that is holy, for there will be a longer span of time for me to please those below than there will be to please those here; for there I shall lie forever. As for you, if it is your pleasure, dishonour what the gods honour!

Ismene:

I am not dishonouring them, but I do not have it in me to act against the will of the people of the city.

Antigone:

You may offer that excuse; but I shall go to heap up a tomb for my dearest brother!

Ismene:

Alas, how I fear for you, poor creature!

Antigone:

Have no fears for me! Make your own course go straight!

Ismene:

Well, tell no one of this act beforehand, but keep it secret, and so shall I.

Antigone:

Ah, tell them all! I shall hate you far more if you remain silent, and do not proclaim this to all.

Ismene:

Your heart is fiery in a matter that is chilling.

Antigone:

Why, I know that I am giving pleasure to those I must please most!

Ismene:

If you have the strength! But you are in love with the impossible.

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Antigone:

Then when my strength fails I shall be at rest.

Ismene:

But to begin with it is wrong to hunt for what is impossible.

Antigone:

If you say that, you will be hated by me, and you will justly incur the hatred of the dead man. Let me and my rashness suffer this awful thing! I shall suffer nothing so dire that my death will not be one of honour.

KS5 Drama/ Greek Tragedy Individual

Sophocles, *Electra* lines 254-308, Translated by Hugh Lloyd-Jones

Your task is to perform, on your own, a dramatic and expressive reading of this Greek Tragedy which has been translated into English.

Returning for his victory against Troy, Agamemnon, king of Argos, was murdered by his wife Clytemnestra and her lover Aegisthus. Their daughter Electra, however, smuggled her little brother Orestes to safety, in the hopes that he would one day return to avenge their father. In the intervening years, Electra has waited and endured the pain and humiliation of seeing the murderers of her father prosper unpunished and ruling over her city. Electra does not yet know that Orestes has already returned to exact their revenge.

Electra:

Women, all these laments of mine must make me seem so very embittered. I feel ashamed. I'm forced to do it, though. You must forgive me. A woman of noble birth could not act otherwise, when she sees the troubles that haunt her father's house not fading away, but growing day and night. First, there's my mother. For all our natural ties, we're bitter enemies. Next, I have to live in my own house beside my father's murderers. They give me orders, and it rest with them whether I eat or starve. Moreover, what do you imagine my days are like when I can see Aegisthus sitting on my father's throne, wearing the same royal robes and pouring libations at the hearth-stone where he killed him? Lastly, I have to witness this crowning outrage: my father's murderer sharing my father's bed with that brazen mother of mine – if it's still proper to call the woman who sleeps with him my mother; who has the gall to live with that polluting criminal and lacks all fear of avenging Furies. Indeed, she appears to exult in her behaviour. She has established the day

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when she trapped and murdered my father, and set it apart for dancing and sacrifice every month to the gods who preserve the city. And I must watch and wretchedly weep in my room, pining, lamenting aloud for the feast obscenely held in my father's name – all by myself, as I may not even cry to my heart's content. This 'noble' woman is there to bawl me out with taunts like these: 'You god-forsaken bitch! Are you the only daughter whose father's died? Are you the only mourner alive on earth? I hope you rot, and pray that the gods below will keep you weeping forever!' So much for her insults – except when she hears a rumour saying Orestes will soon return. That sends her berserk, and she yells in my face, 'I blame you for this. It's all your work. You stole Orestes out of my hands and smuggled him out of Argos. I'll make you pay!' – Yapping away, and her royal consort is there beside her to egg her on in similar vein – that poisonous, gutless coward, who fights his battles with women's help. Oh, I am sick and weary, weary of waiting for Orestes to come back home and end all this. His never-ending delays have shattered every hope that I might had had. In face of this, my friends what room is there for moderation or respect? With evil all around you, nothing but evil is left to do.

Ancient Language Reading Categories

Minimus (suitable for KS2 and KS3)

Group

TRES PORCI PARVI, The Three Little Pigs, By Gloria Endres

Your task is to perform, as a group, "Tres Porci Parvi" by Gloria Endres. This is a Latin retelling of the classic folktale "The Three Little Pigs." In this version, three little pigs build houses out of different materials: straw, sticks, and bricks. A wolf tries to blow down their houses but only succeeds with the first two, while the third pig's brick house withstands the wolf's efforts. The story emphasises the importance of hard work, planning, and perseverance. Props, garments, gestures and movement are encouraged!

Cast in order of appearance:

- LUPUS MAXIMUS - the big wolf
- PORCUS PARVUS I - the first little pig
- PORCUS PARVUS II - the second little pig
- PORCUS PARVUS III - the third little pig
- MILES I & MILES II - two soldiers

The big bad wolf shows up at the straw house of the first little pig

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LUPUS: salve, porce parve!
PORCUS I: quis es?
LUPUS: lupus maximus sum! introeo.
PORCUS I: minime, minime per vibrissa mea.

The wolf tries to blow down the house of straw

LUPUS: flo, flo, flo dum casa decedit.
PORCUS I: eheu! casa mea decedit. auxilium fero.

The first little pig runs away to get help. The wolf goes to the stick house of the second little pig. He knocks on the door.

LUPUS: salve, porce parve!
PORCUS II: quis es?
LUPUS: lupus maximus sum! introeo.
PORCUS II: minime, minime per vibrissa mea.

The wolf tries to blow down the house of sticks.

LUPUS: flo, flo, flo dum casa decedit.
PORCUS II: eheu! casa mea decedit. auxilium fero.

The second little pig runs away to get help. The wolf goes to the brick house of the third little pig. He knocks on the door.

LUPUS: salve, porce parve.
PORCUS III: quis es?
LUPUS: lupus maximus sum. introeo.
PORCUS III: minime, minime per vibrissa mea.

The wolf tries to blow down the house of bricks

LUPUS: flo, flo, flo dum casa decedit.
PORCUS III: euge! casa mea non decedit.

The angry wolf tries to get into the brick house through the chimney. Meanwhile the other pigs show up with soldiers.

MILES I: ubi est lupus maximus?

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PORCUS III: intra caminum est.
MILES II: celeriter!

The soldiers catch the wolf and hold him.

MILES I: lupus improbus es.
MILES II: veni cum nobis

They drag him off

OMNES: vale, lupe
LUPUS: valet, tres porci parvi.

The Three Little Pigs: Translation

WOLF: Hello, little pig!

PIG I: Who are you?

WOLF: I am a big wolf. I'm coming inside.

PIG I: No! Not by my whiskers.

WOLF: I blow, I blow, I blow until the house falls down.

PIG I: Oh dear! My house is falling down. I am getting help.

WOLF: Hello, little pig!

PIG II: Who are you?

WOLF: I am a big wolf. I'm coming inside.

PIG II: No! Not by my whiskers.

WOLF: I blow, I blow, I blow until the house falls down.

PIG II: Oh dear! My house is falling down. I am getting help.

WOLF: Hello, little pig!

PIG III: Who are you?

WOLF: I am a big wolf. I'm coming inside.

PIG III: No! Not by my whiskers.

WOLF: I blow, I blow, I blow until the house falls down.

PIG III: Hooray! My house does not fall down.

SOLDIER I: Where is the big wolf?

PIG III: He is inside the chimney.

SOLDIER II: Quickly!

SOLDIER I: You are a naughty wolf.

SOLDIER II: Come with us.

ALL: Goodbye, wolf!

WOLF: Goodbye, three little pigs!



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Beginners Latin (suitable for all Key Stages)

Individual

The History of Apollonius, King of Tyre, chapter 15

This is an individual task where we would like you to read aloud the Latin dialogue from a Latin novel, *The History of Apollonius, King of Tyre*. The hero Apollonius had been shipwrecked on the shore of King Archestratus' country. King Archestratus was impressed by Apollonius' skills during a ball game, and invited him to dinner in his palace. During that dinner, the king's daughter enters suddenly and notices the handsome stranger:

subito introivit filia regis speciosa atque auro fulgens, iam adulta virgo; dedit osculum patri, post haec discumbentibus omnibus amicis. Quae dum oscularetur, pervenit ad naufragum.

Retrorsum rediit ad patrem et ait: "Bone rex et pater optime, quis est hic iuvenis, qui contra te in honorato loco discumbit et nescio quid flebili vultu dolet?" Cui rex ait: "Hic iuvenis naufragus est et in gymnasio mihi servitium gratissime fecit; propter quod ad cenam illum invitavi.

Intermediate Latin (suitable for all Key Stages)

Individual

Livy on Romulus & Remus

This is an individual task where we would like you to read aloud the Latin dialogue from Livy, *The Foundation of Rome* (Book 1.1.6), which describes the rivalries between the twin founders of Rome, Romulus and Remus, and how come that the city of Rome is named after the former.

Priori Remo augurium venisse fertur, sex vultures, iamque nuntiatio augurio cum duplex numerus Romulo se ostendisset, utrumque regem sua multitudo consalutaverat: tempore illi praecepto, at hi numero avium regnum trahebant. Inde cum altercatione congressi certamine irarum ad caedem vertuntur; ibi in turba ictus Remus cecidit. Vulgatio fama est ludibrio fratris Remum novos transiluisse muros; inde ab irato Romulo, cum verbis quoque increpitans adiecisset "sic deinde, quicumque alius transiliet moenia mea," interfectum. Ita solus potitus imperio Romulus; condita urbs conditoris nomine appellata.

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Advanced Latin (suitable for all Key Stages)

Individual

Cloelia, Livy 2.13. 5-11

This is an individual task where we would like you to read aloud the Latin dialogue from Cloelia, Livy.

About Livy: Titus Livius (born 59/64 BC, at Patavium, Venetia, Italy—died AD 17, Patavium), with Sallust and Tacitus, is one of the three great Roman historians. His history of Rome (ad Urbem condita) became a classic in his own lifetime and exercised a profound influence on the style and philosophy of historical writing down to the 18th century. In his first book, he includes a number of exemplary stories which (as he admits himself) may not have been historical, but which formed the founding myths of Rome itself. We might compare stories from British history of Admiral Lord Nelson, Clive of India, or the Battle of Britain and the ‘Dambusters’ in WWII for their effects. His style of writing is similar to Cicero’s – he emphasizes the great gestures made by his heroes and develops carefully balanced (and sometimes very lengthy) sentences with lots of rhetorical flourishes. He ranks as a first-rate storyteller.

Context of the text: Lars Porsenna of Clusium, King of the Etruscans, came into conflict with Rome after the revolution that overthrew the monarchy there in 509 BC, resulting in the exile of the semi-legendary last king of Rome, Lucius Tarquinius Superbus. The deposed monarch, whose family was of Etruscan origin, tried and failed to retake the throne a number of times before appealing to Porsenna for assistance. Etruria was more powerful than Rome at the time. Lars Porsenna agreed to help, and he attacks and besieges Rome. Gaius Mucius Scaevola, a young Roman nobleman, considers this to be a disgrace, and forms a plan to penetrate the enemy camp. For fear of being caught as a deserter, he asks permission from the Senate first. His success and bravery inspire the same in **Cloelia**, one of several young women handed over by the Romans to the Etruscans when they first reached the Tiber and now held hostage in the Etruscan camp on the riverbank opposite Rome.

ergo ita honorata virtute, feminae quoque ad publica decora excitatae, et Cloelia virgo una ex obsidibus, cum castra Etruscorum forte haud procul ripa Tiberis locata essent, frustrata custodes, dux agminis virginum inter tela hostium Tiberim tranavit, sospitesque omnes Romam

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ad propinquos restituit. quod ubi regi nuntiatum est, primo incensus ira oratores Romam misit ad Cloeliam obsidem deprecendam: alias haud magni facere. deinde in admirationem versus, supra Coclites Muciosque dicere id facinus esse, et prae se ferre quemadmodum si non dedatur obses, pro rupto foedus se habiturum, sic deditam intactam inviolatamque ad suos remissurum. utrimque constitit fides; et Romani pignus pacis ex foedere restituerunt, et apud regem Etruscum non tuta solum sed honorata etiam virtus fuit, laudatamque virginem parte obsidum se donare dixit; ipsa quos vellet legeret . . . pace redindegrata Romani novam in femina virtutem genere honoris, statua equestri, donavere; in summa Sacra Via posita virgo insidens equo.

Beginners Ancient Greek (suitable for all Key Stages)

Individual

Herodotus Book 7.225-6 (adapted)

This is an individual task where we would like you to read aloud this passage from Herodotus Book which describes the events leading up to the Battle of Thermopylae during the Persian invasion of Greece.

ὅτε δὲ ὁ Ξέρξης ἐστράτευεν ἐπὶ τὴν Ἑλλάδα, οἱ Λακεδαιμόνιοι ἐφύλασσον τὴν ἐν ταῖς Θερμοπύλαις εἰσβολὴν· καὶ πρὸ τῆς μάχης λέγει τις τῶν συμμάχων, ‘Τοσοῦτός ἐστιν ὁ ἀριθμὸς τῶν βαρβάρων, ὥστε ἀποκρύπτουσι τὸν ἥλιον τοῖς τοξεύμασιν.’ ‘Ἀγαθὰ ἀγγέλλεις,’ λέγει Λακεδαιμόνιος τις, ὀνομάτι Διηνέκης· ‘ἢ οὐν μάχη ὑπο σκιᾷ ἔσται, καὶ οὐκ ἐν ἡλίῳ.’ ὁ δὲ Λεωνίδα, ὁ τῶν Λακεδαιμονίων στρατηγός, ἐκέλευσε τοὺς στρατιώτας μένειν οὐ ἦσαν...

ὁ δὲ Λεωνίδα αὐτὸς ἐν τῇ μάχῃ πίπτει· καὶ σήμερόν ἐστιν ἐπὶ τῷ τοῦ Λεωνίδου τάφῳ λίθινος λέων.

Intermediate Ancient Greek (suitable for all Key Stages)

Individual

Longus Daphnis and Chloe, prologue - abridged)

This is an individual task where we would like you to read aloud this passage from a second century AD Greek novelist, Longus, who introduces the love-story of Daphnis and Chloe – a hunter discovers a cave on the island of Lesbos and sees a beautiful painting inside that tells the story of the lovers.

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έν Λέσβω θηρών έν ἄλσει Νυμφῶν θέαμα εἶδον κάλλιστον· εἰκόνα γραπτήν, ἰστορίαν ἔρωτος. καλόν μὲν καὶ τὸ ἄλσος, πολὺδενδρον, ἀνθηρόν, κατάρρυτον· μία πηγὴ πάντα ἔτρεφε, καὶ τὰ ἄνθη καὶ τὰ δένδρα· ἀλλ' ἡ γραφὴ τερπνοτέρα, καὶ τέχνην ἔχουσα περιττὴν καὶ τύχην ἐρωτικὴν· ὥστε πολλοὶ καὶ τῶν ξένων κατὰ φήμην ἦλθον, τῶν μὲν Νυμφῶν ἰκέται, τῆς δὲ εἰκόνης θεαταί. καὶ ἀναζητησάμενος ἐξηγητὴν τῆς εἰκόνης τέτταρας βίβλους ἐξεπονησάμην, ἀνάθημα μὲν Ἔρωτι καὶ Νύμφαις, κτῆμα δὲ τερπνὸν πᾶσιν ἀνθρώποις. πάντως γὰρ οὐδεὶς ἔρωτα ἔφυγεν ἢ φεύζεται, μέχρις ἂν κάλλος ἦ καὶ ὀφθαλμοὶ βλέπωσιν.

Advanced Ancient Greek (suitable for all Key Stages)

Individual

Sophocles Ajax 506-519

This is an individual task where we would like you to read aloud this passage from Tecmessa to Ajax during the Trojan War. Tecmessa is trying to persuade Ajax not to commit suicide. She appeals to him to show respect for his elderly parents, and to take pity on his son and on herself—both of whom depend on him completely. (She is a slave, and their child is also at risk of being treated as a slave if Ajax is not there to protect him.)

ἀλλ' αἰδεσαι μὲν πατέρα τὸν σὸν έν λυγρῶ
γῆρα προλείπων, αἰδεσαι δὲ μητέρα
πολλῶν ἐτῶν κληροῦχον, ἢ σε πολλάκις
θεοῖς ἀράται ζῶντα πρὸς δόμους μολεῖν·
οἴκτιρε δ', ὤναξ, παῖδα τὸν σόν, εἰ νέας
τροφῆς στερηθεὶς σοῦ διοίσεται μόνος
ὑπ' ὀρφανιστῶν μὴ φίλων, ὅσον κακὸν
κείνω τε κάμοι τοῦθ', ὅταν θάνῃς, νεμεῖς.
ἐμοὶ γὰρ οὐκέτ' ἔστιν εἰς ὃ τι βλέπω
πλὴν σοῦ. σὺ γὰρ μοι πατρίδ' ἦστωσας δορί,
καὶ μητέρ' ἄλλη μοῖρα τὸν φύσαντά τε
καθεῖλεν Ἄιδου θανασίμους οἰκῆτορας.
τίς δῆτ' ἐμοὶ γένοιτ' ἂν ἀντὶ σοῦ πατρίς;
τίς πλοῦτος; έν σοὶ πᾶσ' ἔγωγε σώζομαι.

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