

about who speaks, who has been addressed, what sequence of tenses Caesar uses, and how tense and mood vary and for what narrative, syntactical, and rhetorical reasons. Caesar's prose will provide opportunities for many other grammatical and syntactical lessons too (the historical present versus past tenses, participles used as subordinate clauses, ablative absolutes, etc.), and, again, the notes will alert students to the occurrence of significant grammatical and syntactical topics. Teachers may wish to anticipate such topics or use them for review, as appropriate in their own classrooms.

After, however, one deals with the literal meaning and grammatical and syntactical puzzles of the Latin text, larger questions and themes emerge. But how does one begin, especially if one is new to Caesar or unsure of where and how these passages fit into the larger patterns of Caesar's career? To assist teachers in making this beginning, we pose a series of questions about each passage that will help teachers tease out themes for their students and spark discussion. We encourage teachers to read and reflect on these questions before they work on a Latin passage with their students. Although the questions have been formulated with teachers in mind, as a way to begin thinking about the issues raised by Caesar's text, we assume that teachers may well wish to use many of these questions in class. We have absolutely no objection to their re-use in whatever ways or forms teachers find useful, although teachers may wish to modify some questions or suppress others that give away answers to subsequent questions! When posing questions to students, teachers should also regularly ask students to cite the Latin passages that provide evidence for their answers, as this will not only help students develop a key skill tested on the AP Latin Exam, but also help them develop a crucial skill that will assist them in all disciplines: the citation of documentary evidence to support an argument. We would also add that, because he writes in a seemingly objective style, it is always important to remain conscious of the fact that Caesar's presence in the narrative is crucial, and perhaps even more so when least obtrusive. When does Caesar insert his name? Does he do so in the third person or does he speak in the first person? When Caesar appears to fade away or become subsumed in the voice of the omniscient and objective narrator, we should be especially vigilant about how Caesar may seek to establish responsibility (or culpability) for the actions he describes. Caesar is a subtle author, and close reading will reap rewards.

Where appropriate, we also suggest parallels to, and possible comparisons with, that other primary text and old standby of the revised AP Latin syllabus, Vergil's *Aeneid*. These questions are called *AP Connections*. In