

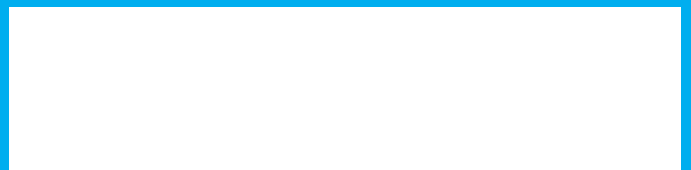


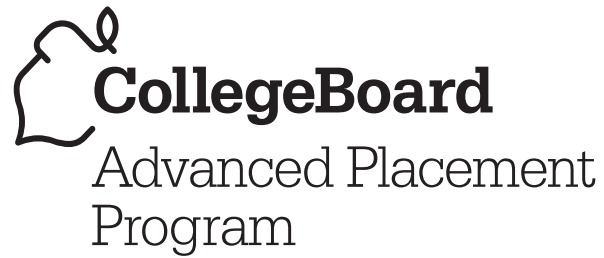
AP[®] Latin

2006–2007
Professional Development
Workshop Materials

Special Focus:
Translating Literally—A Vertical Team Approach

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Important Note: The following set of materials is organized around a particular theme, or “special focus,” that reflects important topics in the AP Latin: Vergil and Latin Literature course. The materials are intended to provide teachers with resources and classroom ideas relating to these topics. The special focus, as well as the specific content of the materials, cannot and should not be taken as an indication that a particular topic will appear on the AP Exam.

Introduction

Jill Crooker

Former teacher and consultant to the New York State Education Department

It is a pleasure to welcome you to this first collection of AP Latin professional development workshop materials, *Translating Literally—A Vertical Team Approach*. It provides you with the combined efforts of both new and experienced teachers for all levels of Latin, from beginning to AP. The authors of these materials have taken to heart one of the premises of the vertical teaming concept: that an AP course really begins when the student first encounters the subject. They reveal the methods they use to help their students carefully work their way through readings of some of the AP authors. To this end, this collection contains both lengthy feature articles and a series of ready-to-use lesson plans.

Some of the lessons use text that has been adapted from the original so that students can have an appropriate early experience with an author. I acknowledge that some Latinists think that authentic material should never be adapted. Other lessons contain text with multiple-choice questions, in order to give students more ways to practice for Section I of the AP Exam. Again, some of our colleagues believe that multiple-choice questioning is not “reading.” Whatever your experience or opinion, I hope that you will find in these materials ideas for varying your classroom instruction. There is a 12-step tutorial for choosing passages and writing multiple-choice questions on the AP Latin Web site mentioned below.

This collection clearly exhibits the philosophy that students beginning a study of Latin should not have to wait for three years or more to encounter the thoughts and ideas of revered authors.

A student’s AP experience relies upon his or her teacher’s desire to continue to learn strategies and methods to ensure his or her success. You have come to an AP workshop, and it is my hope that you will come away invigorated by the things you have learned to make your journey exciting and meaningful. Please visit apcentral.collegeboard.com/latinvergil or apcentral.collegeboard.com/latinlit to find even more ever-changing resources.

isque ubi tendentem adversum per gramina vidit
Aenean, alacris palmas utrasque tetendit,
effusaeque genis lacrimae et vox excidit ore:
“venisti tandem, tuaque exspectata parenti
vicit iter durum pietas? . . .
...”

Aeneid 6. 684-688

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As Anchises welcomed Aeneas, declaring that his devotion would prevail over the rigorous journey ahead, it is with enthusiasm that I invite you to use these materials in your own classrooms; use them as starting points to encounter new methods of understanding and appreciating literature. And by all means, please email me at jmcrooker@aol.com.

Pre-AP Strategies: Analytical Writing and Close Textual Reading

Susan Bonvallet
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The AP Latin Exams

Both of the AP Latin Exams, Vergil and Latin Literature, require students to write essays based on their interpretation of a Latin passage: two essays on passages from the *Aeneid* syllabus for the Vergil exam; and two essays on passages from the Catullus syllabus plus one essay from either the Cicero, Horace, or Ovid syllabi for the Latin Literature exam.

These are essentially thesis/support essays. The directions for each question, as well as the criteria used to evaluate the essays themselves, make it clear that successful responses are more “analytical” than “descriptive” in their orientation. While this is an appropriately complex task for an AP Examination, it does not involve skills restricted to the AP Latin classroom. In fact, many of the strategies, both for creating a focused interpretation and for using textual support effectively, can be introduced as early as the beginning levels of Latin instruction and developed through the intermediate classes leading to the AP level.

Characteristics of Analytical Writing with Textual Support

In essence, every AP essay question asks test-takers to do the same thing: interpret the chosen Latin passage(s) according to a particular set of instructions, using citations from throughout the passage(s) to support the argument. Such an essay response has the following characteristics:

1. A clear analytical interpretative stance:

The essay questions on the AP Latin Exams are scored using a holistic rubric on a scale from 0 to 6. The criteria at the higher end of the scale (5 and 6) use terms such as “excellent” and “discerning” to describe the depth of discussion in these essays; those in the middle of the scale (3 and 4) are characterized as being “uneven” or “more descriptive than analytical”; those at the low end of the scale offer an argument that is deemed “vague,” “weak,” or “very general”—at the lowest level, the essay includes “no substantive argument.”

“Descriptive” essays reiterate what the Latin says, often by going through the passage(s) sequentially and telling the reader what the characters are doing, what the author is saying, or what images are used. “Analytical” essays are centered on a

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statement **interpreting** some aspect of the passage(s), rather than **summarizing** what is said or **narrating** what occurs.

2. Accurate and effective citation:

The directions for each essay question include the instruction to “refer specifically to the Latin” to support the point(s) made in the response. Referring specifically to the Latin requires **both** an anchor from the Latin passage (line number[s] or specific Latin words written out) **and** a translation or accurate paraphrase of the Latin cited. The use of these citations must convince the reader that the student understands the Latin text and is not basing statements on general recall of the passage(s).

The effective use of citation mirrors the distinction between “descriptive” and “analytical” essays in the high, middle, and low range of the scoring rubric. Essays in the 5 and 6 range make “liberal use of specific, appropriate references” from throughout the text; those in the 3 and 4 range use textual support that may be “scanty” or “weak”; those in the 1 and 2 range use citation that reflects “limited” or little understanding of the Latin in context.

The format of a citation can often contribute to how effectively it is used. For example, writing out every word in an extensive citation and then translating it may cause the reader to lose the train of thought; it may be more effective to cite such a passage by ellipsis (“word . . . word”) or by line number[s] and closely paraphrase it. Similarly, when a particular word or phrase is the most relevant portion of the text to cite, writing it out and translating it can help focus the relevance of the citation.

3. Clear connections between the support (citations) and the interpretation:

Weaker essays tend to eliminate or blur the connection between textual support and the central argument of the essay, so that it is up to the reader to understand why a particular piece of Latin “evidence” is being used or how this evidence supports the thesis. The most effective essays create an argument that is convincing and coherent because of the clearly discussed relevance of the Latin cited; they not only connect Latin support to the point being made, but they clearly explain the connection.

Close Textual Reading for Beginning and Intermediate Students

Virtually every textbook series with reading passages includes a series of comprehension questions keyed to each passage. Very often, teachers ask students to answer these questions in isolation (that is, without noting textual support), and the questions themselves are often exclusively literal. Questions such as these appear even in “AP” texts

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(editions that contain the passages on the AP syllabi). While it is obviously important to understand a passage on a literal level so that interpretation will not be based on faulty information, limiting an essay response to only literal information usually will not lead beyond the “descriptive” to the “analytical.”

While it may be difficult to go beyond the literal level in some reading passages in introductory Latin texts (for example, passages discussing geography), most textbooks and supplementary reading collections move quite early into selections that feature characters, plot, or dialogue—elements that can be used to create textual analysis. Questions based on literal information that accompany these reading selections can still provide a valuable tool for textual comprehension, but it is also comparatively easy to use these questions to teach the mechanics of citation and then to expand them to a more sophisticated level that leads to interpreting rather than summarizing the text.

Passage-based questions fall into a threefold range of complexity:

Literal	Moderately Interpretative	Analytical
Who?	How?	How does . . . show . . . ?
What?	Why? (When several pieces of directly stated information lead to something else also stated)	What effect does . . . have on . . . ?
Where?		Why? (When directly stated evidence supports a conclusion)
When?		
Why? (When directly stated)		
How? (When directly stated)		
In reference to an action, statement, event, etc.	In reference to cause/effect, manner of behavior, etc.	In reference to attitude, motivation, or characterization; patterns of cause/effect or imagery; etc.

Three passages follow, each typical of those used in beginning- and intermediate-level classes and each at a more difficult reading level. Three sets of questions, each exemplifying one of the stages in the table above, appear after each passage. Although the

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passages vary in the complexity of their language and syntax, the same process applies to each. In addition, the model responses illustrate a variety of citation formats.

Passage 1

(A story with simple vocabulary and grammar easily accessible at the beginning level)

Regina Cassiopeia in Aethiopia habitat. Regina figuram pulchram habet. Quoque filiam pulchram habet. Filiam “Andromedam” appellat.

- Line** Saepe cum amicis et filia ad templa in foro regina ambulat.
(5) Viri et pueri feminas pulchras spectant. Viri pueris narrant, “reginam pulchram amamus” sed pueri viris narrant, “filiam pulchram reginae amamus.”

- In villa reginae Andromeda non remanet. Servi cum filia reginae ambulant. Semitas filiae reginae et amicis demonstrant.
(10) In semitis per campos ad silvas densas ambulant. Interdum agricolas in agris prope silvas spectant. Interdum regina cum filia per campos et silvas obscuras Aethiopiae ambulat.

Sed prope oram maritimam numquam errant. Nautas non spectant et Andromeda in cumba non trans lacunas aquae navigat.

- (15) Interdum ab villa reginae ad forum ambulant et templa deorum visitant. Templum dei Neptuni numquam visitant. Andromeda reginam rogat, “Cur templum Neptuni non visitamus?” Statim regina non respondet. Tandem regina filiae narrat, “Nymphae Neptuni me non amant. Neptunus nymphas amat. Quoque Neptunus monstrum
(20) sub aquas altas habet. Neptunum non timeo sed monstra non amo. Monstra me terrent. Neptunus cum monstro me terret.”
(Robert E. Morse, *Fabulae Latinae* [Oxford, Ohio: The American Classical League, 1992], p. 3. Copyright © 1992 The American Classical League.)

A. Question Set 1: Literal

1. Where does Cassiopeia live?
2. What outstanding characteristic do Cassiopeia and Andromeda share?

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3. What opinions do the men and the boys have concerning the mother and daughter?
4. How does Andromeda occupy her time, rather than staying in the palace?
- 5a. Where does Andromeda never venture on these excursions?
 - b. What two experiences does she never have as a result?
6. What temple do Cassiopeia and Andromeda avoid visiting?
7. What two reasons does Cassiopeia give for avoiding this temple?

An initial strategy would require students to answer these questions (in English) without any reference to the text. In order to expose students to the use of textual support, however, the teacher can require them to include in their answers the appropriate part(s) of the text where these answers are found. In its simplest form, students would answer each question and write out the corresponding Latin part of the story. In a more advanced activity, the same process can be done by citing the appropriate Latin words and line numbers to support a paraphrase of the Latin as part of the answer (as illustrated below). Alternatively, teachers may ask students to answer each question and then write out and translate the corresponding part of the story. In either case, key questions to ask the students are “How do you know?” or “Where do you find that information?” A set of questions answered with textual citation and paraphrase might look like this:

1. Cassiopeia lives in Ethiopia (“*in Aethiopia*,” line 1).
2. Both women are beautiful. Cassiopeia has a beautiful figure/appearance (“*figuram pulchram*,” lines 1-2), and her daughter is also considered beautiful (“*filiam pulchram*,” line 2).
3. The men like the queen; they tell the boys, “We like the beautiful queen” (“*reginam . . . amamus*,” line 6). The boys prefer the queen’s daughter (“*filiam . . . amamus*,” lines 6-7).
4. Andromeda likes to walk with some slaves (“*Servi . . . ambulat*,” lines 8-9), who show her paths (“*Semitas . . . demonstrant*,” line 9) through the meadows and into the dense forests (“*per campos . . . densas*,” line 10).
- 5a. She never goes near the seashore (“*prope . . . errant*,” line 13).
 - b. As a result, she never sees sailors or sails in a boat (“*Nautas . . . navigat*,” lines 13-14).
6. They never visit Neptune’s temple (“*Templum . . . visitant*,” line 16).
7. Cassiopeia does not feel liked by the nymphs (“*Nymphae . . . non amant*,” lines 18-19), whom Neptune himself likes (“*Neptunus . . . amat*,” line 19). In addition, Neptune has a monster under the water (“*Neptunus . . . habet*,” lines 19-20), and Cassiopeia is afraid of monsters (“*Monstra . . . terrent*,” line 21).

Note that in some cases, only a phrase is required to support the answer (questions 1, 2, 5a), but in others, a longer citation is more appropriate (questions 3, 4, 5b, 6, 7). In each instance, the Latin citation supports the close paraphrase in the response.

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B. Question Set 2: Moderately Interpretative

1. In what way does the appearance of Cassiopeia and Andromeda both unite and separate them?

Answer: Both are beautiful, but the men and boys have different opinions about which is more beautiful. The textual evidence will be the same as that for questions 2 and 3.

2. Why might Andromeda be considered an adventurous young woman?

Answer: She likes to go exploring outside of the palace. Accompanied by slaves, friends, or occasionally her mother, she walks on paths through the meadows and forests and sees people (farmers) not in her immediate circle of acquaintances. The forests seem a bit “spooky” because they are described as dense and dark. The textual evidence will be the same as that for question 4 with additional information from the same paragraph.

3. How does Cassiopeia’s attitude toward Neptune influence her public behavior?

Answer: Cassiopeia thinks that Neptune likes his nymphs (rather than her) and that the nymphs themselves do not like her. In addition, she is afraid of monsters, and Neptune has a monster in the water. For these reasons, she and her daughter do not visit Neptune’s temple although they frequently visit the other temples in the forum. The textual evidence will be the same as that for questions 6 and 7, with the addition of line 4.

C. Question Set 3: Analytical

(See previous textual references.)

1. Discuss how Cassiopeia’s attitude toward Neptune affects both her daughter’s and her own actions.

Answer: Although the passage is relatively simplistic and straightforward, it is possible to infer that Neptune’s affection for the nymphs, as well as their dislike for Cassiopeia, is perceived as a slight by the queen. She hesitates even to discuss the subject when her daughter asks about Neptune’s temple (“*Statim . . . respondet*,” lines 17-18). Her abhorrence of monsters and Neptune’s possession of one add to her reasons for disliking him. By avoiding Neptune’s temple for these reasons, Cassiopeia limits her own activities. By drawing Andromeda into her snub of Neptune’s temple, Cassiopeia limits her daughter’s actions as well. With a little more perception, it is possible to tie Andromeda’s avoidance of the seashore (and the resulting unfamiliarity with sailors and sailing) to Cassiopeia’s attitude, since Neptune is the god of the sea.

Although it is unclear from the passage whether the subjects of “*errant*” and “*spectant*” are the queen and Andromeda or Andromeda and her other companions, it is clear that Neptune’s realm is off limits to Cassiopeia’s daughter.

Passage 2

(A story at the beginning level with somewhat more complex events and a wider range of tenses than the previous passage)

- Postea, Orion tempus longum cum dea Diana habitabat.
Dea venatorem peritum amat. Diana viro mortali nubere cupit.
Apollo, frater Dianae, erat ira incensus. Deus deae sorori dicit,
Line “Cur maritum mortalem habere cupis?” Diana respondet,
(5) “Amo venatorem.” Frater declarat, “Promisisti te semper
virginem esse.” “Non iam esse virgo non cupio,” soror
respondet.
- Magna ira frater sororem reliquit et existimat, “Nisi meam
sororem desisto, dolorem habebit. Orion deam in matrimonium
(10) ducet. Deam meam sororem vir mortalis in matrimonium ducere
non debet. Orionem interficiam.”
- Brevi tempore scorpion elephanto similis contra Orionem
impetum facit. Orion scorpionem magnum sagittis multis
interficit. Breve tempus Apollo moram facit. Die clara in scopulis
(15) prope mare cum sorore ambulabat. Ab altera insula ad alteram
insulam Orion natabat. Apollo venatorem in mare spectavit.
Caput Orionis solum erat super undas, sed deus inimicum
cognoscit. Statim in mente dei erat consilium audax.
- “Esne sagittarius bonus, mea soror?” Apollo quaerit.
(20) Antequam Diana respondet, frater quaerit, “Possumusne
certamen habere?” Superba dea respondet, “Delige signum, frater!
In signum sagittam iactabo.” Magna celeritate sagittam parabat.
Apollo dicit, “Specta saxum parvum et nigrum in mari inter
insulas. Est signum.” “Est signum magnum, frater,” Diana dicit et
(25) eodem tempore sagittam solvit.

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- Postquam sagittam iactabat, Diana insidiam spectavit et caput Orionis apud undas cognovit. Tempus longum dolore magno dea lacrimabat. Tandem in caelo dea venatorem honore magno posuit. Nunc apud stellas Orionem, Scorpionem, signa invidiae Apollinis
- (30) videmus.
(Robert E. Morse, *Fabulae Latinae* [Oxford, Ohio: The American Classical League, 1992], p. 17. Copyright © 1992 The American Classical League.)

A. Question Set 1: Literal

1. What does Diana intend to do that angers her brother Apollo?
2. For what two reasons does Apollo find this action difficult to understand?
- 3a. Why does Apollo think that he has to stop his sister's plan?
 - b. What does Apollo decide to do about the situation?
4. What did Orion do that makes him want to cool off with a swim?
5. What does Apollo see that gives him a plan?
6. Describe the contest that Apollo suggests to Diana.
7. What evidence is there that Diana thinks this is just a friendly contest and acts carelessly?
8. What does Diana eventually realize about the target she has used?
9. What ultimately happens to Orion and the scorpion?

These questions can be answered using the same strategies as those for the Cassiopeia passage: answering the questions without reference to the text, including parts of the text in the answers, and finally answering each question along with citations. A set of questions answered with textual citations and paraphrase might look like this:

1. Diana is in love with a mortal, Orion, (“*Dea . . . amat,*” line 2) and wants to marry him (“*Diana . . . cupit,*” line 2).
2. Apollo does not understand why Diana wants to marry a mortal (“*Cur . . . cupis,*” line 4) or why she is willing to break her promise to remain a maiden (“*Promisisti . . . esse,*” lines 5-6).
- 3a. He is afraid that she will be unhappy (“*dolorem habebit,*” line 9) unless he stops her (“*Nisi . . . desisto,*” lines 8-9).
 - b. He is going to kill Orion (“*Orionem interficiam,*” line 11)
4. With his arrows, Orion has just killed a large scorpion (“*Orion . . . interficit,*” lines 13-14).
5. He sees Orion's head above the water (“*Caput . . . undas,*” line 17).

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6. Apollo challenges Diana to a contest of her skill as an archer (“*sagittarius*,” line 19). As a target he proposes a small black rock in the sea (“*saxum . . . mari*,” line 23), and she shoots at it (“*sagittam solvit*,” line 25) with an arrow.
7. She is so confident that she suggests that her brother pick the target (“*Delige signum, frater*,” line 21). She prepares her arrow quickly (“*Magna . . . parabat*,” line 22). She fires the arrow at the same time she issues the proud reply that the tiny target is actually big (“*Est signum magnum*,” line 24).
8. She realizes that her brother has tricked her; the “rock” target is really Orion’s head (“*Diana . . . cognovit*,” lines 26-27).
9. Diana puts Orion in the sky (“*in caelo dea venatorem . . . posuit*,” line 28). The scorpion and Orion are constellations (“*apud stellas Orionem, Scorpionem . . . videmus*,” lines 29-30).

B. Question Set 2: Moderately Interpretative

1. How does the relationship between Diana and Orion strain her relationship with her brother, Apollo?
Answer: The relationship between Diana and Orion upsets Apollo for several reasons. He seems very conscious of his sister’s divine status. He is angry that his sister would consider giving up her virginity (one of her attributes), and he is especially outraged that the object of her affections is a mere mortal. It is beneath Diana’s status to marry a mortal and highly improper for Orion to aspire so high in marrying a goddess. Apollo can foresee only grief for his sister. Diana, on the other hand, dismisses her brother’s concerns. She insists that she loves Orion and answers Apollo’s questions with the remark that she doesn’t want to be a maiden any more. Apollo now considers Orion an enemy and wants to kill him. The textual evidence will be the same as that for questions 1, 2, and 3 above with the addition of the strong statement in lines 10-11 that it is not right for a mortal to marry a goddess and the label “*inimicum*” for Orion in line 17.
2. How does Apollo take advantage of both Orion’s hunting expedition and Diana’s pride to trick his sister into killing Orion?
Answer: After battling a giant scorpion, Orion decides to take a swim. Apollo has taken advantage of Orion’s absence to delay his sister (presumably from meeting with Orion). As they walk along the cliffs, the sight of Orion’s head amid the waves gives Apollo an idea. His proposal to have a shooting contest seems innocent enough, and Diana’s pride in her archery skills leads her to suggest that Apollo choose the target. Apollo directs her aim to Orion’s head, which he calls a small black rock. In her pride, Diana jokingly dismisses the small target as large and fires an arrow at it

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immediately without taking any notice of it. The textual evidence will be essentially the same as that for questions 4-7 above.

3. Why might a reader believe that Diana's affection for Orion is genuine?

Answer: She has lived with Orion for a long time and tells Apollo that she loves him. She wants to marry him even though she knows that she will have to give up her maidenhood, one of her attributes. When she realizes her mistake, she cries and is grief-stricken for a long time. Unable to undo what she has done, Diana honors Orion by putting him in the sky along with the scorpion he killed. Textual evidence will be the same as that for questions 1, 8, and 9 with the addition of some details from the first and last paragraphs.

C. Question Set 3: Analytical

(See previous textual references.)

1. Discuss how the theme of hunting is used throughout the story.

Answer: Diana is known as the goddess of the hunt. For this reason, it might be considered appropriate for her to love a hunter. Orion is referred to repeatedly throughout the story as *venator*, a hunter. For example, the narrator states simply that Diana loves the skilled hunter (“*venatorem peritum*,” line 2) rather than Orion by name, and when Diana tells Apollo that she loves Orion, her words, “I love the hunter,” (“*Amo venatorem*,” line 5) echo those of the narrator. Apollo's plan to kill Orion involves both Orion's and Diana's hunting skills. Orion has just killed a huge scorpion, and this situation gives Apollo an opening. Apollo's treatment of his sister seems especially cruel because he uses her hunting skills (specifically archery) to undo her. Essentially, he manipulates events so that she preys upon her own lover. Finally, when Orion is placed in the sky, the scorpion that he was hunting joins him there.

2. The story mentions Apollo's “*invidiae*” (“ill will” or “envy,” line 29) and calls Diana “*[s]uperba*” (“haughty,” line 21). Discuss how the events of the story justify associating these qualities with each deity.

Answer: *Invidia* might mean either “ill will” or “envy.” Apollo's ill will is evident in the way he tricks Diana into killing Orion. But what is his motivation? If *invidia* is translated as “envy,” it would suggest that Apollo is extremely conscious of status, of the contrast between mortal and god. He seems to assume that Orion, as a mortal, is not good enough for Diana. (Perhaps, as Diana's twin, he feels that no one is good enough for her.) Apollo is described as angry (“*ira incensus*,” line 3), and

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this emotion seems to motivate his comments to Diana: Why do you want to have a mortal husband? Didn't you promise to always be a maiden? When Diana's answers do not satisfy him, Apollo leaves. But his thoughts that his sister will come to grief if he doesn't stop her are again motivated by anger ("*Magna ira*," line 8). This is the context for the strong statement that a mortal should not marry his sister, a goddess; thus, he will solve the problem by eliminating Orion. The wording ("*Deam meam sororem*," line 10) leaves it open to speculation whether the issue is that Orion should not marry his sister or that he should not marry a goddess. With this motivation, Apollo engineers Orion's death in the way previously described (details supplied in previous questions). It is also interesting that the reference to Diana's placement of Orion in the sky is intended to honor him, but Apollo's *invidia* seems to be the last word because Orion and the scorpion are signs in the heavens of **his** envious ill will.

Given the simplistic language of the passage, there is room for interpretation. It might be possible to argue for a more sympathetic reading of Apollo's role in the story. Certainly, the way he tricks his sister is cruel, but he might be acting from motives that are not wholly vindictive. His concern about the impropriety of a goddess marrying a mortal might stem not so much from snobbery as from understanding that, as he says, his sister will ultimately come to grief. Mortals are not immortal and do not have the powers that gods do, and there are stories aplenty in which the essential differences between mortal and immortal have tragic consequences. Perhaps Apollo has to resort to trickery because Diana will not listen to reason, and this is the source of his anger and ill will.

The case for Diana's being haughty (*superba*) is more straightforward, especially during the shooting contest. Apollo knows exactly how to provoke her pride. By asking if she is a good archer, he appeals to her defining skill, and he has suggested a contest before she even has a chance to reply. Diana's pride results in her mildly taunting her brother: allowing him to choose any target he wants, quickly readying an arrow, calling the tiny target large (for someone as skilled as she is), and firing off the arrow without even a second glance or thought. Some students might also argue that Diana's replies to Apollo's questions at the beginning of the passage characterize her as haughty; she seems to reply to him that she has made up her mind and that is that.

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Passage 3

(A passage typical of Latin prose at the intermediate level)

- Lucius Fabius centurio quique una murum ascenderant, circumventi atque interfecti muro praecipitabantur. Marcus Petronius, eiusdem legionis centurio, cum portam excidere conatus esset,
- Line** a multitudine oppressus ac sibi desperans multis iam vulneribus
(5) acceptis manipularibus suis, qui illum secuti erant, “Quoniam,” inquit, “me una vobiscum servare non possum, vestrae quidem certe vitae prospiciam, quos cupiditate gloriae adductus in periculum deduxi. Vos data facultate vobis consulite.”
- (10)** Simul in medios hostes irrupit duobusque interfectis reliquos a porta paulum summovit. Conantibus auxiliari suis “Frustra,” inquit, “meae vitae subvenire conamini, quem iam sanguis viresque deficiunt. Proinde abite, dum est facultas, vosque ad legionem recipite.” Ita pugnans post paulum concidit ac suis saluti fuit.

Caesar *De bello Gallico* 7. 50

A. Question Set 1: Literal

1. What has happened to a group of men from Petronius’s legion (under the command of Fabius)?
2. What does Petronius do during the same attack?
3. What has happened to Petronius before he addresses his men the first time?
4. What does Petronius urge his men to do? Why?
5. What courageous act does Petronius perform after addressing his men?
6. What do his men do in response?
7. What does Petronius again urge his men to do? Why?
8. What ultimately happens to Petronius? What is the result for his men?

Answers to these literal questions with citation included might appear in the following way:

1. The men who mounted the wall with Fabius (“*quique . . . murum ascenderant*,” line 1) were surrounded and killed (“*circumventi atque interfecti*,” line 2) and then hurled from the wall (“*muro praecipitabantur*,” line 2).
2. Petronius tries to cut down the gates (“*portam excidere*,” line 3).
3. He was overwhelmed by the enemy (“*a multitudine oppressus*,” line 4).

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4. He tries to persuade them to save themselves (“*Vos . . . consulite*,” line 8). He obviously feels responsible for them. He says that he has led them into danger (“*in periculum deduxi*,” lines 7-8). In addition, he has lost hope for himself (“*sibi desperans*,” line 4) because he is severely wounded (“*multis . . . acceptis*,” lines 4-5). He realizes that he has no strength because of losing so much blood (“*sanguis . . . deficiunt*” lines 11-12).
5. He charges into the enemy, killing two of them and forcing them back from the gate (“*in medios hostes . . . summovit*,” lines 9-10).
6. They try to help him (“*Conantibus auxiliari suis*,” line 10).
7. He urges them once again to leave while they can and return to the legion because they may not be able to if they wait any longer. (“*Proinde . . . recipite*,” lines 12-13).
8. He falls fighting and saves his men (*pugnans . . . fuit*, lines 13-14).

B. Question Set 2: Moderately Interpretative

1. Petronius’s actions might be termed heroic. Explain how they relate to
 - a. The situation in which he finds himself
 - b. His own personal well-being
 - c. His sense of responsibility
 - d. The safety of his comrades
- a. **Answer:** Things are looking bad for the Romans. Fabius, one of the centurions in Petronius’s legion, has climbed up onto the wall/rampart with his men, where they have been surrounded and killed and their bodies have been hurled down. When Petronius tries to break down the gate, he is overwhelmed and severely wounded, and his men are trapped. The evidence will be the same as that in questions 1-3 above.
- b, d. **Answer:** Petronius, who is severely wounded, accepts the fact that he is doomed (“*me una vobiscum servare non possum*,” line 6) and tells his men to save themselves. In order to give them a chance to escape, he charges into the enemy single-handedly. When his men hesitate and try to help him, Petronius repeats his order to save themselves. The evidence will be the same as that for questions 4-7.
- c. **Answer:** Petronius claims that they are in danger because he led them into the current situation out of a desire for glory (“*cupiditate gloriae adductus*,” line 7). He not only assumes responsibility for their danger but he is willing to give his life to save them.

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C. Question Set 3: Analytical

(See previous textual references.)

1. Discuss the ways in which Petronius is characterized as a leader.

Answer: Petronius is characterized as a leader who puts his men's welfare above his own. Another centurion, Fabius, has just led his men into a dangerous situation, an assault on the walls. The result has been disastrous; Fabius and his men are surrounded and killed, and their bodies are thrown down from the wall. Petronius leads a similar attack; he tries to break down the gate, but he and his men are trapped.

Petronius resolves that, unlike Fabius, he will save his men. Recognizing that the responsibility for the attack was his own and that he is seriously wounded, Petronius focuses on getting his men out safely. He orders them to escape with their lives. His men, however, seem to value Petronius enough not to obey his order immediately. While Petronius launches a one-man attack on the enemy, clearing a space for his men to retreat, they do not take advantage of the situation. Instead they try to rescue Petronius. This is an officer whom his men respect. It takes another command to turn them back. Petronius buys time for their escape and dies fighting to hold the way open. He is described in the end as a source of safety for his men, a noble tribute to his sense of responsibility for his men.

Close Textual Reading and AP Essay Questions

It should be noted how, as the passages above became more complex stories, it was necessary to do more than merely parrot the information in the text to answer the moderately interpretative questions. While essentially the same information (or perhaps a somewhat expanded version of it) required by the literal questions appeared as “proof” in these responses, the starting point of each answer was **a statement that interpreted the passage**. Citations were then brought in **to support** these statements. This is an essential skill in writing analytical, rather than descriptive, essays. At this level of discussing a passage, the literal questions are intended to be only a quick orientation to content. The essential transitional skill between narration and analysis lies in answering the “moderately interpretative” questions. To reiterate, this should be done by **first** making a statement that answers these “how” and “why” questions. Then, by asking “How do I know this?” the student can use the text for support.

In a sense, answering a question as open-ended as an AP essay question is just an expanded version of this skill. Students write a somewhat broader interpretative statement, and then expand upon it with a series of supporting interpretative statements,

each backed up with textual citation. However, in order to do this successfully, attention must be paid to the diction and style of the text in addition to its literal meaning.

AP Passage 1

“Tantane vos generis tenuit fiducia vestri?
Iam caelum terramque meo sine numine, venti,
Miscere, et tantas audetis tollere moles?”

Line Quos ego—sed motos praestat componere fluctus.

(5) Post mihi non simili poena commissa luetis.
Maturate fugam, regique haec dicite vestro:
non illi imperium pelagi saevumque tridentem,
sed mihi sorte datum. Tenet ille immania saxa,
vestras, Eure, domos; illa se iactet in aula

(10) Aeolus, et clauso ventorum carcere regnet.”

Vergil *Aeneid* 1. 132-141

Question Set 1: Literal

1. For what does Neptune scold the winds?

Answer: They have disturbed the sky and land (“*caelum terramque . . . miscere*,” lines 2-3), but especially the sea, by raising such a massive storm/such massive waves (“*tantas . . . tollere moles*,” line 3) without his consent (“*sine numine*,” line 2).

2. Instead of raging at the winds, what does Neptune decide to do?

Answer: He begins to threaten them (“*Quos ego*,” line 4) but resolves instead to calm the waves (“*motos . . . fluctus*,” line 4).

3. What punishment does Neptune feel is appropriate for the winds?

Answer: Rather than give them a specific punishment, he says that they will atone for their crimes in the future (“*commissa luetis*,” line 5) with “*non simili poena*,” “not a similar punishment,” line 5.

4. What message does Neptune send to Aeolus about

a. Neptune’s authority?

Answer: The rule of the sea was given to him, not to Aeolus (“*non illi . . . datum*,” lines 7-8).

b. Aeolus’s power and its proper use?

Answer: Aeolus has his own realm, the immense rocks that form the home of the winds (“*Tenet . . . domos*,” lines 8-9). He can boast and strut around all he wants there, in his own halls (“*illa . . . Aeolus*,” lines 9-10), and he should rule with the winds imprisoned there (“*clauso . . . regnet*,” line 10), not with the winds freed to cause destruction.

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Question Set 2: Moderately Interpretative

1. How does Neptune feel about
 - a. The winds?
 - b. Aeolus?
 - c. Himself/his own authority?

The information in the literal questions above can be used to answer this question, but it will not **per se** answer **how** Neptune feels, only **what** he says and does. Each answer should begin with a clear statement about how Neptune feels. For example:

- a. He feels angry that the winds have overstepped their bounds and caused havoc in **his** realm without **his** authority. The information from question 1 can support this statement.
- b. He feels that Aeolus has exceeded his authority by allowing the winds, who should be under his control, free rein on the sea. He should stick to his own realm and manage the winds with firmer control. The information from question 4 can support this statement.
- c. He feels that the realm of the sea is his; it was given to him by lot when the realms of the world were divided among Jupiter, Pluto, and him. His authority extends both to chastising and punishing the interfering winds and to putting his realm back in order. The information from questions 2, 3, and 4a can support this answer.

The final step in raising textual evidence to the AP level involves close attention to the actual wording and style of a text. When asked “How do you know this?” the AP student should be able to say not only “Because it says . . . here” but also “Because it says . . . in this way.” In other words, “proof” includes not only showing that something is stated, but also understanding **how** it is stated. Noticing the following elements can enhance the evidence presented above (this list is not meant to be exhaustive but merely to illustrate some of the additional features of the text):

- Neptune addresses the winds with a series of rhetorical questions (lines 1-3). Because these questions cannot really be answered, he puts the winds at a disadvantage and asserts his authority.
- The content of the first of these questions (“*Tantane . . . vestri*,” line 1) reinforces this impression as Neptune asks the winds if they are so confident in their status that they can exceed their role. This is also emphasized by the position of “[*t*]anta(*ne*)” (“so great”) as the first word in the sentence and line.
- The use of “*audetis*” (“do you dare,” line 3) clearly indicates that the winds have been overly bold.
- The fact that Neptune begins a threat and then breaks off (“*Quos ego*,” line 4) gives the impression that he is so angry he cannot complete his statement or that

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he must exert extreme control to master his rage and, as he says, calm the sea (“*componere fluctus*,” line 4). There is a strong contrast between rage and calm. (Students do not have to name the figure of speech, aposiopesis, in order to make this point.)

- By using litotes (“*non simili poena*,” “a not similar punishment,” line 5), Neptune’s threats seem more severe. It is clear that he means for the winds to understand that they will not be let off so leniently in the future; not specifying exactly the punishment for the next offense leaves it up to speculation how horrible it will be.
- The use of imperatives (“*Maturate*” and “*dicite*,” line 6) clearly shows authority; Neptune feels that he can command the winds. He wants the winds to understand their inferior status and be his messengers to Aeolus.
- The fact that Neptune feels superior to Aeolus is conveyed not only by what he says in lines 6-10 but also by the way he says it. He does not even stoop to name Aeolus until line 10, and even there his name is in a postponed position. Instead, Aeolus is referred to as “your king” (“*regique . . . vestro*,” line 6), as if it is beneath Neptune’s dignity to deal with Aeolus directly. He is the wind’s king, not Neptune’s equal or superior.
- The contrast between authority given “not to him . . . but to me” is strengthened by the parallel positions and syntax of “*non illi . . . sed mihi*” in lines 7-8.
- The use of subjunctives (“*iactet*” and “*regnet*”) in lines 9-10 to describe what Aeolus **should** do gives the impression of a rather strong suggestion—like that of a powerful person to a subordinate.
- “[S]*e iactet*” (line 9) provides a strong image of some inferior playing the boastful power game in his own (inferior) realm. Neptune obviously feels that he can tell Aeolus how to do his job and that it involves keeping the winds imprisoned (“*clauso . . . regnet*,” line 10).

Notice that the method of citation most appropriate to almost all of the elements in the list above involves writing out and translating/paraphrasing a particular word or phrase. The method of citation used most often in the previous answers, in which **content and meaning** were emphasized, involved referring to larger segments of the text via ellipsis and paraphrasing it.

A list such as the one above can easily be generated during class discussion and translation or as a homework assignment. The observations of all of the students can be pooled.

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Question Set 3: Analytical

(See previous textual references.)

In the speech above, the speaker indirectly threatens his listeners with punishment if they disobey him in the future. In a **short** essay, discuss how the speaker conveys his anger to his listeners. Refer specifically to the Latin to support your answer. (AP Latin: Vergil Examination, 1997)

A model response to this question would do the following:

- State the overall thesis: Neptune angrily denounces the winds and threatens them with punishment.
- Use the following subtopics (note the three ways he conveys his anger):
 - He reminds the winds of their offense and denounces them for overstepping their power.
 - He assumes a condescending attitude toward the winds and their king, Aeolus.
 - He stresses his own power and authority (and reorders his realm).
- Support each statement using, as textual evidence, the more factual evidence in the “moderately interpretative” section above and/or the evidence from the expanded list above.

AP Passage 2

Vivamus mea Lesbia, atque amemus,
rumoresque senum severiorum
omnes unius aestimemus assis!
Line soles occidere et redire possunt:
(5) nobis cum semel occidit brevis lux,
nox est perpetua una dormienda.
da mi basia mille, deinde centum,
dein mille altera, dein secunda centum,
deinde usque altera mille, deinde centum.
(10) dein, cum milia multa fecerimus,
conturbabimus illa, ne sciamus,
aut ne quis malus invidere possit,
cum tantum sciat esse basiorum.

Catullus 5

Question Set 1: Literal

1. What does the poet urge Lesbia to do in line 1 and in lines 7-9?
Answer: He urges Lesbia to live (“*Vivamus*,” “let us live”) and to love (“*amemus*,” “let us love”) in line 1. In lines 7-9, the poet asks for thousands and hundreds of kisses that add up to an uncountable number.
- 2a. What two groups of “outsiders” does the poet refer to in lines 2 and 12?
Answer: The poet mentions “rather stern old men” (“*senum severiorum*”) in line 2; in line 12, the poet refers to some evil person (“*quis malus*”).
- b. How does the poet suggest these “outsiders” will view the lovers?
Answer: The old men will spread gossip (“*rumorseque*,” line 2), and the evil person will envy or wish evil to the lovers (“*invidere*,” line 12).
- c. What does the poet suggest should be done to counter these views?
Answer: The lovers should consider the old men’s gossip as worth not even a cent (“*unius . . . assis*,” line 3). The way to counter the hexes of the unnamed evil person is to deny him specific information by giving one another so many kisses that not even the lovers know the number (“*conturbabimus . . . sciamus*,” line 11).
3. What comparison is made in the metaphor in lines 4-5? What is the point of the comparison?
Answer: The setting of the sun (“*soles occidere . . . possunt*,” line 4) is being compared to death (“*nox . . . perpetua una*,” line 6), and the day (“*soles . . . redire possunt*,” line 4) is compared to life (“*brevis lux*,” line 5). Although the day ends when the sun sets, the sun rises again the next day. A person has only one life, one chance at life; once his “sun” of life has set, night/death is perpetual.

Question Set 2: Moderately Interpretative

1. How does the poet suggest that the lovers build their own self-contained world?
The information from the literal questions above can be used to answer this question, but it will not **per se** answer **how** the poet sets up a self-contained world for the lovers, only **that** he does. An interpretative answer should begin with critical statements such as the following that can be **supported** with textual evidence:
 - The lovers should build a world where to live **is** to love. The information from question 1 above can be used to support this idea.
 - Because life is short and consists of only one chance, they must seize the moment with the intensity of their love. The information from questions 1 and 3 can be used to support this idea.
 - There are those who won’t understand; they will gossip about the lovers or wish them ill. These people can be dismissed or confused by the lovers’ self-absorption. The information from question 2 can be used to support this idea.

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By using the same process as in the previous passage, the following elements can also be used to enhance the ideas above and raise interpretation to the level of analysis (this list is not meant to be exhaustive but merely to illustrate some of the additional features of the text):

- The poem opens with an exhortation, an enthusiastic encouragement, in the hortatory subjunctives “*Vivamus*” and “*amemus*” (line 1).
- These subjunctives frame the line, suggesting a circle of living and loving—with Lesbia in the middle.
- The use of direct address (“*mea Lesbia*”) in line 1 creates a sense of intimacy.
- The image of the gossiping stern old men in line 2 contrasts with the idea of the lovers in line 1 and suggests what their love is not—a thing to be judged by others’ standards of morality, gossiped about, or subjected to the scrutiny of elder busybodies.
- The third hortatory (“*aestimemus*,” line 3) urges Lesbia to value the opinions of these outsiders as worthless.
- The use of “*dormienda*” (line 6) to denote necessity strengthens the idea of the inexorable nature of death.
- The use of “*occidere*” and “*occidit*” strengthens the connections within the metaphor in lines 4-5, as does the contrast between “*brevis*” (line 5) and “*perpetua*” (line 6).
- The monosyllabic ending (“*lux*”) in line 5 emphasizes the brevity of life; this is reinforced by the use of the monosyllabic “*nox*” immediately following.
- The request for multiple kisses in lines 7-9 is marked by anaphora, asyndeton, and the shortening of “*deinde*” to “*dein*”—all of which give the impression of a rush of emotion or exuberance.
- The request is made in the form of an imperative verb (“*da*,” line 7), not the request implied in the subjunctives earlier. There is a sense of urgency (in the face of the brevity of life).
- The implied idea in the last three lines is that if there is a specific number of kisses known even to the lovers, others may know the number and use this power to work some evil spell on them.
- There are many pairs of contrasting and recurring images/concepts: single and multiple, counting, value, light and darkness, duration and brevity, human life and the natural world, exuberance and severity, emotion and the intellect, and so forth.

Question Set 3: Analytical

(See previous textual references.)

In the poem above, the poet makes an appeal to Lesbia. In a **short** essay, discuss the nature of this appeal and the ways in which the poet attempts

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to strengthen its effect. Refer specifically to the Latin **throughout** the poem to support the points you make in your essay. (AP Latin Literature Exam, 2003)

A model response to this question would do the following:

- State the overall thesis: the poet appeals to Lesbia to submit to unrestrained passion and strengthens the effect of the appeal in several ways.
- Use the following subtopics:
 - He appeals to Lesbia to submit to unrestrained passion.
 - He contrasts the lovers and their passion with those on the outside and their standards.
 - He emphasizes the urgency of his appeal by using a metaphor and a series of demands for kisses.
 - He uses contrasting groups of images to strengthen the effect.
- Support each statement using, as textual evidence, the more factual evidence in the “moderately interpretative” section and/or the evidence from the expanded list above.

Conclusion: Pre-AP Strategies

AP Readers comment with regularity on the need for students to write essays that go beyond summarizing and retelling content and that cite the Latin of the selected passages with precision and confidence. These are not skills confined to the AP Latin classroom. Close reading of a text can begin as early as the initial stages of Latin study. Literal comprehension questions provide an anchor to secure basic content. Adding the requirement of textual citation establishes the habit of statement-proof essential to writing a successful AP essay. Expanding the scope of literal questions to those that interpret the text shifts the focus to the **ideas or themes** of a passage as **exemplified** by its content. These ideas and themes can, in turn, provide the basis for an analytical reading of the text. Taking the time to read a text, at whatever level of difficulty, in a structured way reinforces habits of thought and analysis that lend themselves to the requirements of the AP Latin Examinations.

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How to Get to Cicero by Close Reading of Prose

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The reading of Latin prose authors often seems to be an unrewarding proposition for the high school classroom. The standard prose authors such as Caesar, Livy, Cicero, Sallust, and Tacitus seem difficult to teach to modern teenagers. There is first the problem of appeal. How can we make these texts interesting to our students? Can modern young people in any way relate to these authors? Then, there is the problem of the Latin, which seems daunting to them. The sentences are long, the syntax can be dense and sometimes elliptical, and vocabulary can often carry profound connotations. Moreover, it can be hard to tease out for our students the underlying literary sensibilities. For example, sarcasm and humor can be hard to perceive from a distance of two millennia.

The only way to develop both an understanding and appreciation of Latin prose texts is to focus on the process of close reading, that is, translation. I envision this process as “top-down,” beginning with a global view of the passage and proceeding in ever-increasing depth down to the evaluation of individual lexical elements.

This process begins with a view of a passage’s overall structure. Given a passage of, say, 25 lines, the students must first “see” (both visually and metaphorically) how the passage proceeds. Since the prose passages used in the classroom include editorial punctuation, it is easy to answer the basic question: How many sentences are there? Once the passage is divided into these largest components based on punctuation, analysis then proceeds at the level of the sentence. Each sentence is analyzed for syntax and is divided into clauses. Finally, the structure and syntax of each clause is elucidated. Translation then proceeds one clause at a time. The procedure descends, then, from the largest units to the smallest.

prose passage
↓
sentences
↓
clauses in each sentence
↓
syntax of each clause
↓
vocabulary within each clause

I have found that this technique demystifies the prose for the students. Instead of

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being overwhelmed by what appears to be, say, a 12-line sentence, my students learn to focus on translating a clause at a time, with each clause building up the meaning of the entire passage. I then include posttranslation questions and activities that complete the unraveling of the syntax and grammar for the students.

I realize that this strategy, with its focus on syntactical, morphological, and lexical detail, may seem to eschew the “reading method” of teaching Latin that has arisen over the past two decades. Indeed, I believe that, while “reading” can impart a broad, general understanding of a passage, only a close translation leads to the kind of control of details required on the AP Exam. However, unlike the traditional “grammar/translation method” with its focus on the smallest elements with a disregard for overall structure and meaning, this method, with its “larger-to-smaller” flow does, in fact, lead to reading fluency.

Latin I

This training must begin early in first-year Latin. The rise over the past two decades of the “reading method” of teaching Latin has taught us that **even beginning** students can read prose passages that make sense and tell a coherent story. So, after each chapter’s grammar lesson, my students translate at least one connected prose passage. (For Latin I, Latin II, and part of Latin III, we use the *Oxford Latin Course*, Parts I, II, and III, by Maurice Balme and James Morwood [New York: Oxford University Press, 1996], which has three parts.) The translation is then followed by a series of exercises designed to force the students both to master the linguistic details and to back away to consider the passage as a whole. In other words, they learn to “see” both the trees and the forest.

Early in the first year, the students read the story in chapter 4 of *Oxford Latin Course: Part I*. At this point, the students have learned only that certain verb endings in the present tense indicate the subject of the verb. The concept of “verb conjugation” has not even been presented. Still, it is perfectly possible for students at this level to view the passage as a whole and in its smaller components.

From *Oxford Latin Course: Part I*, here is a portion of the first paragraph in “At the Fountain,” the chapter 4 reading on page 25:

- Line** Cotidiē ubi Flaccus ad agrum procedit, Scintilla et Horatia ad
(2) fontem festinant. Magnās urnās portant. Ubi ad fontem veniunt,
multae feminae iam adsunt. Aliae aquam ducunt, aliae urnās
(4) plenās portant. Scintilla eās salutatur et diū colloquium cum amicis
facit.¹

1. Maurice Balme and James Morwood, “At the Fountain,” in *Oxford Latin Course: Part I* (New York: Oxford University Press, 1996), 25. Copyright © 1996 Oxford University Press.

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I retype the story and print it out for the students in a large font (size 14), using a font that includes the ability to insert macrons. In both Latin I and Latin II, students become accustomed to using only the most important macrons; that is, those that give the most helpful hints about the grammatical function of the word. The spacing is usually 3.5 or 4 lines. This allows the students to write between the lines and in the margins. They can also bracket clauses easily. Almost all translation at this level is in-class work; the homework associated with the passage is meant to reinforce what has been done in class.

The first task is to divide the passage into sentences—easy enough because it contains punctuation. We then look at the first sentence and divide it into clauses by counting conjugated verbs. Students identify “*procedit*” and “*festinant*” as the two verbs and conclude that there are two clauses, with the first one ending at the comma. We then translate the first clause and pause, then translate the second clause. In both clauses we look carefully at the accusatives “*agrum*” and “*fontem*,” and deduce their common features. We then proceed to the next three sentences one at a time, and analyze them in the same way. Finally, students receive their three-part homework assignment. The three parts actually reverse the reading process by beginning with the details and backing out to a more global view.

The first part is meant to reinforce the grammatical and syntactical details of the reading. Some examples:

Part 1

Answer the following grammar questions about the passage:

1. In line 1, “*procedit*” is _____ in number because the subject, which is _____, is also _____ in number.
2. In line 2, the subject of “*veniunt*” is _____ and in line 3, the subject of “*adsunt*” is _____.
3. In line 2, “*urnās*” is in the _____ case and is _____ in number. What is its function in the sentence?
4. In line 3, the understood subject that goes with “[*a*]liae” is _____ (give the word in English).
5. In line 3, “*aquam*” is in the _____ case and is _____ in number. What is its function in the sentence?

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6. In line 4, “*eās*” refers to _____ (give the word in English).

The second part of the homework assignment aims to force them to back up to the next higher level and consider the sentences. They are asked to translate literally, for example:

Part 2

Give a literal translation of the following Latin sentences:

1. Scintilla et Horatia magnās urnās portant.
2. Scintilla et Horatia ad fontem veniunt.
3. Aliae feminae aquam ducunt.
4. Aliae feminae urnās plenās portant.
5. Scintilla diū colloquium cum amicīs facit.

Finally, the third part asks them global questions about the passage that sometimes must be answered in Latin and sometimes in English.

Part 3A

Answer the following questions in full Latin sentences:

1. Quis ad agrum procedit?
2. Ubi Scintilla et Horatia festinant?
3. Quid Scintilla et Horatia portant?
4. Quid faciunt aliae feminae?

Part 3B

Answer the following questions in full English sentences and include the Latin words in the passage to answer these questions:

1. What are the women doing at the fountain when Scintilla and Horatia arrive?
2. What does Scintilla do when she sees her friends at the fountain?

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I test this strategy on every assessment. First of all, even at this level, I never put on a test or quiz a reading that the students have already seen. In other words, every passage on an assessment is a sight passage. For instance, the passage on the test after chapter 4 looks like this:

Read the following passage. **Do not translate it.** Answer the questions at the end.

- Line** Cotidiē Scintilla et Horatia manē surgunt et ad fontem procedunt. Ibi multās
(2) feminās vident. Scintilla et Horatia aquam ducunt et cum amicīs colloquium
habent. Mox domum festinant. Subitō Horatia Quintum in viā videt. “Frater,”
(4) clamat Horatia, “Ubi ambulās?” Quintus respondet: “Ad ludum festinō, Horatia.”
Horatia ad Quintum currit et ad ludum procedunt.

Sample Questions

I. Divide each sentence into clauses by putting brackets around each clause. Then circle the verb in each clause.

II. Answer the following questions in full English sentences, using the Latin words for your answer:

1. Where do Scintilla and Horatia go every day?
2. When do they get up in the morning?
3. Whom do they see when they get there?
4. What **two things** do they do when they get there?
5. Whom does Horatia see on the way home? (Give both the name of the person and her relationship to this person.)
6. What does Horatia ask this person and what is the answer?
7. Then what does Horatia do?
8. Finally, what do Horatia and this person do together?

III. Answer the following grammar questions:

1. In line 1, the subject of “*surgunt*” is _____.

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2. In line 2, “*vident*” is _____ in number and the subject is _____.
3. In line 2, “*feminās*” is in the _____ case and is _____ in number. What is its function in the sentence?
4. In line 4, what is the subject of “*ambulās*”?
5. In line 4, what is the subject of “*festinō*”?

By the time the students have reached the end of the first year of Latin, they are quite adept at using the Latin in front of them to support their overall understanding of the passage. Of course, as the year progresses, the Latin gets more complicated and so do the attendant questions and the sight passages on assessments.

Latin II

By late in the first year or early in the second year, the activities that support both close reading and overall understanding become more complex. Reading of passages is still almost entirely an in-class activity. As we read the passage in class, students simultaneously memorize important vocabulary from the reading and work on mastering the grammatical content of the chapter. After reading a number of lines in class, the students are asked to complete a homework assignment for those lines that forces them to use the lexical and morphological details to elicit meaning.

Ancillary materials are from chapter 28 of the *Oxford Latin Course: Part II*, page 79. Accordingly, the accompanying reading contains many complex sentences with subordinate relative clauses. Here is a sample passage:

- Line** Magister, cui Flaccus viaticum iam tradiderat, Quintum in navem vocāvit. Flaccus, (2) cuius oculi lacrimis pleni erant, ad Quintum se vertit: “Valē, fili carissime,” inquit; “Cum primum ad Graeciam adveneris, epistolam ad nos scribe. Deī te servabunt; (4) nam puer bono ingenio es.” Quintus, patrem complexu tenens, “Valē, care pater,” inquit: “Hoc promitto: cum primum ad Graeciam advenero epistolam longissimam (6) vobis scribam in qua omnia narrabo de itinere . . .”²

2. Maurice Balme and James Morwood, *Oxford Latin Course: Part II* (New York: Oxford University Press, 1996), 79. Copyright © 1996 Oxford University Press.

Students receive the story printed out in large font with wide spacing. By now, the students have no problem identifying each clause and its subject. But this chapter

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introduces a new complexity in analyzing a clause because to students at this level the structure of a relative clause is not always clear. The homework exercises, then, focus on the process of pulling apart the relative clause and replacing the relative pronoun with its antecedent in the proper case to create two separate sentences.

The first part of the homework assignment continues to serve as reinforcement for the grammatical and syntactical details of the reading. Some examples:

Part 1

Answer the following grammar questions about the passage:

1. In line 1, “*cui*” is a _____ pronoun. It is in the _____ case and is _____ in number because it agrees with its antecedent, which is _____. “[*C*]*ui*” is in the _____ case because it has the function of the _____ in its own clause.

Now, write out the main clause and translate it:

Now, write out the subordinate clause, replacing the relative pronoun with its antecedent. Be sure to put that noun in the proper case. Then translate it into English:

2. In line 2, “*cuius*” is a _____ pronoun. It is in the _____ case and is _____ in number because so is its antecedent, which is _____. “[*C*]*uius*” is in the _____ case because it has the function of the _____ in its own clause.

Now, write out the main clause and translate it:

Now, write out the subordinate clause, replacing the relative pronoun with its antecedent. Be sure to put that noun in the proper case. Then translate it into English:

3. In line 2, “*lacrimis*” is in the _____ case because:
4. In line 2, “*filii carissime*” is in the _____ case.
5. Find two different verbs in the imperative in these lines:
6. In line 4, “*bono ingenio*” is in the _____ case because it answers the question _____.

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7. In line 6, “*quā*” is a _____ pronoun. It is in the _____ case and is _____ in number because so is its antecedent, which is _____. “[*Q*]*uā*” is in the _____ case because it has the function of the _____ in its own clause.

Now, write out the main clause and translate it:

Now, write out the subordinate clause, replacing the relative pronoun with its antecedent. Be sure to put that noun in the proper case. Then translate it into English:

The second part of the homework assignment asks them to manipulate the passage at the level of the sentence. It forces the students to use similar—but not identical—structures. They are asked to translate sentences, as in the example below.

Part 2

Give a literal translation of the following Latin sentences:

1. Quintus magistrō, quem prope navem viderat, viaticum tradidit.
This sentence flips the original sentence, switching the subject and indirect object and changing verb tenses. The relative clause is also inverted.
2. Estis tristēs, Flacce et Quinte, quōrum oculi lacrimis plenī sunt.
This sentence uses the same type of relative clause indicating possession but changes the pronoun to the plural.
3. Magister, vidēsne virum tenentem manū liberōs?
This sentence uses the present active participle from line 4, but alters its case.
4. Quintus epistolās longiorēs eīs scribet quās statim mittet.
This sentence changes the superlative adjective to the comparative degree, switches the personal pronoun from second to third plural, and alters the function of the relative pronoun from the object of a preposition to the direct object.

Finally, the third part asks them questions about their understanding of the passage. These questions require the students to look carefully at the Latin and say what specific Latin words and line numbers give the answer.

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Part 3

Answer the following questions in full English sentences. Be sure to give the Latin and line number that supports your answer:

1. What does the ship's captain do after Quintus has given his fare?
2. What request does Flaccus make of Quintus before Quintus gets on board the ship?
3. What compliment does Flaccus give to Quintus?
4. What promise does Quintus give to his father?
5. What will Quintus relate about his journey?

Again, students do not see this same passage on the assessment for this chapter. The reading for this chapter includes the following paragraph and questions:

Read the following passage. **Do not translate it.** Answer the questions at the end.

- Line** Quintus Flaccusque ad portum advenērunt et navem invenērunt quā Quintus
(2) ad Graeciam iter faciet. Ubique magistrum navis petebant qui in tabernā vinum bibens sedēbat. Tandem Flaccus magistrum conspexit, ad eum accedit et rogāvit:
(4) “Salvē, magister. Quandō nautae navem solvent quae ad Graeciam navigābit? Meum filium tibi commendō qui Athenās iter facere debet.” Magister respondit:
(6) “Nonā horā discedemus. Trade mihi viaticum!”

Sample Questions

- I. **Divide each sentence into clauses by putting brackets around each clause. Then circle the verb in each clause.**
- II. **Answer the following questions in full English sentences. Be sure to give the Latin and line number that supports your answer:**
 1. Where is the ship that Quintus and Flaccus found in the port going?
 2. Where was the ship's captain and what was he doing?
 3. What **two** things does Flaccus do when he sees the captain?
 4. What question does Flaccus ask the captain?

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5. Does Flaccus tell the captain who is taking the journey?
6. What does the captain ask for from Flaccus?

III. Answer the following grammar questions:

1. In line 1, “*quā*” is a _____ pronoun whose antecedent is _____. Both “*quā*” and the antecedent are _____ in gender and _____ in number. “[*Q*]uā” is in the _____ case because it answers the question _____.

Write out the main clause:

Write out the relative clause, replacing the pronoun with the antecedent in the proper case:

2. In line 3, “*bibens*” is a _____ participle that modifies _____.
3. In line 4, “*quae*” is a _____ pronoun whose antecedent is _____. Both “*quae*” and the antecedent are _____ in gender and _____ in number. “[*Q*]uae” is in the _____ case because it answers the question _____.

Write out the main clause:

Write out the relative clause, replacing the pronoun with the antecedent in the proper case:

4. In line 6, “*Nonā horā*” is in the _____ case because it answers the question _____.

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Later in the second year after students have learned some basic subjunctive constructions (jussive, *cum* clauses, purpose clauses), I begin to introduce adapted prose passages from real Latin authors. One I use at this level is my own adaptation of the story of Androclus and the lion from Aulus Gellius's *Noctes Atticae*.

- Line** *Arcessitur ā Caesare Androclus. Caesar quaerit: “Cur atrocissimus leo tē non*
(2) *interfecit?” Androclus rem mirificam narrat atque admirandam. “Cum meus*
dominus in Africā esset saevissimus,” inquit, “mediā nocte fugī ut mē celārem.
(4) *Tum mediō diē, ubi sol flagrābat, specum remotum latebrosumque invenī et ibi*
mē recondāvī. Neque multō post venit hic leo, debili unō et cruentō pede, gemitūs
(6) *et murmura edens propter dolorem cruciatumque vulneris.”*

Gellius *Noctes Atticae* 5. 14 (adapted)

Now reading of the passage proceeds from the larger meaning to the smallest details. First, the students complete a homework assignment about the passage before we ever translate it.

Sample Questions

I. Divide each sentence into clauses and circle the subject of each clause.

II. Answer the following questions about the passage:

- In line 1 (“*Arcessitur . . . Androclus*”), we learn that Caesar
 - Beats Androclus
 - Is approached by Androclus
 - Summons Androclus
 - Hates Androclus
- Why is Caesar surprised at what happened to Androclus? (lines 1-2)
- What kind of master did Androclus have in Africa?
Answer:
Latin that gives the answer and line number of the Latin:
- In line 3, we learn that Androclus
 - Fled to his master
 - Fled in the middle of the night
 - Slept all night
 - Left Africa

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5. Where did Androclus go in the middle of the day (lines 4-5: “*Tum mediō . . . recondāvi*”)?

Answer:

Latin that gives the answer and line number of the Latin:

6. Why was the lion limping? (line 5: “*leo . . . pede*”)

Answer:

Latin that gives the answer and line number of the Latin:

7. In lines 5-6 (“*gemitūs . . . vulneris*”), we learn that the lion groans because

- Androclus is injured.
- He is ready to attack.
- Androclus threatens him.
- His foot is injured.

So before translation even begins the students have a good general understanding of the flow of the story. Translation is then completed in class, proceeding clause by clause. The follow-up homework works at the level of the sentence by presenting sentences based on this passage that help unwind the grammar so students can see it more clearly. I also use grammar questions of the type already seen in the above examples.

I. Give a literal translation of the following Latin sentences:

- Caesar Androclum arcessit.
- Androclus ā leone atroci non interfectus est.
- Res mirifica et admiranda ab Androclō narratur.
- Androclus ā dominō saevissimō fugiat!
- Androclus fugiet nē ā dominō verberetur.
- Androclus fugit ut sē celet.
- Leo, debili unō et cruentō pede, venit.
- Androclus leonem vidit gemitūs et murmura edentem.

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II. Answer the following grammar questions:

1. Parse “*Arcessitur*” in line 1.
2. In line 3, “*esset*” is in the _____ subjunctive because this is a _____ construction. Is this an independent or dependent construction?
3. In line 3, “*celārem*” is in the _____ subjunctive because this is a _____ construction. What sequence is the main verb?
4. In line 6, “*edens*” is a _____ that modifies _____.

By the end of Latin II, students have solidified their strategies for approaching a prose passage. They know how to work with the passage in both directions: from the outside in—or top down—and vice versa. They have had practice both manipulating specific morphological and lexical elements and reading for understanding rather than analysis.

Latin III

The readings for Latin III are almost entirely authentic Latin texts. By the end of the first quarter of the third year we have covered almost all the main grammatical constructions required for fluent reading. We can, therefore, attack a variety of authors. The selections used vary from year to year and include a mixture of prose and poetry. Now there is some translation assigned for homework every day. But the thrust of the students’ out-of-class work remains that of reinforcement.

As we begin to approach a new author, we always have a few days of introductory work in which I introduce the students to the author and to the literary and social history of his period. During these few days, the students also begin to learn the most important vocabulary they will encounter in the passages I have selected from this author. They also complete exercises—usually interesting and creative—that reinforce both what they have learned about the author and the vocabulary from the list.

The students always read 150 to 200 lines from Caesar’s *De bello Gallico*. These selections definitely include book 1, chapters 1 and 39, and some selections from book 6 in which Caesar—acting as an ethnographer—reveals the customs of the Druids. We begin with a three-day review of Caesar’s life and career. During these three days, students begin to work with the vocabulary list of 30 to 40 words that I feel are most important for the fluid reading of Caesar’s prose. During this introductory period, the students work in pairs and memorize the vocabulary list. The task of each pair is to select one moment in Caesar’s

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life (for example, Caesar is on the pirate ship facing his kidnappers) and write a fictitious dialogue in Latin between two people who might have been present at that moment. The goal is to use as many of the vocabulary words as possible and certain required grammatical constructions that they will encounter in their readings from the *De bello Gallico* (for example, at least one indirect statement). After two sessions of peer editing and teacher review, the dialogues accurately use important lexical and syntactical elements.

We then proceed to read the selected passages. We begin each new chapter from *De bello Gallico* with preparatory work done by the students for homework. Their task is to divide each sentence of the chapter into clauses and identify the subject and verb of each clause. I provide notes for certain difficult clauses. For example, for chapter 13 from book 6, I tell the students to provide *est* with the phrase “*alterum equitum*” (line 5) and with the phrase “*si caedes facta*” (line 9), that the nominative “*controversia*” in line 9 is the subject for both prepositional phrases in line 9, and that the verb for the main clause in lines 13-14 is “*considunt*.” Now all macrons are eliminated from the text except the *ā* indicating the ablative singular of first declension nouns.

- Line** In omni Galliā eorum hominum, qui aliquo sunt numero atque honore, genera
(2) sunt duo. Nam plebes paene servorum habetur loco, quae nihil audet per se, nullo
adhibetur consilio. Plerique, cum aut aere alieno aut magnitudine tributorum aut
(4) iniuriā potentiorum premuntur, sese in servitutem dicant nobilibus . . . Sed de his
duobus generibus alterum est druidum, alterum equitum. Illi rebus divinis intersunt,
(6) sacrificia publica ac privata procurant, religiones interpretantur: ad hos magnus
adulescentium numerus disciplinae causā concurrat, magnoque hi sunt apud eos
(8) honore. Nam fere de omnibus controversiis publicis privatisque constituunt, et, si
quod est admissum facinus, si caedes facta, si de hereditate, de finibus controversia
(10) est, idem decernunt, praemia poenasque constituunt; . . . His autem omnibus
druidibus praeest unus, qui summam inter eos habet auctoritatem. Hoc mortuo
(12) aut si qui ex reliquis excellit dignitate succedit, aut, si sunt plures pares, suffragio
druidum, nonnumquam etiam armis de principatu contendunt. Hi certo anni tempore
(14) in finibus Carnutum, quae regio totius Galliae media habetur, considunt in loco
consecrato. Huc omnes undique, qui controversias habent, conveniunt eorumque
(16) decretis iudiciisque parent.

Caesar *De bello Gallico* 6. 13

Before translating any sentence, students bracket the clauses and identify the subject and verb of each clause. As we proceed through the translation in class, students complete homework for those daily lines that reinforces vocabulary and grammar. They also must identify certain rhetorical figures discussed in class and the effect of each one.

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Part 1

Answer the following grammar questions about the passage:

1. In line 1, who are “*eorum hominum*”?
2. In line 2, “*quae*” is a _____ pronoun. It is in the _____ case and is _____ in number because so is its antecedent, which is _____. “[*Q*]*uae*” is in the _____ case because it has the function of the _____ in its own clause.
3. In lines 2-3, “*se*” refers to _____ and “*nullo . . . consilio*” is in the _____ case because:
4. In lines 4-5 (“*Sed . . . equitum*”) there is a prominent rhetorical figure. What is it called? _____ Write out the words: _____ Why do you think Caesar uses this rhetorical figure here?
5. In line 5, “*rebus divinis*” is in the _____ case because:
6. Lines 5-6 (“*Illi . . . interpretantur*”) contain _____ clauses that are arranged in a _____.
7. In lines 7-8, “*magno(que)*” and “*honore*” are separated. This is called _____. Why do you think Caesar uses this here?
8. In lines 9-10, there is a prominent figure of speech called _____. Write out the words: _____ Why do you think Caesar uses this here?
9. In line 10, “*His . . . omnibus*” is in the _____ case because:
10. In line 11, “[*h*]*oc mortuo*” is in the _____ case because:

To whom does “[*h*]*oc*” refer?
11. In line 13, “*certo . . . tempore*” is in the _____ case because:
12. In line 14, “*quae*” is a _____ (pronoun/adjective).
How do you know?
13. In line 15, to whom does “*eorum(que)*” refer?

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The second part of the homework assignment asks them to manipulate the passage at the level of the sentence. It serves to simplify the sentences by breaking apart the clauses and clarifying the grammar. For example:

Part 2

Give a literal translation of the following Latin sentences:

1. In omni Galliā genera eorum hominum sunt duo.
This is the main clause of the first sentence.
2. Homines aliquo numero atque honore sunt.
This is the subordinate clause of the first sentence.
3. Plebs nihil audet per se; plebs nulli adhibetur concilio.
These are the subordinate clauses of the second sentence.
4. Plerique homines in servitatem nobilibus se dicant.
This is the primary clause of the third sentence.
5. Alterum genus est druidum, alterum genus est equitum.
This sentence fills in the ellipsis of the second half.
6. Magnus adolescentium numerus ad Druides disciplinae causā concurrat.
This sentence identifies “*Illi rebus divinis intersunt*” in line 5.
7. Hi Druides magno honore apud adolescentes sunt.
This sentence identifies the “*hi*” and “*eos*” of line 7.
8. Si quod facinum est admissum, Druides idem decernunt et praemia constituunt.
9. Si caedes facta est, Druides idem decernunt et poenas constituunt.
10. Si controversia de hereditate est, Druides idem decernunt et praemia constituunt.
11. Si controversia de finibus est, Druides idem decernunt et poenas constituunt.
Sentences 8-11 pull apart all four conditions, showing all protases and the single apodosis.
12. Si aliquis, qui ex reliquis excellit, succedit.

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13. Si plures sunt pares, unus ex pluribus suffragio druidum.
Sentences 12-13 pull apart the two conditions in line 12.
14. Hi in finibus Carnutum considunt in loco consecrato.
This is the main clause of lines 13-15.
15. Haec regio habetur media totius Galliae.
This sentence explains the “*quae*” in the relative clause in line 14.

Finally, the third part asks them questions about their understanding of the passage. These questions require the students to look carefully at the Latin.

Part 3

Answer the following questions in full English sentences. Be sure to give the Latin and line number that supports your answer:

1. How many social classes are there in Gaul that are honored? What are they called?
2. Which social class is not honored? How do the people in this class behave?
3. Why have the people in this class found themselves in this position?
4. What are the primary jobs of the Druids?
5. Why do many young men follow the Druids like a fan club?
6. What kinds of legal cases do the Druids judge?
7. What happens when the lead Druid dies? How do they elect a new leader?
8. How often do the Druids gather together? What do they do at this gathering?

After every 40 lines or so (two or three chapters from *De bello Gallico*), students take a quiz on those particular sections. The quizzes ask them to retranslate the same passages, answer grammar questions, and cite the Latin. The final test on all the chapters read from *De bello Gallico* includes a sight passage from Caesar. This passage may be slightly adapted, usually through the omission of certain sentences or clauses. Students must work with this passage to show comprehension at all levels. Here is a passage I have used for this test from book 6, chapter 21:

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Read the following passage. **Do not translate it.** Answer the questions at the end.

Scene: Caesar describes the customs of the Germani and compares them to the Galli.

Words in bold type are in the vocabulary help section. Also, there are a few grammar notes below to help you.

consuetudo, consuetudinis (f.): Custom

ducunt here means: They count

Cerno, cernere: To see, to perceive

ops, opis (f.): Aid, help

ne . . . quidem: Not even

venatio, -ionis (f.): Hunting party

a parvis here means: From childhood

duritia, -ae (f.): Hardship

impuberis, -e: Chaste

intra here means: Before

vicesimus, -a, -um: Twentieth

occultatio, -ionis, (f.): Hiding, secrecy

perluo, perluere: To wash

pellis, pellis, (f.): Animal skin

- Line** Germani multum ab hac **consuetudine** differunt. Nam neque druides habent,
(2) qui rebus divinis praesint, neque sacrificiis student. Deos. . . solos **ducunt**, quos
cernunt et quorum aperte **opibus** iuvantur, Solem et Vulcanum et Lunam, reliquos
(4) **ne** famā **quidem** acceperunt. Vita omnis in **venationibus** atque in studiis rei
militaris consistit: **a parvis** labori ac **duritiae** student. Qui diutissime **impuberes**
(6) permanserunt, maximam inter suos ferunt laudem . . . **Intra** annum vero **vicesimum**
feminae notitiam habuisse in turpissimis habent rebus. Nulla est **occultatio**, quod . . .
(8) in fluminibus **perluuntur** et **pellibus** utuntur, magnācorporis parte nudā.

Caesar *De bello Gallica* 6. 21 (adapted)

Notes:

1. “[H]ac *consuetudine*” refers to the customs of the Gauls.
2. In line 3, “*opibus*” answers one of the ablative questions, as does “*famā*” in line 4.
3. In line 5, provide an antecedent to “*qui*” like *ei*, *hi*, or *illi*.
4. In line 6, “*maximam*” and “*laudem*” go together.
5. In line 7, “*habuisse*” is the direct object of “*habent*,” and “*notitiam*” is the direct object of “*habuisse*.”

Sample Questions

I. Divide each sentence into clauses by putting brackets around each clause. Then circle the verb in each clause.

II. Answer the following questions in full English sentences. Be sure to give the Latin and line number that supports your answer:

1. In line 1, we learn that the Germani differ from the Galli to what extent?

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2. In lines 1-2 (“*nam . . . student*”), Caesar mentions two ways in which the Germani differ from the Galli. What are they?
3. What **two types** of gods do the Germani worship? (“*Deos . . . iuvantur*”)
4. Which gods in particular do they worship?
5. Which gods do they **not** worship? (“*reliquos . . . acceperunt*”)
6. In what **two** activities do the Germani spend their time? (“*Vita . . . consistit*”)
7. What is their childhood like? (“*ab parvis . . . student*”)
8. Which Germani are most highly praised in their culture? (“*Qui . . . laudem*”)
9. What do the Germani consider to be the most shameful of actions?
 (“*Intra . . . rebus*”)
10. Do the men and women of the Germani live separate lives? How do they live?
 (“*Nulla . . . nudā*”)

III. Answer the following grammar questions:

1. In line 2, “*rebus divinis*” is in the _____ case because:
2. In line 2, “*praesint*” is in the _____ subjunctive because it is part of a _____ construction. What is the sequence of the main verb?
3. In line 2, “*quos*” is a _____ pronoun whose antecedent is _____. What is the function of “*quos*” in its own clause?
4. In line 3, “*opibus*” is in the _____ case because:
5. In line 3, “*reliquos*” refers to _____.
6. In line 6, who is the understood subject of “*ferunt*”?
7. In line 8, “*pellibus*” is in the _____ case because:
8. In line 8, “*magnā . . . parte nudā*” is in the _____ case because _____. What word is missing? (Provide it in English.) _____

IV. Give a literal translation of the following Latin sentences:

1. Germani Druides non habent qui rebus divinis praesint.
2. Germani sacrificiis non student.
3. Germani deorum opibus iuvantur.
4. Germani reliquos deos ne famā quidem acceperunt.
5. Illi Germani, qui impuberes permanserunt, maximam laudem ferunt.
6. Habuisse notitiam feminae intra annum vicissimum, Germani id in turpissimis rebus habent.
7. Germani et Germanae pellibus utuntur, magnā corporis parte nudā.

The students in third-year Latin also spend several weeks reading selections from Cicero's works. We do not approach the speeches, sticking rather to his *Letters* and to short passages from the philosophical works such as the *De amicitia* and the *De senectute*. The logic and arguments presented in a speech by Cicero are so tightly woven and formed that it is difficult to select an isolated passage without having to present the background to the entire speech. For this reason, I use other Ciceronian genres that lend themselves more easily to the process of selection. Students end up with a view of the variety of tones used by Cicero and with some experience with his syntax and lexicon. Cicero's use of the periodic sentence is, of course, more frequent in his speeches. Still, he does make use of this structure—albeit on a smaller scale—in other types of writings, and by reading these students can gain experience in deciphering the organization of the period. All this paves the way for success in the Catullus/Cicero pieces in the AP Latin Literature course the following year.

We begin the study of Cicero with a brief analysis of his life and career, fitting him into the discussions we have had about Julius Caesar. The students learn about the range of literary genres that Cicero used and the extent to which he elevated Latin from the commonplace to a higher level. We begin with the letters because they are the most personal and reveal a lot more about Cicero as a human being than as a politician or lawyer. Again, during this introductory period, students learn select vocabulary words important to the letters we will study.

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One of the letters I often use is letter 7 from *Ad familiares*, book 14. Cicero wrote this letter to Terentia in 49 BCE from exile. Students really like this letter because in it Cicero expresses his concerns for his wife and daughter; they see a man who cared deeply about the health and safety of his family.

- Line** Omnes molestias et sollicitudines, quibus et te miserrimam habui et, id quod mihi
(2) molestissimum est, Tulliolam, quae nobis nostrā vitā dulcior est, deposui et eieci;
quid causae autem fuerit, postridie intellexi, quam a vobis discessi: . . . statim ita sum
(4) levatus, ut mihi deus aliquis medicinam fecisse videatur . . . Navem spero nos valde
bonam habere; in eam simulatque conscendi, haec scripsi. Deinde conscribam ad
(6) nostros familiares multas epistulas, quibus te et Tulliolam nostram diligentissime
commendabo. Cohortarer vos, quo animo fortiore essetis, nisi vos fortiores cognossem
(8) quam quemquam virum. . . . Tu primum valetudinem tuam velim cures; deinde, si
tibi videbitur, villis iis utare, quae longissime aberunt a militibus. Fundo Arpinati
(10) bene poteris uti cum familiā urbanā . . . Cicero bellissimus tibi salutem plurimam
dicit. Etiam atque etiam vale. D. VII Idus Iun.

Cicero Ad familiares 14. 7

The process of dividing this into clauses is more complicated than it would be for readings by the other authors they have read by this point (for example, Caesar or Pliny), so we work on the divisions in class at first. The first sentence is especially challenging with the delay of the main verbs until the very end of line 2. Once we have divided the passage into clauses, translation proceeds clause by clause. We spend a lot of time discussing the organization of the periodic sentence that appears here in lines 1-2. We also analyze the organization of words—that is, the rhetorical strategies that Cicero uses to make an effect on the reader (both Terentia and we moderns). The daily exercises then reinforce the details and ask the student to step back and evaluate the letter from a literary perspective.

Here are some examples from the homework:

I. Answer the following grammar questions:

1. In line 1, “[o]mnes molestias et sollicitudines” is the direct object of both verbs _____ and _____ in line _____.
2. In line 1, “quibus” is a _____ pronoun whose antecedent is _____ . “[Q]uibus” is in the _____ case because:
3. The verb “habui” has two direct objects in lines 1-2: _____ and _____ .

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4. In line 2, “*nostrā vitā*” is in the _____ case because:
5. In line 3, “*quid*” is the _____ of the verb _____.
6. In line 3, “ *fuerit*” is in the _____ subjunctive because it is part of a _____ construction. Draw the dependent construction here:

Main clause and sequence:

Connecting word:

Subjunctive clause:

Time relationship of subjunctive verb to the main verb:

7. In lines 4-5, the separation of “*[n]avem . . . bonam*” is called _____.
8. In line 4, “*videatur*” is in the _____ subjunctive because it is part of a _____ construction. Draw the dependent construction here:

Main clause and sequence:

Connecting word:

Subjunctive clause:

Time relationship of subjunctive verb to the main verb:

9. In lines 4-5, there is an indirect statement.

Main verb:

Accusative:

Infinitive:

Time relationship of infinitive to main verb:

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10. In line 7, “[c]ohortarer” is in the _____ subjunctive and “cognossem” is in the _____ subjunctive because they are both part of a _____ construction.

11. In line 7, “essetis” is in the _____ subjunctive because it is part of a _____ construction. Draw the dependent construction here:

Main clause and sequence:

Connecting word:

Subjunctive clause:

Time relationship of subjunctive verb to the main verb:

12. In line 8, “velim cures” are both in the _____ subjunctive because this is a _____ construction.

13. In line 9, “utare” is in the _____ mood. Make it plural:

Why are these the forms for this mood for this particular verb?

II. Give a literal translation of the following Latin sentences:

1. Omnes molestias et sollicitudines deposui et eieci.
2. Omnes molestias et sollicitudines, quibus te miserrimam habui deposui et eieci.
3. Id quod mihi molestissimum est, Tulliolum, deposui et eieci.
4. Tulliolum nobis nostrā vitā dulcior est.
5. Intellexi quid causae fuerit.
6. Ita sum levatus, ut mihi deus aliquis medicinam fecisse videatur.
7. Navem spero nos valde bonam habere.
8. Epistolis te et Tulliolum nostram diligentissime commendabo.

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9. Nisi vos fortiores cognovissem, cohortarer vos.
10. Cohortor vos quo animo fortiore essetis.
11. Velim ut tu cures valetudinem tuam.
12. Terentia, his villis utare! Terentia et Tullia, his villis utamini!

Now the questions on assessments begin to look more and more like the types of questions found on the AP Exam. The quiz for the above letter, for instance, includes this section:

I. Here is a section from Cicero’s letter to Terentia. Answer the questions about this section.

Line (5) Omnes molestias et sollicitudines, quibus et te miserrimam habui et, id quod mihi molestissimum est, Tulliolam, quae nobis nostrā vitā dulcior est, deposui et eieci; quid causae autem fuerit, postridie intellexi, quam a vobis discessi: . . . statim ita sum levatus, ut mihi deus aliquis medicinam fecisse videatur . . . Navem spero nos valde bonam habere; in eam simulatque conscendi, haec scripsi. Deinde conscribam ad nostros familiares multas epistulas, quibus te et Tulliolam nostram diligentissime commendabo.

Cicero *Ad familiares* 14. 7

1. In lines 1-2 (“*Omnes . . . est*”), Cicero expresses concern for two people. Who are they?
2. In line 2 (“*quae . . . est*”), Cicero describes his feelings for his daughter. How does he describe them? Write out and cite the Latin.
3. In lines 3-4, Cicero specifies when he began to feel better. Cite and translate the Latin that explains when that happened.
4. In lines 4-5 (“*Navem . . . habere*”), Cicero expresses a hope. What is that hope? Write out the Latin that gives your answer.
5. In lines 5-7 (“*conscribam . . . commendabo*”), Cicero explains what he intends to do next and why. Explain what he will do and his reasons for doing it.

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II. Write a paragraph in which you answer the following question. Be sure to refer specifically to the Latin in your answer to support your points.

In this letter to Terentia, Cicero expresses his personal feelings about his own situation and the situation of his family. Describe his feelings about **both** situations, using the Latin to support your answers.

By the end of Latin III, my students have received a solid grounding in the strategies that will help them approach a prose passage. They have learned how to divide the passage into smaller, more approachable groups; they have gained experience in analyzing the grammatical constructions used by prose authors, and they have practiced using the Latin words themselves to demonstrate their understanding of the passage. They are ready to attack the Cicero syllabus in AP Latin Literature.

AP Latin: Catullus/Cicero Curriculum

By the time my students reach AP Latin in the fourth year, they have had considerable experience with Latin prose authors. They know how to identify the structure of a sentence, how to approach each individual clause, and how to recognize important syntactical constructions. Moreover, given that in the first three years most translation is done in class without prior preparation and that sight passages always figure in assessments, they have been able to practice sight-reading a lot. By now the students are familiar with questions that ask them to look carefully at the Latin in front of them for clues to the meaning of the passage.

I always begin this AP curriculum with the Catullus portion. We complete all of the Catullus poems by December. This allows us to spend the entire second term—from January through May—on Cicero. I begin the second term in early January with a three-week grammar review focusing on the most difficult constructions in Ciceronian prose: relative pronouns, interrogative pronouns and adjectives, indefinite pronouns and adjectives, participles, indirect statement, gerunds and gerundives, and all of the independent and dependent subjunctive constructions, especially relative clauses of purpose and characteristic. The supporting exercises that the students complete during this review are sentences adapted from both the *De amicitia* and the *Pro Archia*—the exact same texts they will be reading during the term. The goal of this review period is to familiarize students with Cicero's own words so that, when faced with the actual texts, they will be able to recognize the actual sentences and clauses.

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For example, we devote one class in these three weeks to the review of purpose clauses, indirect commands, and result clauses. The students receive a guide that reviews how to recognize a dependent subjunctive construction, how to distinguish these three types, and how to render properly the time relationship between the main verb and the subjunctive verb. The exercises they complete for homework include sentences straight from the two Ciceronian texts. I always include a vocabulary list for the students because these exercises focus not on Cicero's lexical range, but on his syntax.

Sample Exercises

Identify the type of subjunctive construction in each sentence below. Identify the sequence, then translate the sentence into English. Vocabulary help is attached to this handout.

1. Ego vos hortari possum ut amicitiam omnibus rebus humanis anteponatis. (*De amic. 17*)
2. Ita nati sumus ut quaedam societas inter omnes esset. (*De amic. 19*)
3. Amicitia ita contracta est et adducta in angustum ut omnis caritas uat inter duos aut inter paucos iungeretur. (*De amic. 20*)
4. Ita ratio comparata est vitae naturaeque nostrae ut alia aetas oriatur. (*De amic. 101*)
5. Semper aliqui anquirendi sunt quos diligamus et a quibus diligamur. (*De amic. 102*)
6. Quaeso a vobis, ut in hac causā mihi detis hanc veniam. (*Archia 3*)
7. Quaeso a vobis ut patiamini de studiis humanitatis ac litterarum paulo loqui. (*Archia 3*)
8. Post in ceteris Asiae partibus sic eius adventus celebrabantur, ut exspectationem ipsius adventus superaret. (*Archia 4*)
9. Metellus, homo sanctissimus modestissimusque omnium, tantā diligentia fuit, ut ad L. Lentulum praetorem et ad iudices venerit. (*Archia 9*)

These sample sentences are, of course, simplified. Each one is part of a more complex structure. For instance, the result clause in question 2 is only a portion of the entire sentence in the original, which has an indirect statement as its primary clause.

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Sic enim mihi perspicere videor, ita natos esse nos ut inter omnes esset societas quaedam, maior autem ut quisque proxime accederet.

I use this sentence in exercises for indirect statement:
Sic mihi perspicere videor nos natos esse.

The preliminary grammar study, then, presents to the students pieces of the texts themselves. They then both review grammar and become familiar with Cicero's syntax before they ever see either the *De amicitia* or the *Pro Caelio*.

Once the grammar review is finished, we begin with the *Pro Archia*. The structure of the week is set right at the start:

- Each class begins with a review of the lines translated in class the day before; students may **not** use their translations; they retranslate from a blank copy of the text (I distribute two copies of the text to each student, typed in very large font with wide spacing).
- Students may then ask grammar questions for the exercises done for homework.
- We then translate and discuss together the six to eight lines assigned for homework.
- Finally, we move into the "sight translation" portion of the course in which the students, in pairs, identify clauses and constructions and translate one clause at a time.

The standard Monday-through-Thursday homework is:

1. Review the lines translated in class today.
2. Complete the grammar exercises for the lines translated in class today.
3. Translate the next six to eight lines as specified in class.

Every Monday there is a quiz or a test. A quiz covers the lines from the preceding week; a test is cumulative and covers the material from three to four weeks. Every quiz and test is a subset of the AP Exam.

A sample passage from the *Pro Archia* (15) with its ancillary materials shows how this strategy is merely a continuation of the techniques of teaching prose that I begin in the first year of Latin.

- Line** Quaeret quispiam: "Quid? Illi ipsi summi viri, quorum virtutes litteris proditae
(2) sunt, istāne doctrinā, quam tu effers laudibus, eruditi fuerunt?" Difficile est hoc de
(3) omnibus confirmare, sed tamen est certe quod respondeam. Ego multos homines
(4) excellenti animo ac virtute fuisse, et sine doctrinā naturae ipsius habitu prope divino
(5) per se ipsos et moderatos et gravis exstitisse, fateor: etiam illud adiungo, saepius ad

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- (6) laudem atque virtutem naturam sine doctrinā quam sine naturā valuisse doctrinam.
- (7) Atque idem ego contendo, cum ad naturam eximiam atque inlustrem accesserit ratio
- (8) quaedam conformatioque doctrinae, tum illud nescio quid praeclarum ac singulare
- (9) solere exsistere.

Cicero *Pro Archia* 15

The nightly grammar exercises serve to reinforce the grammatical constructions and to break down the complicated structures into simpler components. Notice that the comprehension questions used in earlier years are no longer used in the exercises for the AP Latin Literature course.

Sample Exercises

I. Divide this passage into clauses, identifying the subject and verb of each clause.

II. Answer the following grammar questions:

1. In line 1, “[q]uaeret” is in the _____ subjunctive because it is part of a _____ construction.
2. In line 1, “quorum” is a _____ whose antecedent is _____.
3. In line 3, “laudibus” is in the _____ case because:
4. In line 2, “omnibus” refers to _____.
5. In line 3, “respondeam” is in the _____ subjunctive because it is part of a _____ construction.
6. In line 4, “*excellentī animo ac virtute*” is in the _____ case because:
7. In lines 3-5, there is a double indirect statement.

Main verb:

Accusative 1:

Infinitive 1:

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Infinitive 2:

Both infinitives are of this type:

8. In line 4, “*habitu . . . divino*” is in the _____ case because:

9. In lines 5-6, there is a double indirect statement.

Main verb:

Accusative 1:

Accusative 2:

Infinitive:

What is the time relationship of this infinitive to the main verb?

10. In line 7, why is the verb “*accesserit*” singular?

11. In lines 7-9, there is an indirect statement.

Main verb:

Accusative:

Infinitive:

12. In line 9, “*exsistere*” is a _____ infinitive that completes the meaning of the main verb:

III. Translate the following sentences into English:

1. Illi ipsi summi viri istā doctrinā eruditi fuerunt?

2. Ego fateor multos homines excellenti animo et virtute fuisse.

3. Ego fateor multos homines sine doctrinā moderatos et graves exstitisse.

4. Adiungo naturam sine doctrinā ad laudem atque virtutem valuisse.

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5. *Adiungo naturam sine doctrinā ad laudem valuisse saepius quam doctrinam sine naturā.*
6. *Contendo illud praeclarum ac singulare solere existere.*
7. *Contendo, cum ratio quaedam et conformatio doctrinae ad naturam eximiam accesserit, tum illus praeclarum et singulare solere existere.*

A quiz, test, or short essay covering this passage might ask:

In this passage from the *Pro Archia*, Cicero discusses the relationship of moral character and education. In a **short** essay, explain how Cicero perceives the role of learning on the formation of character. Refer to the Latin **throughout** the passage to support the points you make in your essay.

(When you are asked to refer specifically to the Latin, you must write out the Latin and/or cite the line numbers **and** translate, accurately paraphrase, or make clear in your discussion that you understand the Latin.)

We finish up the year by reading the entire *De amicitia* in English and the short selections from the AP curriculum in Latin. The switch from an oration to a philosophical work is not problematic, for the *Pro Archia* is filled with philosophical ruminations of the type exemplified above.

A sample passage from the *De amicitia* (15):

- Line** Sed tamen recordatione nostrae amicitiae sic fruor ut beate vixisse videar, quia cum
(2) Scipione vixerim, quocum mihi coniuncta cura de publicā fuit, quocum et domus
(3) fuit et militia communis et, id in quo est omnis vis amicitiae, voluntatum, studiorum,
(4) sententiarum summa consensus. Itaque non tam ista me sapientiae, quam modo
(5) Fannius commemoravit, fama delectat, falsa praesertim, quam quod amicitiae
(6) nostrae memoriam spero sempiternam fore, idque eo mihi magis est cordi, quod
(7) ex omnibus saeculis vix tria aut quattuor nominantur paria amicorum; quo in genere
(8) sperare videor Scipionis et Laeli amicitiam notam posteritati fore.

Cicero *De amicitia* 15

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Sample Exercises

I. Divide this passage into clauses, identifying the subject and verb of each clause.

II. Answer the following grammar questions:

1. In line 1, “*recordatione*” is in the _____ case because:
2. In line 1, “*videar*” is in the _____ subjunctive because it is part of a _____ construction. What is the sequence of the main verb?
3. In line 2, “*vixerim*” is in the _____ subjunctive because it is part of a _____ construction.
4. In line 2, both instances of “*quocum*” refer to _____.
5. In lines 3-4, all the nouns in the genitive case are arranged in this order:
6. In lines 5-6, there is an indirect statement:

Main verb:

Accusative:

Infinitive:

What type of infinitive is this?

What is the other form of this infinitive?

7. In line 6, both “*mihi*” and “*cordi*” are in the _____ case.
8. In line 7, “*quo*” agrees with _____.

III. Give a literal translation of the following Latin sentences:

1. Sic recordatione nostrae amicitiae sic fruor ut beate vixisse videar.
2. Cura de publicā re et de privatā re mihi cum Scipione fuit.
3. Domus et militia communis cum Scipione fuerunt.

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4. Summa consensio voluntatum, studiorum et sententiarum fuit.
5. Fama sapientiae non tam me delectat quam memoria amicitiae nostrae.
6. Spero memoriam amicitiae nostrae sempiternam futuram esse.
7. In hoc genere spero amicitiam Scipionis et Laeli fore notam.

The quiz covering this section might include an identification question like the following:

1. In lines 2-3 (“*quocum mihi . . . communis*”), name **three** things that Laelius says that he shared with Scipio. Cite and translate the Latin.
2. In lines 3-4 (“*id in . . . consensio*”), what does Laelius say is the essence or power of friendship?
3. Name a figure of speech in lines 3-4 (“*omnis vis . . . consensio*”) and write out the Latin words.
4. In lines 4-6 (“*Itaque . . . fore*”), Laelius analyzes his own reputation and specifies which aspect of his reputation delights him most. What is that aspect? Cite the Latin to support your answer.
5. In lines 7-8 (“*quo in genere . . . fore*”) Laelius explains how he wants posterity to perceive his friendship with Scipio. How does he describe his wish?

Conclusion

The process of building fluency in Latin prose is a long process and cannot begin during the AP year. The strategies that I have presented here are grounded in the idea of patience—surely a notion that Cicero would have supported. The teacher must be patient, for it takes a long time for students to internalize the techniques most helpful for approaching an unedited prose passage. The students, too, must be patient. They must trust their teacher and believe that working carefully and slowly, bit by bit, is the path that will avoid the greatest frustration. These strategies also assume that the teacher has the time to implement the plan. The groundwork must be laid as early as possible with the implementation of the most basic technique—the identification of clauses, the translation of one clause at a time. At this level, the building blocks for later fluency are supporting exercises that force the student—even at this most basic level—to look at the Latin constructions carefully for their meaning. Also crucial is the inclusion of sight passages

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that ask the student to rearrange both linguistically and mentally the structures already encountered in class. As the students progress through the Latin program and gain more competency in Latin, the readings become more difficult; the supporting exercises and sight passages correspondingly become more complicated and involved. But their goal remains unchanged: to force a close reading of the Latin and to teach the students to use the Latin words themselves to help them discern the meaning(s) of the passage.

Pre-AP Strategies Using *De Amicitia*

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Cicero's essay on friendship, *De amicitia* is an attractive supplementary text to use with third- and fourth-year Latin students who have a solid knowledge of grammar and vocabulary and are in the process of becoming fluent readers of Latin authors. The subject matter is particularly appealing to high school students, for whom friends have tremendous importance and influence and who give much thought and energy to initiating and maintaining friendships. In my own Latin 3 course (at a private school for girls), students have already met the narrator, Laelius, as one of Scipio's guests in Cicero's *Somnium Scipionis*. The references to Tiberius Gracchus connect with our discussion of Cicero's political beliefs and the profound distrust he had of anyone who challenged the established political order of the republic.

A multiple-choice exercise allows students to discover the ideas contained in the essay more quickly than they would if they were simply presented with a passage to translate. In addition, this type of question allows the teacher to draw the students' attention to main ideas, to point out grammatical constructions, and to provide vocabulary clues. In the questions on passage A, for example, questions 4, 9, and 13 summarize three of the four main ideas in the passage. Question 2 helps students recognize "*quocum*" as a relative pronoun and draws their attention to the similarity between "*quocum*" and the more familiar "*tecum*" at the end of the sentence. Question 3 provides the meaning for the verb *audeo* and prevents any confusion with *audio*. Question 4 reminds the reader that the main verb in the opening clause is an omitted *est*.

Multiple-choice questions also make the process of translation more efficient by limiting the possibilities. If a student pays close attention to the answer choices for question 7, she will realize that the clause in question is the protasis of a conditional sentence and that an appropriate meaning for "*nisi*" in the context is "unless." Finally, multiple-choice questions invite students to take an active approach to the close reading of a passage, by providing a framework for understanding its various elements rather than simply slogging through word by word and waiting for some kind of meaning to emerge. By suggesting that "*Adversas*" might refer to "*rebus*" in the previous sentence, question 8 helps students see the connection between the two sentences. Once they have made that connection, other parallels become evident: "*Qui esset*" and "*difficile esset*"; "*qui . . . gauderet*" and "*qui ferret*."

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A well-planned multiple-choice exercise trains students to step back from a passage and look for significant words, patterns, and grammatical constructions, and to acquire the habit of considering a range of possible interpretations. Not only do such exercises prepare students to succeed in multiple-choice exercises on standardized tests, but they also enable them to develop a kind of internal question-designer, to be put into service when they are translating passages on their own.

I use the passages to supplement a full semester of readings from Cicero in Latin 3 and as part of a series of sight quizzes from a variety of authors in Latin 4. To read these passages successfully, students must know the grammar and syntax that would normally be covered by the middle of Latin 3, including hortatory subjunctives, purpose clauses, indirect commands, conditional sentences, and gerundives of obligation. They should have a good grasp of Cicero's vocabulary and be familiar with the political conflicts that flared up over the reform legislation of Tiberius Gracchus and continued in the last years of the Roman Republic. The words in bold type in the passages are assigned as vocabulary to be learned at some point during the course (it is not necessary to know their meanings in order to do the multiple-choice exercise because of the clues contained in the questions themselves). Students are expected either to have learned the other unglossed words in previous Latin courses or to be able to deduce their meaning from English derivatives.

In the Latin 4 course, designed for students who need another year of Latin before AP Latin: Vergil (which most of our students take in their fourth year of Latin), I use the same passages at the beginning of the year to introduce the students to this type of sight comprehension exercise, to remind them of the work they did on Cicero the year before, and to foster discussion about ways to set up their support networks for the year.

Passage A: Cicero's Thoughts on Friendship

Quid **dulcius** quam habere **aliquem** quocum omnia **audeas** sic loqui ut tecum?
Qui esset tantus **fructus** in **prosperis** rebus nisi haberes aliquem qui illis **aeque** ac tu gauderet? Adversas, vero, **ferre** difficile esset sine eo qui ferret illas **gravius** etiam
Line quam tu. . . Amicitia res plurimas **continet**: quoquo¹ te **verteris**, praesto² est; nullo
(5) loco **excluditur**; **numquam** intempesta,³ numquam molesta est. Itaque, **utimur**
non aqua, non **igni**, ut **aiunt**,⁴ in pluribus locis quam amicitia.

Notes:

1. *quoquo* (adv.): *Ad quemquem locum*
2. *praesto* (adv.): *Ibi*
3. *intempesta* (adj.): Untimely, inopportune
4. *aiunt*: *Dicunt*

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1. In line 1, the meaning of “*quam*” is
 - a. How
 - b. Which
 - c. Whom
 - d. Than
2. In line 1, “*quocum*” refers to
 - a. “*Quid*” (line 1)
 - b. “*dulcius*” (line 1)
 - c. “*aliquem*” (line 1)
 - d. “*tecum*” (line 1)
3. The meaning of “*audeas*” (line 1) is
 - a. Daring
 - b. You may dare
 - c. Having dared
 - d. Dare!
4. The sentence “*Quid dulcius . . . ut tecum?*” (line 1) tells us that
 - a. A friend is someone with whom you speak freely.
 - b. It is pleasant to listen to everything a friend says.
 - c. You may trust someone holding everything with you.
 - d. To speak with anyone is sweeter than to listen.
5. The case and number of “*fructus*” (line 2) are
 - a. Nominative plural
 - b. Genitive singular
 - c. Accusative plural
 - d. Nominative singular
6. The subject of “*gauderet*” (line 3) is
 - a. “*fructus*” (line 2)
 - b. “*rebus*” (line 2)
 - c. “*qui*” (line 2)
 - d. “*tu*” (line 3)

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7. The meaning of “*nisi haberes*” (line 2) is
 - a. Unless you should have
 - b. Unless you had
 - c. Unless you are having
 - d. Unless you had had

8. In line 3, “*Adversas*” refers to
 - a. “*fructus*” (line 2)
 - b. “*rebus*” (line 2)
 - c. “*aliquem*” (line 2)
 - d. “*qui*” (line 3)

9. The phrase “*qui ferret . . . quam tu*” (lines 3-4) tells us that
 - a. Friendship brings misfortunes as well as advantages.
 - b. Carrying on a friendship is a rather serious matter.
 - c. A friend is more upset than you over your misfortunes.
 - d. Those who are serious make the best friends.

10. The subject of “*est*” (line 4) is
 - a. “*qui*” (line 3)
 - b. “*gravius*” (line 3)
 - c. “*res*” (line 4)
 - d. “*Amicitia*” (line 4)

11. The meaning of “*nullo loco*” (lines 4-5) is
 - a. In no place
 - b. From no place
 - c. To no place
 - d. By no place

12. The case and number of “*igni*” (line 6) is
 - a. Dative singular
 - b. Genitive singular
 - c. Nominative plural
 - d. Ablative singular

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13. The sentence “*Itaque, utimur . . . quam amicitia*” (lines 5-6) tells us that
- a. In many places people don’t use fire and water.
 - b. Friendship is more widely used than fire and water.
 - c. The elements of friendship are fire and water.
 - d. People say that fire and water are their friends.
14. The passage tells us that
- a. Having the right friends leads to success.
 - b. Sometimes the best person to talk to is yourself.
 - c. Friendship doesn’t change with circumstances.
 - d. You shouldn’t annoy a friend with your problems.

Answer Key (Passage A)

- 1. d
- 2. c
- 3. b
- 4. a
- 5. d
- 6. c
- 7. b
- 8. b
- 9. c
- 10. d
- 11. b
- 12. d
- 13. b
- 14. c

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Passage B: How Far Should a Friend Go?

- Quam ob rem, id primum videamus, si placet, **quatenus**¹ amor in amicitia **progredi** debeat. . . . C. Blossius, cum ad me venisset deprecatum ut sibi **ignoscerem**, causam afferebat ut, amicitiae Ti. Gracchi causa, quidquid ille vellet, sibi faciendum putaret.
- Line** Tum ego, “Etiamne,” inquam, “si te in Capitolium ignem ferre vellet?” “Numquam
(5) voluisset id **quidem**, sed, si voluisset, **paruissem**.” Videtis quam nefaria² vox! . . .
Nulla est igitur excusatio **peccati** si amici causa **peccaveris**. . . . Haec igitur **lex** in amicitia sancitur, ut ab amicis honesta **petamus**; amicorum causa honesta faciamus.

Notes:

1. *quatenus*: How far
2. *nefaria*: Impia, scelestia

1. In line 1, “*videamus*” means
 - a. We are seeing.
 - b. We will see.
 - c. Let us see.
 - d. We had seen.
2. The phrase “*quatenus amor . . . debeat*” (lines 1-2) tells us
 - a. How friends make progress
 - b. How far friendship should go
 - c. How love becomes friendship
 - d. How friends fall into debt
3. The words “*ut sibi ignoscerem*” (line 2) mean
 - a. To pardon him
 - b. As I was pardoning him
 - c. Whether I would pardon him
 - d. That I pardoned him
4. The case and number of “*causa*” (line 3) are
 - a. Nominative singular
 - b. Ablative singular
 - c. Nominative plural
 - d. Accusative plural

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5. In line 3, “*sibi*” refers to
 - a. “*amor*” (line 1)
 - b. “*amicitia*” (line 1)
 - c. “*C. Blossius*” (line 2)
 - d. “*Ti. Gracchi*” (line 3)

6. The meaning of “*sibi*” (line 3) is
 - a. To himself
 - b. For himself
 - c. Of himself
 - d. By himself

7. The phrase “*ut, amicitiae . . . putaret*” (line 3) tells us that
 - a. Tiberius Gracchus dominated his friend.
 - b. Tiberius Gracchus thought a lot of his friend.
 - c. Tiberius Gracchus had to do what he wanted.
 - d. Tiberius Gracchus thought before he acted.

8. The implied subject of “*vellet*” (line 4) is
 - a. “*amor*” (line 1)
 - b. “*C. Blossius*” (line 2)
 - c. “*Ti. Gracchi*” (line 3)
 - d. “*causa*” (line 3)

9. The meaning of “*paruissem*” (line 5) is
 - a. To have obeyed
 - b. I would have obeyed
 - c. I had obeyed
 - d. I would obey

10. The meaning of “*quam*” (line 5) is
 - a. Than
 - b. Which
 - c. How
 - d. Whom

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11. The sentence “*Nulla est igitur excusatio peccati si amici causa peccaveris*” (line 6) tells us that
- You should forgive friends who do wrong.
 - There’s no reason to do wrong to a friend.
 - It’s easier to do wrong with a friend’s help.
 - Friendship is not a just reason for doing wrong.
12. The meaning of “*sanciat*” (line 7) is
- Let it be decreed.
 - It is being decreed.
 - It will be decreed.
 - It might be decreed.
13. The case and number of “*honesti*” (line 7) is
- Nominative singular
 - Nominative plural
 - Accusative plural
 - Ablative singular
14. The passage tells us that
- You should be ready to do whatever a friend wants.
 - Friends should hold each other accountable for virtuous behavior.
 - Friendship is more important than loyalty to one’s country.
 - The author considers C. Blossius to be a model friend.

Answer Key (Passage B)

- | | |
|------|-------|
| 1. c | 8. c |
| 2. b | 9. b |
| 3. a | 10. c |
| 4. b | 11. d |
| 5. c | 12. a |
| 6. d | 13. c |
| 7. a | 14. b |

Translating Latin Text Literally and the Uses of a Translation Scoring Grid

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From the beginning, Latin teachers often face a dilemma involved in teaching students to translate (or “read”) Latin: We are so anxious to have them enjoy reading that we often consider an acceptable translation to be one that gives the general idea, and we go on from there. When we do this, it becomes harder and harder to break the bad habits of careless translating. Encouraging the rapid reading of Latin cannot exclude requiring accurate, literal translation. Take a look at these sentences from Caesar (*De bello Gallico* 4. 34):

Dum haec geruntur, nostris omnibus occupatis qui erant in agris reliqui discesserunt. Secutae sunt continuos complures dies tempestates, quae et nostros in castris continerent et hostem a pugna prohiberent.

If the student leaves out “*Dum haec geruntur*” (“While this was happening”) or leaves out “*Dum*” (“While”), we might overlook it in our desire to get to the meat of the passage. The same holds true when grading this translation on a test or quiz. We use an arbitrary method of accounting for words and stick with the concept that the passage is worth 10 or 15 points of the total test; thus, with incorrect words underlined, we might give the attempt an 8 or 11. I suggest that before putting the paragraph on a test we pick out words and/or phrases and give each equal value so that nothing in the scoring is arbitrary, and students know exactly what they missed. For example:

Dum haec geruntur
nostris omnibus occupatis
reliqui (<i>must be subject of</i> discesserunt)
qui (<i>must be subject of</i> erant)
erant in agris
discesserunt
continuos complures dies
tempestates secutae sunt
et (tempestates) quae continerent

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nostros (<i>must be direct object of continerent</i>)
in castris
et prohiberent
hostem (<i>must be direct object of prohiberent</i>)
a pugna

Allowing 1 point for each phrase group (with the condition that every word in the group be rendered correctly) clearly allots 14 points credit for this passage.

I will take this idea another step and say that we need to do this even in Latin I, with a sentence like “*Pueri in agris ambulat*.” We should give every sense unit or word the same point value and should not allow partial credit. In the case of this sentence, there could be two points: “*Pueri ambulat*” is one point and “*in agris*” is one point. By separating the sentence into sense units you help the students know what words go together and you begin the process of accuracy in translation and careful awarding of credit. Now, this suggestion is not my own invention; in fact, it is based upon the system used by AP Readers when they score student translations on the exam.

What is important to remember from the beginning of teaching Latin reading is that there is a big difference between **translating literally** and **comprehension**. To check for general understanding or comprehension using the “*Pueri in agris ambulat*” sentence, for example, I would ask, “What are the boys doing?” or “Who was walking?” or “Where were the boys walking?” Thus, I am asserting that teaching students to translate literally and teaching them to comprehend means teaching two totally different skills.

The *Classical Outlook*, which publishes the Chief Reader’s report of both the Vergil and Latin Literature exams, repeatedly states the following problems on student translations:

- Tense, voice, mood of verbs
- Case
- Adverbs and conjunctions
- Omitting words
- Misplaced modifiers
- Translating scattered words in isolation
- Mistranslation of vocabulary words that look alike in Latin and English
- Vague guesses that make no sense
- Relying on memorized translations that may be literary, not literal

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It is critical for teachers to take to heart the “translate as literally as possible” statement that appears on the exams and to be familiar with the cautions in the *AP[®] Latin Course Description*. A section in this publication states:

In general, however, students should remember that:

- the tense, voice, number, and mood of verbs need to be translated literally;
- subject-verb agreement must be correct;
- participles should be rendered precisely with regard to tense and voice;
- ablative absolutes may be rendered literally or as subordinate clauses; however, the tense and number of the participle must be rendered accurately;
- historical present is acceptable as long as it is used consistently throughout the passage.

Notice that the list of directives in the *Course Description* closely mirrors the Chief Reader’s list of common errors. This makes one think that maybe we should prepare students for translation accuracy in slightly different ways.

During the course of many years of scoring student translations on the exams, the Chief Reader and Table Leaders created a scoring grid that contains 18 segments or chunks (sense units) for the translation, each worth one-half point. There is no partial credit and the student score is 0-9 (with 0.5 credit rounded up). The scoring grid looks something like this:

Latin Phrase/Word	Credit

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Total	

There are a number of ways to integrate the scoring grid into your instruction. First, look at this Vergil passage from the *Aeneid*, book 1, lines 148-152:

Ac veluti magno in populo cum saepe coorta est
seditio, saevitque animis ignobile volgus,
iamque faces et saxa volant—furor arma ministrat;
tum, pietate gravem ac meritis si forte virum quem
conspexere, silent, arrectisque auribus adstant;

I have rendered a literal translation here that can help you work your way through the passage as you learn to choose the phrase groups and segments for credit. You may also wish to consult one of the many translations that are available.

And just as often when discord arises in a great crowd and the lowly
crowd rages in anger, and now firebrands and rocks fly (anger supplies the
arms), then if by chance they catch sight of a man, serious in dutifulness
and services, they become silent and stand by with attentive ears . . .

Once you decide to try the grid method you can use these materials to develop a basic grid like the one above to use when scoring, and it can be stapled to student work when the work is returned. When you do this, you don't need to take up class time with discussion of individual questions; instead, a student can bring both his or her translation and the scoring sheet to a conference or extra help session. You might also note in your grade book the specific help that was indicated so that you can track whether or not students try to resolve difficulties.

It is important that students not simply automatically accept all footnote or author translations for difficult words and phrases, as these are often not allowable translations. They will learn this when they see that they have missed or mistranslated words or

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phrases, perhaps because they depended on footnotes gleaned from Robert Fitzgerald or other translations of the *Aeneid*.

For the passage above, use the dictionary and your text to decide on all acceptable translations for words. Enter them in the grid sheet so that it looks like the one below. When this grid sheet is filled out and given to students along with the graded passage, it eliminates all arguments or negotiating for points. The criteria and rubric are clear. Students know what they did correctly and where they need to direct their efforts. This sample does not give **all** possible meanings; it gives meanings that students might encounter in the general translation in their text.

Latin Phrase/Word	Acceptable English Meanings	Credit
<i>ac veluti</i>	and as, and just as	
<i>cum saepe coorta est</i>	when as often happens	
<i>seditio</i>	sedition, revolt	
<i>saevit</i>	is furious	
<i>ignobile</i>	base, ignoble, unknown	
<i>volgus</i>	common people, crowd, mob	
<i>faces</i>	torches, firebrand, fires, flames	
<i>ministrat</i>	provides, serves, furnishes, manages	
<i>conspexere</i>	they see, they have seen	
<i>pietate</i>	sense of duty, devotion, patriotism, pietas (not piety)	
<i>gravem</i>	heavy, burdened, distinguished, serious	
<i>meritis</i>	merits, faithful service, duties, responsibilities	
<i>virum quem</i>	any man	
<i>silent</i>	they are silent	
<i>arrectisque auribus</i>	with attentive (roused) ears	
<i>adstant</i>	they stand by	

There is another use for the scoring grid. It can be used as part of your record of student work for each graded passage during a marking period. In the example below, each of the unlabeled columns at the right should represent a separate student's score for the specific passage. Your sheet would have the same number of columns (beginning to the right of the "Credit" column) as number of students in the class and each box at the top would contain one student's initials. One page would reflect an entire class's achievement on one passage. When a translation

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scoring page like this one is used for each passage that the class reads, teacher and student (and parent?) can see where the student's strengths and weaknesses lie, and—if the same errors are made repeatedly—the possibility that the student may not be reviewing and analyzing his or her mistakes.

Passage # _____, Lines _____

Latin Phrase/ Word	Acceptable English Meanings	Credit					
<i>ac veluti</i>	and as, and just as						
<i>cum saepe coorta est</i>	when as often happens						
<i>seditio</i>	sedition, revolt						
<i>saevit</i>	is furious						
<i>ignobile</i>	base, ignoble, unknown						
<i>volgus</i>	common people, crowd, mob						
<i>faces</i>	torches, firebrand, fires, flames						
<i>ministrat</i>	provides, serves, furnishes, manages						
<i>conspexere</i>	they see, they have seen						
<i>pietate</i>	sense of duty, devotion, patriotism, pietas (not piety)						
<i>gravem</i>	heavy, burdened, distinguished, serious						
<i>meritis</i>	merits, faithful service, duties, responsibilities						
<i>virum quem</i>	any man						
<i>silent</i>	they are silent						
<i>arrectisque auribus</i>	with attentive (roused) ears						
<i>adstant</i>	they stand by						

This scoring sheet might also serve to inform the teacher's instruction, if it shows that the same specific grammar point has been missed by many students.

I want to encourage teachers to use the scoring grid method for tasks other than tests and quizzes. You can develop the sense-unit grid sheets and give them to students for

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a particularly difficult homework section, thereby helping them through it by putting certain words and phrases together. You can give them a grid for work in class on a new section of a reading. After your students are accustomed to this method, you can give them a class activity in which, working in groups, they develop their own grid sheet for a section to be translated. Let the groups compare notes and discuss why they chose to break up the words in specific ways. In this way, they analyze the text and justify their choices based on their understanding of the grammar.

Finally, here is a passage from the 2000 AP Latin: Vergil Examination. It appears in the form the students saw.

Question VI (30 percent)

The suggested time for V1A and V1B is 20 minutes.

... Sed regna Tyri germanus habebat
Pygmalion, scelere ante alios immanior omnes.
Quos inter medius venit furor. Ille Sychaeum
Line impius ante aras atque auri caecus amore
(5) clam ferro incautum superat, securus* amorum
germanae; factumque diu celavit et aegram
multa malus simulans vana spe lusit amantem.

* securus: heedless, negligent

Translate the passage above as literally as possible.

You might find it valuable to take this passage and determine the 18 segments for credit before you look below at what the Readers used. It is important to understand that that decision is made after a lengthy process of looking at the line with many sets of eyes and opinions before the final version is agreed on. The Development Committee first determines the segments, then the Chief Reader makes any amendments he or she thinks necessary, and finally, before the Reading begins, the Table Leaders read many, many student papers before agreeing to the final set of segments. Here are the scoring guidelines (translation segments) that were used for this question:

1. regna Tyri
2. Sed germanus habebat
3. Pygmalion immanior
4. scelere
5. ante alios omnes

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6. quos inter (medius)
7. (medius) venit furor
8. ille superat
9. impius atque caecus
10. ante aras
11. auri amore
12. clam ferro
13. Sychaeum incautum
14. securus amorum germanae
15. factumque diu celavit
16. multa malus simulans
17. et aegram lusit amantem
18. vana spe

The Chief Reader reported that the most common error was translating the first groups of words (“*Sed regna Tyri germanus habebat Pygmalion*”) as “The queen of Tyre had a brother.” Also, “*incautum*” was often omitted, which meant that the student received no credit for segment 13 even if Sychaeus was translated as direct object.

Students who never learn about literal translation and this type of scoring are at a disadvantage when they translate passages on the exam, especially if they have consistently done “okay” translations throughout the years with no idea of how credit will ultimately be awarded on the exam. You can get more examples of the scoring guidelines for literal translation and scored student samples by visiting the College Board Web site, choosing either the Latin Literature home page: <http://apcentral.collegeboard.com/latinlit> or the Vergil home page: <http://apcentral.collegeboard.com/latinvergil>. When you go to the site, click on “The Exams,” select “Exam Questions,” click a particular course’s exam (Vergil or lit), and then choose the year you would like to see and/or download. This type of literal translation scoring from Latin I through AP takes some time to master if you are unfamiliar with it, but I know that using it will make your life easier. You will give translations as quizzes or tests with confidence, and your students will always be in touch with what they know and where they need to focus their attention in order to improve.

Caesar: A Prose Vehicle for Grammar and Translation Mastery

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My Latin III students read the entire text of W. Welch and C. G. Duffield's *Caesar: Invasion of Britain* (Wauconda, Illinois: Bolchazy-Carducci, 2000) as their primary prose reading during the second and third quarters. This contains slightly adapted text. I have included the original, unedited text from Caesar's *De bello Gallico* along with this lesson in order to display how little adapting was done for this text. It is my hope that by the time my students reach this passage, they are able to read this selection for comprehension with little difficulty. In fact, I usually plan to have them read this section and the following one as a continued longer reading. In these final sections of Caesar, I focus upon the fact that the students can actually read Latin instead of just translating. The students read the passage in class and answer the questions as a class work (non- or minimally-graded) assignment. Review of the questions focuses upon how the grammar and syntax support the content and also upon the passage as characteristic of Caesar in terms of how he writes and what he emphasizes. This discussion introduces a writing assignment comparing Caesar's description of a battle with one from Tacitus's *Agricola*, which they read in English.

The passage has relatively simple grammar and contains few obscure vocabulary words. For these two reasons, it should be fairly easy for students to read the passage a sentence at a time without constantly being stumped by vocabulary or constructions that they must unravel. Because the passage contains standard prose without irregularities, the students can focus on reading for comprehension. Reading the passage will show them that they can read Latin as literature rather than merely an exercise in grammar and translation. Students should feel a sense of accomplishment and familiarity with the Latin language when they read this passage.

Although I use this passage as part of a continued reading of Julius Caesar in Latin III, Latin II students who have covered indirect statement and ablative absolute constructions will be able to handle this passage without great difficulty. For Latin II students, however, an instructor may wish to gloss the phrase "*incursionis hostium vitandae causa*" (line 508).

Original:

Trinobantibus defensis atque ab omni militum inuria prohibitis
Cenimagni, Segontiaci, Ancalites, Bibroci, Cassi* legationibus missis
sese Caesari dedunt. Ab his cognoscit non longe ex eo loco oppidum

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Cassivellauni abesse silvis paludibusque munitum, quo satis magnus hominum pecorisque numerus invenerit. **Oppidum autem Britanni vocant,** cum silvas impeditas vallo atque fossa munierunt, quo incursionis hostium vitandae causa convenire consuerunt. Eo proficiscitur cum legionibus: locum reperit egregie natura atque opere munitum; tamen hunc duabus ex partibus oppugnare contendit. Hostes paulisper morati militum nostrorum impetum non tulerunt seseque alia ex parte oppidi eiecerunt. **Magnus** ibi numerus pecoris repertus, multique in fuga sunt comprehensi atque interfecti. (*De bello Gallico* 5. 21)

* *Cenimagni, Segontiaci, Ancalites, Bibroci,* and *Cassi* = names of various British tribes

- Line** Trinobantibus defensis atque ab
(500) **omni militum inuria prohibitis**
Cenimagni, Segontiaci, Ancalites,
Bibroci, Cassi* legationibus missis
sese Caesari dedunt. Ab his cognoscit non longe ex
eo loco oppidum Cassivellauni abesse silvis paludibusque
(505) munitum, quo satis magnus hominum pecorisque
numerus invenerit. Oppidum autem Britanni vocant,
cum silvas impeditas vallo atque fossa munierunt,
quo incursionis hostium vitandae causa convenire
consuerunt. Eo proficiscitur cum legionibus: locum
(510) reperit egregie natura atque opere munitum; tamen
hunc duabus ex partibus oppugnare contendit. Hostes
paulisper morati militum nostrorum impetum non
tulerunt seseque alia ex parte oppidi eiecerunt.
Magnus ibi numerus pecoris repertus, multique
(515) in fuga sunt comprehensi atque interfecti.

De bello Gallico 5. 21

* *Cenimagni, Segontiaci, Ancalites, Bibroci,* and *Cassi* = names of various British tribes

Caesar Captures the Stronghold of Cassivellaunus

Adapted (with the exception of the title, I have used bold for the **only** changes from the original above):

- Line** Ita Caesar Trinobantes defendit atque milites ab
(500) **omni inuria prohibuit: mox etiam**

- Cenimagni, Segontiaci, Ancalites,
Bibroci, Cassi* legationibus missis
sese Caesari **dederunt**. Ab his cognoscit non longe ex
eo loco oppidum Cassivellauni abesse silvis paludibusque
(505) munitum, quo satis magnus hominum pecorisque
numerus **convenerit**. Oppidum autem Britanni vocant,
cum silvas impeditas vallo atque fossa munierunt,
quo incursionis hostium **vitandae causa** convenire
consuerunt. Eo proficiscitur cum legionibus: locum
(510) reperit egregie natura atque opere munitum; tamen
hunc duabus ex partibus oppugnare contendit. Hostes
paulisper morati militum nostrorum impetum non
tulerunt seseque alia ex parte oppidi eiecerunt.
Magnus ibi numerus pecoris repertus est: multique
(515) in fuga sunt comprehensi atque interfecti.

***De bello Gallico* 5. 21 (adapted)**

* *Cenimagni, Segontiaci, Ancalites, Bibroci, and Cassi* = names of various British tribes

1. Contextual Vocabulary Quiz

Give the meaning of the following words in the context of this passage:

1. “*paludibusque*” (line 504)
2. “*quo*” (line 505)
3. “*vallo*” (line 507)
4. “*munierunt*” (line 507)
5. “*vitandae*” (line 508)
6. “*egregie*” (line 510)
7. “*contendit*” (line 511)
8. “*pecoris*” (line 514)
9. “*repertus est*” (line 514)
10. “*comprehensi*” (line 515)

Instead of using these words for a vocabulary quiz, I sometimes gloss them and insert them into the text for ease in translation.

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2. Multiple-Choice Questions

The correct answers to the questions below appear in bold. For homework or class work, I use all 22 questions. For a 10- to 15-minute quiz, I pick 10.

- The case and number of “*inuria*” (line 500) are
 - Nominative singular
 - Ablative singular**
 - Nominative plural
 - Accusative plural
- “*Milites . . . prohibuit*” (lines 499-500) means
 - The soldiers prevented every injury.
 - He prevented the soldiers from injuring everything.
 - He prevented the soldiers from every injury.**
 - The soldiers were prevented by every injury.
- In lines 499-500, we learn that
 - Caesar defeated the Trinobantes.
 - Caesar’s troops wanted to plunder the territory of the Trinobantes.
 - Caesar protected his soldiers.**
 - The Trinobantes were injured.
- In line 503, “*sese*” refers to
 - “*Bibroci*” (line 502)**
 - “*legationibus*” (line 502)
 - “*missis*” (line 502)
 - “*Caesari*” (line 503)
- In lines 500-503 (“*mox . . . dederunt*”), we learn that
 - Caesar defeated the British tribes in battle.
 - Several British tribes sent envoys to Caesar.**
 - Caesar dismissed the legions.
 - British tribes gave monetary tribute to Caesar.
- In line 503, “*his*” refers to
 - “*Cassi*” (line 502)
 - “*legationibus*” (line 502)**
 - “*Caesari*” (line 503)
 - “*Cassivellauni*” (line 504)

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7. The words “*Ab his cognoscit . . . abesse*” (lines 503-504) tell us
- a. Cassivellaunus was not present in his town.
 - b. Cassivellaunus’s town had been destroyed.
 - c. Cassivellaunus knew about Caesar’s approach.
 - d. Cassivellaunus’s town was not far away.**
8. In lines 504-505, the words “*silvis . . . munitum*” mean
- a. A fortress in the woods and swamps
 - b. Fortified by woods and swamps**
 - c. Fortified from the woods and swamps
 - d. A fortress for the woods and swamps
9. In line 505, “*quo*” means
- a. When
 - b. With which
 - c. Whose
 - d. Where**
10. The subject of “*convenerit*” (line 506) is
- a. “*Caesar*” (line 499)
 - b. “*oppidum*” (line 504)
 - c. “*pecoris(que)*” (line 505)
 - d. “*numerus*” (line 506)**
11. The words “*cum . . . munierunt*” (line 507) mean
- a. They have been fortified with the obstructed forests and a wall and ditch
 - b. When they have obstructed the forests and fortified them with a wall and a ditch
 - c. When a wall and a ditch have been fortified with obstructed forests
 - d. When they have fortified the forests obstructed with a wall and a ditch**
12. The words “*incursionis . . . vitandae*” (line 508) mean
- a. Because of the incursion of living enemies
 - b. Because the incursion of enemies must be avoided
 - c. For the sake of avoiding the incursion of enemies**
 - d. For the sake of a vital incursion against the enemy

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13. From the sentence “*Oppidum . . . consuerunt*” (lines 506-509) one can infer that
- The British were skilled builders.
 - British towns served a defensive purpose.**
 - The British were skilled at siege warfare.
 - British towns were quite large.
14. In line 509, “*Eo*” refers to
- “*oppidum*” (line 504)**
 - “*numerus*” (line 506)
 - “*vallo*” (line 507)
 - “*incursionis*” (line 508)
15. The subject of the verb “*proficiscitur*” (line 509) is
- “*Caesar*” (line 499)**
 - “*Cassivellauni*” (line 504)
 - “*numerus*” (line 506)
 - “*locum*” (line 509)
16. In line 510, “*opere*” means
- Handiwork
 - By handiwork**
 - Handiworks
 - For the handiwork
17. In line 511, “*hunc*” refers to
- “*Oppidum*” (line 506)
 - “*hostium*” (line 508)
 - “*locum*” (line 509)**
 - “*opere*” (line 510)
18. The sentence “*Eo . . . contendit*” (lines 509-511) tells us that
- Caesar decided to attack with two legions.
 - The stronghold contained many defenders.
 - The stronghold was well fortified.**
 - Caesar had difficulty finding the place.

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19. The sentence “*Hostes . . . tulerunt*” (lines 511-513) tells us
- a. The enemy came outside the town to fight.
 - b. Caesar’s soldiers delayed for a little while before attacking.
 - c. The soldiers’ attack was ineffective.
 - d. The enemy delayed for a little while.**
20. In line 513, “*sese(que)*” refers to
- a. “*Hostes*” (line 511)**
 - b. “*militum*” (line 512)
 - c. “*impetum*” (line 512)
 - d. “*alia*” (line 513)
21. The sentence “*Magnus . . . interfecti*” (lines 514-515) tells us that
- a. A large number of cattle were slaughtered.
 - b. Many of the defenders were killed.**
 - c. The defenders killed many attackers before fleeing.
 - d. The defenders took the cattle with them as they fled.
22. The passage tells us that
- a. Cassivellaunus surrendered to Caesar after the capture of his stronghold.
 - b. Other British tribes sent envoys to Caesar to obtain protection from Cassivellaunus.
 - c. Caesar attacked in order to obtain vital supplies for his army.
 - d. After learning the location of the stronghold, Caesar attacked in spite of strong defenses.**

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Turn Poetry into Prose to Ready Students for the AP Latin Courses

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Reading authentic (but adapted) Latin forces students to adapt their reading abilities accordingly. Catullus is an author whose writing would be much more accessible were it not for its complex word order, omission of verbs, and bizarre topics. With proper introduction and training, students can easily adapt to reading his poems as well as enjoy his rapier wit. Most of his writing requires a knowledge of subjunctives and indirect statement, so adaptations of his writing would be ideal for students in either a second-year or third-year Latin prose course.

This particular lesson, revolving around Catullus's dislike for Arrius's speech affectations, can be used toward the end of the second year of Latin, when students have already become familiar with indirect statement, condition clauses, and *cum* clauses. It is also ideal for reviewing those three constructions in a third-year Latin class.

Teachers should begin with exercises to practice the parts of the three constructions mentioned above, and, specifically, the order in which words are translated. For example, in indirect statement a student should translate the main (head) verb first, then the subject accusative, and then the infinitive. In condition clauses, the introductory word should be followed immediately by the subjunctive verb. These rules help students overcome the fear of the complex construction; by relying upon something they know, they are able to tackle something they don't know.

Once the students are familiar with these constructions and their translation order, teachers should practice recognition of third-declension two-termination adjectives, such as *omnis*, *omne*, and the identifying pronoun *idem*, *eadem*, *idem*. Examples need not be extensive but should display the exact forms found in the poem below.

Teachers might also provide several translations of this poem to their students, read them in class, and discuss what techniques the translators used in order to capture Catullus's wit. Special attention should be made to word choice, since Catullus himself manufactures some new (*neo-*) Latin words exclusively for this poem. A discussion can be generated on Catullus's membership in the **neoteric** poets, who wrote about daily life instead of heroes and gods, which were within the realm of the epic poets (for example, Vergil).

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It is advisable to have students translate this poem as an assignment; they will be able to learn the vocabulary better.

Teachers can provide translations for the “*haspirated*” words or notes from commentaries in order to facilitate their experience with Catullus’s sense of humor.

The next day, the teacher can quiz the students on the vocabulary words in bold, which act as road markers in the translation. It is best not to translate the entire poem with them, but address key places where difficulties arise. The questions are meant to enhance their comprehension of the poem by connecting grammar with translation. Teachers may also consider giving the students the original form of the poem, but only after they have read the adapted version.

Student preparation: Before they begin translating, the students must know how to

1. Translate condition clauses that use an imperfect subjunctive
2. Recognize and translate an indirect statement using an imperfect tense main verb
3. Translate an ablative absolute with perfect passive participle
4. Translate the forms of the third-declension adjective *omnis, omne*
5. Recognize adverbs ending in *-iter*
6. Identify and translate the forms of the identifying pronoun *idem, eadem, idem*
7. Translate an indirect statement using a perfect tense main verb
8. Recognize and translate *cum* clauses which contain a pluperfect subjunctive

This reading will be one of a series of readings from the same author. (Teachers should follow this reading with other passages by the same author.) I chose this poem for adaptation because when Catullus talks about Arrius, he gives life to a character whose literary existence spans fewer than twenty lines. We learn about Arrius’s way of speaking and the people’s reaction to his “*haccent*.” The passage was slightly adapted from its original elegaic couplet in order to highlight the specific constructions for intermediate students. The parallel constructions and the familiarity with subordinate clauses make this a perfect choice for a student to use to learn how to read unfamiliar, connected passages. For comparison purposes, the original poem is:

Catullus 84: Ad Arrium

Chommoda dicebat, si quando commoda vellet
dicere, et insidias Arrius hinsidias,
et tum mirifice sperabat se esse locutum,
cum quantum poterat dixerat hinsidias.
credo, sic mater, sic liber avunculus eius.

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sic maternus avus dixerat atque avia.
hoc misso in Syriam requierant omnibus aures
audibant eadem haec leniter et leviter,
nec sibi postilla metuebant talia verba,
cum subito affertur nuntius horribilis,
Ionios fluctus, postquam illuc Arrius isset,
iam non Ionios esse sed Hionios.

Adapted passage:

Catullus Knows Someone Who Speaks with Special “Heffects” (Catullus 84, adapted)
Arrius “chommoda” dicebat, si **quando** “commoda” **vellet** dicere, et “hinsidias” dicebat, si quando “insidias”¹ dicere vellet; et tum **sperabat se** mirifice² esse locutum, cum dixerat “hinsidias.” Sic mater eius dixerat, **sic** liber avunculus³ eius dixerat, sic maternus avus⁴ atque materna avia dixerant. Hoc in Syriam misso, aures omnium **requierant**. Omnes
Line (5) audiebant leniter⁵ et leviter haec eadem verba. **Postea** nemo ipsa verba metuebat,⁶ **cum subito** nuntius horribilis nuntiavit Ionios⁷ fluctus,⁸ cum **illuc** Arrius **isset**, non iam “Ionios” sed “Hionios” esse.

Notes:

1. *insidias*: Ambushes
2. *mirifice*: Bene et beate
3. *avunculus*: Uncle
4. *avus*: Grandfather
5. *leniter*: Gently
6. *metuebat*: Timebat
7. *fluctus*: Unda, -ae
8. *Ionios*: Ionian

This passage contains several constructions that students will have seen by the end of their study of Latin II. Seeing these in context with the colloquial style of Catullus will be helpful to those who will pursue the AP authors in their junior and senior year. The students will also flex their “indirect statement” muscles again, having been through the rigors of subjunctive constructions. Because of the linguistic content, and therefore the list of prerequisites to read this poem, students should have a thorough knowledge of subordinate constructions, which would come at the end of their second year. If students are going on to read AP Latin, then this passage will give them practice with the types of questions they will encounter in that class, as well as practice in using the questions to gain knowledge of the passage.

Word List for Contextual Vocabulary Quiz

quando
vellet
sperabat
se
sic
requierant
cum
postea
subito
illuc
isset

Multiple-Choice Questions

(The correct answers appear in bold type.)

1. In line 1, “*vellet*” means
 - a. He will wish
 - b. He wishes
 - c. He wished**
 - d. He will have wished
2. In line 1, “*quando . . . dicere*” means
 - a. He had “advantages.”
 - b. He had ever said “advantages.”
 - c. He ever wanted “advantages.”
 - d. He ever wanted to say “advantages.”**
3. In line 2, “*locutum*” means
 - a. Will speak
 - b. Having been spoken
 - c. Had spoken**
 - d. Speaking
4. The sentence “*Sic . . . dixerant*” (lines 3-4) tells us that
 - a. Arrius taught his relatives to speak this way.
 - b. Arrius’s mother and uncle already spoke this way.**
 - c. Arrius’s grandparents were sent to Syria.
 - d. Arrius spoke beautifully.

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5. In line 4, “*Hoc . . . misso*” means
 - a. When they sent this man
 - b. The man sent this thing
 - c. If this man were sent
 - d. When this man had been sent**

6. In line 4, “*in*” means
 - a. Into**
 - b. Onto
 - c. Within
 - d. Among

7. The case and number of “*omnium*” (line 4) are
 - a. Nominative singular
 - b. Accusative singular
 - c. Genitive plural**
 - d. Genitive singular

8. The subject of “*requierant*” (line 4) is
 - a. “*Syriam*” (line 4)
 - b. “*ures*” (line 4)**
 - c. “*omnium*” (line 4)
 - d. “*Omnes*” (line 4)

9. In line 4, “*ures . . . requierant*” means
 - a. Each ear was resting.
 - b. The rest of everyone’s ears hurt.
 - c. Everyone’s ears had rested.**
 - d. The ears provided rest for everyone.

10. In line 5, “*haec*” means
 - a. This
 - b. She
 - c. These**
 - d. It

11. The case and number of “*haec*” (line 5) are
 - a. Nominative singular
 - b. Nominative plural
 - c. Accusative plural**
 - d. Accusative singular

12. In line 5, “*cum*” means
 - a. With
 - b. When**
 - c. Although
 - d. Because

13. The case and number of “*fluctus*” (line 6) are
 - a. Nominative singular
 - b. Genitive singular
 - c. Nominative plural
 - d. Accusative plural**

14. In line 6, “*cum . . . isset*” means
 - a. Since Arrius was there
 - b. When Arrius had gone there**
 - c. Because Arrius had been there
 - d. Although Arrius went there

15. This passage tells us that
 - a. Arrius convinced others to like him.
 - b. No one could escape Arrius’s terrible way of speaking.**
 - c. The Syrians sent Arrius’s grandparents away.
 - d. The waves in Syria were horrible.

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Pre-AP Strategies for Teaching Horace

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I have found that, of the more well-known and often-read Roman poets, Horace is the one whom my students enjoy the least. I think that bringing his poetry—adapted and easier—into the lower levels as early as possible might help students appreciate his work more. I know that some of my colleagues have strong reservations about adapting Latin, especially Latin poetry, but I choose to bring this work to less-experienced students in this way. It gives them experience with Horace so that when next they meet him, the work is not as daunting. In this article, I show how I have adapted one of his odes (*Odes* 3. 30) to use with my beginning students. I have always liked this ode, as it shows that poetry can be eternal, and it is always interesting to show the students not only that Horace wanted his work to be read by future generations, but also that Horace's wish of eternal praise ultimately was fulfilled.

Most of the changes that I made from the original poem have to do with vocabulary and word placement, and I did not try to retain the poem's first asclepiadean meter, but I did try to keep my version of the poem faithful to the original ode. This could be used as either sight work in class or nightly homework to go over in class the next day. Students need only to know all indicative verb forms (active and passive), all noun declensions, and comparative/superlative adjectives/adverbs.

The adapted passage, as does the original poem, also brings in some easy figures of speech. For example, one can see alliteration, anaphora, onomatopoeia, and chiasmus. In addition, the many cultural and historical references, which the students should comprehend easily, make it a reasonable introduction to Latin poetry.

Original Poem: Horace, *Odes* (or *Carmina*) 3. 30

Exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo inpotens
Line possit diruere aut innumerabilis
(5) annorum series et fuga temporum.
Non omnis moriar multaue pars mei
vitabit Libitinam; usque ego postera

- crescam laude recens, dum Capitolium
scandet cum tacita virgine pontifex.
- (10) Dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnabit populorum, ex humili potens
princeps Aeolium carmen ad Italos
deduxisse modos. Sume superbiam
- (15) quaesitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam.

Adapted Poem: “Horace’s Monument”

Confeci monumentum perennius aere¹
altiusque regalibus pyramidis, quod
neque edax² imber³ neque violenti venti
neque anni innumerabiles destruere poterunt.

Line

- (5) Non plene moriar, multaue pars mei
vitabit mortem: in perpetuum ego postera
laude crescam dum Montem Capitolinum
pontifex cum Vestale ascendet.

- Laudabor in Apulia,⁴ ubi ego iuvenis
(10) humilis errabat, quod primus sum qui
carmina Graeca in Itala verba scripsit.

Melpomene,⁵ mea Musa, volens⁶
pronuntia me principem litterarum
atque tuum honorem meritis meis.

Notes:

1. *aere*: From *aes, aeris* (n.), “bronze”
2. *edax*: From *edax, edacis*, “destructive”
3. *imber*: From *imber, imbris* (m.), “rain”
4. *Apulia*: From *Apulia, -ae* (f.), a region in southeast Italy
5. *Melpomene*: From *Melpomene, Melpomenes* (f.), the Muse of tragedy
6. *volens*: From *volens, volentis*, “willing(ly)”

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My decisions about the adaptations were as follows:

Stanza 1:

- “*Confeci*” (line 1) is a more recognizable word than “*Exegi*.”
- The phrasing of “*altiusque regalibus pyramidis*” seems slightly more manageable than “*regalique situ pyramidum*.”
- The frequent use of “*neque*” shows polysyndeton.
- The elision between “*neque*” and “*edax*” could symbolize/stress the “destruction” of the word “*edax*,” which itself means “destructive/devouring.”
- “[*V*]iolenti venti” shows assonance and possibly could be onomatopoeic, representing the swirling winds.

Stanza 2:

- The first part of the stanza stays relatively true to line 6 of the original poem.
- Line 5 shows alliteration in “*multaque pars mei*.”
- Switching the original “*Libitinam*” to the adapted “*mortem*” cancels out the metonymy, but it does make the line easier for students to understand.
- The placement of “*Montem Capitolinum*” above the pontifex and Vestal Virgin symbolizes the topography of the Capitoline Hill rising above those walking up it.

Stanza 3:

- This stanza has been changed the most in order to make things more clear and logical for students new to Latin poetry.
- Using “*iuvenis humilis errabat*” explains that Horace was raised in Apulia.
- Deleting the lines about Daunus was done simply to make lines less confusing for students.

Stanza 4:

- Line 12 shows alliteration with “*Melpomene, mea Musa*.”
- The last two lines show assonance with “*principem litterarum . . . tuum honorem*.”
- The inclusion of “*principem*” here reflects the original poem, keeping the idea of Horace of “*princeps*” of literature and alluding to Augustus as “*princeps*.”
- The last line shows chiasmus with “*tuum honorem meritis meis*” (pronoun-noun-noun-pronoun).

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I wrote these multiple-choice questions to be used as class work or homework or for a sight translation quiz. (The correct answers to the questions are in bold.)

1. In line 1, “*monumentum perennius aere*” means
 - a. Bronze lasts longer than the monument
 - b. A monument lasts like bronze
 - c. The monument and bronze are more lasting
 - d. A monument more lasting than bronze**
2. In line 2, “*quod*” refers to
 - a. “*monumentum*” (line 1)**
 - b. “*aere*” (line 1)
 - c. “*pyramidis*” (line 2)
 - d. “*imber*” (line 3)
3. The first stanza tells us that
 - a. Rain, wind, and time have affected Horace’s life.
 - b. Horace has created a marvelous bronze monument.
 - c. Horace is proud of his poetry.**
 - d. Horace’s poetry praises Mother Nature.
4. The case and number of “*mei*” (line 5) are
 - a. Nominative plural
 - b. Genitive singular**
 - c. Dative singular
 - d. Vocative plural
5. The word “*postera*” (line 6) describes
 - a. “*pars*” (line 5)
 - b. “*ego*” (line 6)
 - c. “*laude*” (line 7)**
 - d. “*pontifex*” (line 8)
6. The subject of “*ascendet*” (line 8) is
 - a. “*perpetuum*” (line 6)
 - b. “*ego*” (line 6)
 - c. “*pontifex*” (line 8)**
 - d. “*Vestale*” (line 8)

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7. The second stanza tells us that
 - a. Horace died and was buried on the Capitoline Hill.
 - b. Horace will not die, as long as Roman customs stand.**
 - c. Horace was a leading religious figure in Rome before he died.
 - d. Horace did not die while climbing the Capitoline Hill.

8. The case and number of “*carmina*” (line 11) are
 - a. Nominative singular
 - b. Nominative plural
 - c. Ablative singular
 - d. Accusative plural**

9. In line 10, “*quod*” means
 - a. Which
 - b. What
 - c. Because**
 - d. Why

10. The third stanza tells us that
 - a. Horace is to be praised very much in his homeland.**
 - b. Horace first wrote his Italian poetry in Greece.
 - c. Both the Greeks and Italians praised Horace.
 - d. Horace was often wrong when he was a young man.

11. The phrase “*volens . . . litterarum*” (lines 12-13) means
 - a. I pronounce myself as the willing leader of literature.
 - b. Willingly pronounce me as the leader of literature.**
 - c. Willingly lead me to pronounce literature.
 - d. I will willingly be the leader of literature.

12. The case and number of “*meritis*” (line 14) are
 - a. Genitive singular
 - b. Dative plural
 - c. Dative singular
 - d. Ablative plural**

13. The fourth stanza tells us that Horace
 - a. Wants to be honored even by the gods**
 - b. Considers himself to be equal to Melpomene
 - c. Is honored in the emperor’s letters
 - d. Wants to be the messenger for Melpomene

Introducing Horace Early Can Help Later in AP Latin

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The passage in question here is Horace’s *Ode* 1.11. “*Carpe diem!*” Few if any of my students are unfamiliar with the phrase and the message is ubiquitous. At our school we have a senior speaking program in which the seniors are given about 10 minutes to talk about events important in their development. These speeches can be very powerful and the kids are really captivated by their peers’ sincere expression of their influential experiences. Many of these speeches contain a description of a crucial moment when the speaker decided to take personal responsibility for his situation and make a change (in other words, acted upon “*carpe diem*”). I often begin my introduction to Horace’s poem using material from recent speeches of this kind. I ask my students first to define the theme of a speech, and then to come up with a two-word Latin phrase that summarizes that theme. After I dismiss the occasional “*cave canem*” or “*caveat emptor*” with a chuckle and a follow-up question such as “What dog?”, invariably someone says “*Carpe diem!*”

“*Carpe diem*”: I say the phrase and initiate a discussion that revolves around “Where have I heard that before?” I let the students try to give me some examples, and I share my reflections about the movie *Dead Poets Society*, if it has not already been brought up. Because I work at an all-boys school, the analogies to the school in the movie can be humorous. I then press my students to ponder the consequences of adopting a “seize the day” philosophy. Are we putting some things off? Are there certain events that lead us to adopt this kind of philosophy? What do you think a poet might include in a poem about seizing the day?

I tell them I certainly do not have all the answers, but I do have the 2,000-year-old poem in which the phrase “*carpe diem*” was coined. I tell the students a little about Horace—for example, how he addresses his odes to a particular person to personalize his message (here it is Leuconoe). I tell them about what kinds of messages are typical for Horace. Finally, I tell them that Horace is a difficult poet to get a definitive grip on. We are really lucky that we are ready to borrow his philosophy to tackle this poem, so without further ado—*carpe carmen!*

I believe in the value of multiple-choice questions for pairing with sight passages. This format is invaluable in helping students face several tests of relevance, including the NLE (National Latin Exam), the College Board’s SAT® Subject Test in Latin Reading, and the

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first section of the AP Latin Exams. Depending on my ancillary aim, I may concentrate more heavily on grammar questions, translation questions, or inference questions. For this particular passage I have mixed the questions fairly evenly. I try to give a translation question and/or an inference question every few lines to keep the student focused on the narrative development of the passage.

There are several ways that I use this passage and the questions. If I want to reduce the pressure a little, after the class discussion mentioned above, I assign the passage and questions for homework. When I do this, I usually assign a vocabulary quiz along with the passage for the next class. I always set up the quiz in such a way as to link the vocabulary words with the passage (usually by giving them the passage with the relevant words underlined) so that they develop their vocabulary skills in context. Sometimes, in the next class I also give a grammar quiz, on which I ask them to translate in context or completely parse several words. I include here sample questions for both of these types.

A second way to use this passage is to give students the text only for homework, telling them they will be given multiple-choice questions on the text next class (you might also include some variation of the vocabulary questions and/or the grammar questions).

A third way to use the passage, and the one that I use most often, is the strategy of giving the text to students as a sight passage with questions. This is the format they will continue to encounter in standardized testing, so familiarizing the students with it may help some with test anxiety down the road. (Note that the vocabulary and grammar parsing quizzes mentioned above are not as applicable with this method.) Because I prefer giving my students the passage in this context, I try to train them to look out for certain clues in the passage that will help them answer the questions. First and foremost, what is the title? It is very likely the title will shed light on some of the inference questions. Next, I try to get the students to be aware of what glosses come with the passage. Finally, I encourage them to recognize how the questions tie in to the passage. This is a very difficult skill to develop, but the idea is that someone wrote these questions because he or she wanted you to recognize something happening in the text that could help you comprehend the whole poem.

I always try to analyze the questions I've written in order to see how the question may help to frame subsequent action in the text. My first question asks students to translate an imperative. In my adapted version of the text, I have tried to simplify Horace's multiple forms of direct address, but the point remains the same. As I discuss briefly in class, Horace's poems are addressed to someone. The purpose of the first question is to prepare the student to look out for second-person address (imperatives, vocatives, second-person indicative verbs) with a relatively straightforward grammatical form.

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My second question reemphasizes the first question and, I hope, in concert with the passage's title, gets the reader ready for the message that follows. The third question is my first inference question. I use inference to help the reader with the theme of the passage. I use translation questions differently. I usually use a short translation question (question 1, for example) to focus on a single grammatical concept. A longer translation question is generally my attempt to help the student through a difficult section of the passage, as well as a way to set the stage for the narrative of the text. Most students are likely to be able to identify the overall theme of "seize the day," but how the poet arrives at that conclusion is what I am testing. Ideally, the individual inference questions taken together will support the concluding inference question ("The passage tells us that . . ."). That is, it is not our destiny to know our final fate (question 3); we cannot know whether fate grants us short life or long life (question 8); therefore, seize the day (question 12).

Questions 5 and 6 are grammar questions. Students will instinctively become better at these questions the more of them they see. The frequency of case, number, and pronoun reference questions causes them to look closely at the text and gives them a comfort level in dealing with the grammar. Question 7 is a long translation question, which I include because the text is difficult. With these types of questions, I am trying to train the students to use what they know (in terms of both grammar and vocabulary) to limit the translation possibilities. I also mention to the students that ideally the correct translation should support a neighboring inference question (for example, here question 7 bears some relevance on question 8). This last strategy will not always be effective, especially with more complex poetic references.

After two more grammar questions (9 and 10), I insert a short translation question that I hope will help with the last inference question. This final question should be illuminated by both the previous inference questions and the title. In this lesson, my goal is to supplement what I think can be an intimidating but classic passage with multiple-choice questions, which can provide contextual clues, to help the student get further engaged in the text than might otherwise be likely in a standard "Translate this poem for tomorrow" assignment.

Part 1

Time Waits for No One, Leuconoe, Seize the Day!

- (1) Noli quaerere (scire nefas¹), quem finem mihi, quem finem tibi
- (2) dei dederint, Leuconoe², et noli temptare Babylonios³ numeros.
- (3) Ut⁴ melius est pati quicquid erit!
- (4) Seu Juppiter plures hiemes, seu tribuit ultimam hiemem

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- (5) quae nunc Tyrrhenum mare inimicis pumicibus⁵ debilitat:
- (6) es sapiens, Leuconoe, para vinum et tuo tempore brevi
- (7) spem longam inhibe. Dum loquimur, iam invida aetas fugerit:
- (8) carpe diem, credens quam minimum postero diei!

Horace *Odes* 1. 11 (adapted)

Notes:

1. *nefas*: It is not religiously proper
2. *Leuconoe*: Female addressee; literally, “clear-minded”
3. *Babylonios*: Referring to astrological or fortune-telling charts
4. *Ut*: As an exclamatory adverb—how!
5. *pumicibus*: Pumice stones

Unadapted passage for comparison

Tu ne quaesieris (scire nefas) quem mihi, quem tibi
finem di dederint, Leuconoe, nec Babylonios
temptaris numeros. Ut melius quicquid erit pati!

- Line** Seu pluris hiemes seu tribuit Iuppiter ultimam,
(5) quae nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques et spatio brevi
spem longam reseces. Dum loquimur, fugerit invida
aetas: carpe diem, quam minimum credula postero.

Horace *Odes* 1. 11

Part 2

Vocabulary Words to be Tested in Context of the Passage

Please give definitions only for 10 of the 12 words in bold:

- (1) Noli quaerere (**scire nefas**), quem **finem** mihi, quem finem tibi
- (2) dei dederint, Leuconoe, et noli temptare Babylonios numeros.
- (3) Ut **melius** est **pati** quicquid erit!
- (4) Seu Iuppiter plures hiemes, **seu** tribuit ultimam hiemem
- (5) quae **nunc** Tyrrhenum **mare** inimicis pumicibus debilitat:
- (6) es **sapiens**, Leuconoe, para vinum et tuo tempore brevi
- (7) **spem** longam inhibe. Dum **loquimur**, iam invida **aetas** fugerit:
- (8) carpe diem, **credens** quam minimum postero diei!

scire (1) _____ *finem* (1) _____

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melius (3) _____ *pati* (3) _____

seu (4) _____ *nunc* (5) _____

mare (5) _____ *sapiens* (6) _____

spem (7) _____ *loquimur* (7) _____

aetas (7) _____ *credens* (8) _____

Part 3

Words to Test for Grammatical Knowledge

quaerere (1) *dederint* (2) *melius* (3)

pati (3) *quae* (5) *tempore* (6)

fugerit (7) *quam minimum* (8) *diei* (8)

Part 4

Multiple-Choice Questions for Adapted Passage

- In line 1, “*Noli quaerere*” means
 - Never seek
 - Do not be sought
 - Do not seek
 - To not seek
- The subject of “*Noli quaerere*” (line 1) is
 - “*mihi*” (line 1)
 - “*finem*” (line 1)
 - “*dei*” (line 2)
 - “*Leuconoe*” (line 2)
- The phrase “*quem finem . . . dederint*” (lines 1-2) tells us that
 - It is not right for the gods to plan our fate.
 - You and I do not know what the gods have planned for us.
 - You and I should seek the end the gods have planned for us.
 - Even the gods do not know what is planned for us.

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4. In line 3, “*pati*” means
 - a. Suffer!
 - b. I have suffered
 - c. To suffer
 - d. To have suffered

5. In line 5, “*quae*” refers to
 - a. “*Leuconoe*” (line 2)
 - b. “*Juppiter*” (line 4)
 - c. “*hiemem*” (line 4)
 - d. “*mare*” (line 5)

6. The case and number of “*Tyrrhenum*” (line 5) are
 - a. Nominative singular
 - b. Vocative singular
 - c. Accusative singular
 - d. Genitive plural

7. In line 5, “*quae . . . debilitat*” means
 - a. Which weakens the unfriendly stones in the Tyrrhenian Sea
 - b. Who weakens the Tyrrhenian Sea with unfriendly stones
 - c. Which weakens the Tyrrhenian Sea with unfriendly stones
 - d. Which weaken the Tyrrhenian Sea in the final winter

8. The sentence “*Seu Juppiter . . . inhibe*” (lines 4-7) tells us that
 - a. The harsh Tyrrhenian Sea pounds the wicked rocks.
 - b. You should enjoy the time you have and do not hope for more.
 - c. Juppiter allots mild winters and harsh winters.
 - d. Leuconoe should hope for more in case her time is short.

9. The word “*invida*” (line 7) describes
 - a. “*Leuconoe*” (line 6)
 - b. “*tempore*” (line 6)
 - c. *nos* (understood subject of “*loquimur*,” line 7)
 - d. “*aetas*” (line 7)

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10. In line 7, “*fugerit*” means
- a. Will flee
 - b. Fled
 - c. Had fled
 - d. Will have fled
11. In line 8, “*quam minimum*” means
- a. Which little matter
 - b. As little as possible
 - c. How little
 - d. Which smaller matter
12. The passage tells us that
- a. You should enjoy life today because who knows what tomorrow will bring.
 - b. If you do not hope for more than you deserve, Juppiter will grant you many years.
 - c. You should strive to figure out how much time you have left.
 - d. We should talk longer because envious time will leave you alone.

Answer Key

- 1. c
- 2. d
- 3. b
- 4. c
- 5. c
- 6. c
- 7. c
- 8. b
- 9. d
- 10. d
- 11. b
- 12. a

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How to Tackle Aeneid 10. 439-465 Beyond Translation Alone

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The purpose of this lesson is to give students exposure to types of questions similar to those they will encounter on the AP Exam. The use of multiple-choice questions for *Aeneid* 10. 439-452 is intended to raise students' comfort level with the passage by guiding them through the comprehension as they demonstrate their ability to translate and recognize basic grammatical structures. Multiple-choice questions force students to read the Latin carefully and base their translation and comprehension on an understanding of the syntax and grammar, rather than *prima facie* recognition of random vocabulary words.

I designed the questions below to lead the students through the entire passage while checking their recognition of the Latin syntax. The answers offer plausible choices that should both help them with the passage and test their grasp of the Latin.

I gave the passage a title because I believe that the title will give the students a hint as to what the passage is about, assuming that they are familiar with the episode before they tackle the passage. "Turnus Wants His Turn" should elicit immediate recall of the Rutulian king's desire to humble the Trojans and demonstrate his might against Pallas. If "test nerves" cause a sudden "brain freeze," the English title will provide a friendly and gentle reminder of the basic content of book 10.

Turnus Wants His Turn

- Line** Interea soror alma monet succedere Lauso
(440) Turnum, qui volucris curru medium secat agmen.
ut vidit socios: "tempus desistere pugnae;
solus ego in Pallanta feror, soli mihi Pallas
debetur; cuperem ipse parens spectator adesset."
haec ait, et socii cesserunt aequore iusso.
- (445) at Rutulum abscessu iuvenis tum iussa superba
miratus stupet in Turno corpusque per ingens
lumina volvit obitque truci procul omnia visu,
talibus et dictis it contra dicta tyranni:
"aut spoliis ego iam raptis laudabor opimis

(450) aut leto insigni: sorti pater aequus utrique est.
tolle minas." fatus medium procedit in aequor;
frigidus Arcadibus coit in praecordia sanguis.

Aeneid 10. 439-452

1. The antecedent of "*qui*" (line 440) is
 - a. "*soror*" (line 439)
 - b. "*Lauso*" (line 439)
 - c. "***Turnum***" (line 440)
 - d. "*agmen*" (line 440)

2. The subject of "*vidit*" (line 441) is
 - a. "*soror*" (line 439)
 - b. "*Lauso*" (line 439)
 - c. "***Turnum***" (line 440)
 - d. "*agmen*" (line 440)

3. "[*T*]empus . . . debetur" (lines 441-443) tells us that
 - a. Turnus wanted to end the war.
 - b. Minerva intervened in the war.
 - c. Pallas was indebted to Turnus.
 - d. **Turnus himself wanted to fight Pallas.**

4. The case and number of "*iuvenis*" (line 445) are
 - a. **Nominative singular**
 - b. Genitive singular
 - c. Dative plural
 - d. Ablative plural

5. "[*A*]t Rutulum . . . stupet" (lines 445-446) means
 - a. But Rutulus wonders about the young man's arrogant departure and orders him to return.
 - b. **But the young man, having marveled at the departure of the Rutulians, is amazed at the arrogant commands.**
 - c. But he gives strange orders to the young man as he arrogantly departs from the Rutulian camp.
 - d. But the Rutulians depart after the orders are given by the arrogant young man.

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6. “[A]ut spoliis . . . insigni” (lines 449-450) tells us that Pallas
- Expected certain victory
 - Was willing to accept Turnus’s challenge**
 - Had stolen the most loot from the Rutulians
 - Was praised as the best warrior
7. “[F]atus medium procedit in aequor” (line 451) means
- Infatuated, he rushes equally headlong into their midst.
 - Fatus gradually drives him into the sea.
 - Having spoken, he proceeds into the middle of the plain.**
 - The seer prophesies a death.

I feel it is important to think through and analyze why I ask certain questions before I give the homework or quiz to the students. The analysis that follows shows how I decided upon the question types and the four choices.

Rationale for “Turnus Wants His Turn”

Question 1: Students should immediately dismiss “soror” and “agmen” as the choices, based on gender, and be left with “Lauso” and “Turnum” as the real choices. Recognizing “Turnum” as the antecedent of “qui” should help students grasp that he is one of the two central characters in this passage.

Question 2: If “Turnum” was correctly identified as the antecedent of “qui” in question 1, it should also be obvious that “Turnum” (Turnus) is the subject of “vidit.” The title of the passage should also be a clue.

Question 3: The choices should force the students to read the entire sentence instead of deciding what is going on based on the first three words.

Question 4: Answers c and d are obvious detractors, but should be eliminated immediately as incorrect choices based on the declension group of “iuvenis,” which students should be familiar with. Students should be able to work back and forth grammatically between this question and question 5.

Question 5: If students recognize the relatively easy grammatical structures, the correct choice should be obvious and therefore helpful in the students’ comfort level with the passage.

Question 6: This question forces the students to recognize the switch in focus from Turnus to Pallas. The “*aut . . . aut*” should provide a clue to the logical answer.

Question 7: Students must recognize the use of “*fatus*” as the past participle of *for, fari*.

For the *Aeneid* 10. 453-465 passage that follows, which I titled “Pallas Prepares for the Fight of His Life,” I followed the same procedures. As I develop more and more questions for parts of the *Aeneid*, I use some of them, with the relevant passages, as practice in sight translation even before we reach those passages in our reading.

Pallas Prepares for the Fight of His Life

- desiluit Turnus biiugis, pedes apparat ire
Line comminus; utque leo, specula cum vidit ab alta
(455) stare procul campis meditantem in proelia taurum,
advolat, haud alia est Turni venientis imago.
hunc ubi contiguum missae fore credidit hastae,
ire prior Pallas, si qua fors adiuvet ausum
viribus imparibus, magnumque ita ad aethera fatur:
(460) “per patris hospitium et mensas, quas advena adisti,
te precor, Alcide, coeptis ingentibus adsis.
cernat semineci sibi me rapere arma cruenta
victoremque ferant morientia lumina Turni.”
audiit Alcides iuvenem magnumque sub imo
(465) corde premit gemitum lacrimasque effundit inanis.

***Aeneid* 10. 453-465**

1. In lines 453-454, “*pedes apparat ire comminus*” tells us that
 - a. Turnus had to untangle his feet from the reins.
 - b. Turnus prepared to engage Pallas in battle.**
 - c. A lion suddenly appeared nearby.
 - d. The onlookers shouted at the spectacle.

2. In line 457, “*hunc*” refers to
 - a. “*taurum*” (line 455)
 - b. “*Turni*” (line 456)**
 - c. “*Pallas*” (line 458)
 - d. “*ausum*” (line 458)

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3. In line 457, *hunc* is accusative singular because it is the
 - a. Object of “*credidit*” (line 457)
 - b. Subject of “*fore*” (line 457)**
 - c. Accusative of place to which
 - d. Subject of “*ire*” (line 458)

4. In line 457, *fore* means
 - a. To speak
 - b. Would be**
 - c. Outside
 - d. With luck

5. The subject of “*adisti*” (line 460) is
 - a. “*Pallas*” (line 458)**
 - b. “*fors*” (line 458)
 - c. “*patris*” (line 460)
 - d. “*Alcide*” (line 461)

6. In lines 461-463, “*te precor . . . Turni*” tells us that Pallas
 - a. Is confident in his ability to be victorious
 - b. Has already severely wounded Turnus
 - c. Knows that he has a huge undertaking**
 - d. Hopes that the gods will strike down his enemy

7. The subject of “*ferant*” (line 463) is
 - a. “*semineci*” (line 462)
 - b. “*arma*” (line 462)
 - c. “*lumina*” (line 463)**
 - d. “*Turni*” (line 463)

8. The subject of “*effundit*” (line 465) is
 - a. “*Turni*” (line 463)
 - b. “*Alcides*” (line 464)**
 - c. “*magnum*” (line 464)
 - d. “*inanis*” (line 465)

9. In line 464, “*iuvenem*” refers to
- a. “*Pallas*” (line 458)
 - b. “*advena*” (line 460)
 - c. “*Turni*” (line 463)
 - d. “*Alcides*” (line 464)

Rationale for “Pallas Prepares for the Fight of His Life”

Question 1: This is used to ensure that the student recognizes that Turnus is the subject of both “*desiluit*” and “*apparat*” and understands the somewhat euphemistic way that Vergil brings Turnus face to face with Pallas—distinguishing “*apparat*” from *apparet* and “*pedes*” as the accusative plural of *pes, pedis* rather than a form of *pedes, peditis*.

Question 2: This reinforces the student’s awareness that the subject has now changed to “*Pallas*” and “*hunc*” (Turnus) is his “objective.”

Questions 3 and 4: These questions ensure that students are recognizing the indirect statement construction after “*credidit*” with “*fore*” as the verb in the construction. “[*F*]ore” should be recognized as an alternate form of *futurum esse*—not to be confused with *for, fari, fors; or fuori*; all (except the latter) of which have been encountered recently in the passage.

Question 5: Students should be able to recognize the vocative “*Alcide*” and Vergil’s use of **apostrophe**.

Question 6: This requires an interpretation of Pallas’s invocation, which gives an indication of his state of mind.

Question 7: Students are expected to recognize the use here of metonymy and are forced to take a closer look at the word pairings and syntax, since all choices **look** like they could be nominative plural but only “*lumina*” actually is.

Question 8: Though apostrophe was used above (referenced in question 5), Alcides hears the plea and reacts.

Question 9: Pallas has not been referred to by name since line 458.

It is no secret that students have easy access through numerous books and the Internet to a plethora of English translations of the *Aeneid*, and I hope that using the types of questions

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shown here I ensure that the students are, at the very least, understanding from where and how a particular translation was derived. I use a fair mix of syntax, interpretation, and translation questions, most of which in one way or another work together to help the students make logical and “educated” choices. These types of questions are similar to what they would encounter on the AP Exam, and they should serve to both guide them through the passage and check their understanding of the Latin language.

Aeneid 12 Leads to Use of Scoring Guidelines

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Book 12 is the longest book in the *Aeneid* and one that many people seem to hurry through. However, it happens to be one of my favorites. Who wouldn't like a final battle scene in which our epic hero slays our fearsome antagonist? *Rapiamus visum!*



Victoire d'Enée, a card produced c. 1927 by the Liebig Extract of Meat Company—this photograph of the card, taken by Maicar Förlag, appears on the Web site Greek Mythology Link (GML), <http://homepage.mac.com/cparada/GML>
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In my class, before we look at these lines for translation purposes, I have the students scan the passage. By scanning it, they can pick out words that they do not know and identify them. I then brainstorm with the class, the first time they see the lines, about what the vocabulary words might mean. I underline words that appear five or more times in the *Aeneid* (in the lines from the AP syllabus.)

Next, I give them this multiple-choice quiz:

Aeneas's Big Day, Turnus Overwhelmed

- sed neque currentem se nec cognoscit euntem
Line manu saxumve immane moventem;
(905) genua labant, gelidus concrevit frigore sanguis.
tum lapis ipse viri vacuum per inane volutus
nec spatium evasit totum neque pertulit ictum.
ac velut in somnis, oculos ubi languida pressit
nocte quies, nequiquam avidos extendere cursus
(910) velle videmur et in mediis conatibus aegri
succidimus; non lingua valet, non corpore notae
sufficiunt vires nec vox aut verba sequuntur:
sic Turno, quacumque viam virtute petivit,
successum dea dira negat. tum pectore sensus

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- (915) vertuntur varii; Rutulos aspectat et urbem
cunctaturque metu letumque instare tremescit,
nec quo se eripiat, nec qua vi tendat in hostem,
nec currus usquam videt aurigamve sororem.

- Cunctanti telum Aeneas fatale coruscat,
(920) sortitus fortunam oculis, et corpore toto
eminus intorquet. murali concita numquam
tormento sic saxa fremunt nec fulmine tanti
dissultant crepitus. volat atri turbinis instar
exitium dirum hasta ferens orasque recludit
(925) loricae et clipei extremos septemplicis orbis;
per medium stridens transit femur. incidit ictus
ingens ad terram duplicato poplite Turnus.

Aeneid 12. 903-927

1. In line 906, “*ipse*” modifies
 - a. “*lapis*” (line 906)
 - b. “*inane*” (line 906)
 - c. “*spatium*” (line 907)
 - d. “*ictum*” (line 907)
2. A literal translation of “*oculos ubi . . . quies*” (lines 908-909) is
 - a. When sluggish rest pressed the eyes in night
 - b. When the eyes were pressed by sluggish rest during the night
 - c. When sluggish eyes will press night in rest
 - d. When rest should press the night sluggishly from my eyes
3. A literal translation of “*videmur*” (line 910) is
 - a. We will seem
 - b. We seem
 - c. We had seemed
 - d. We seemed
4. The words “*non lingua . . . sequuntur*” (lines 911-912) tell us that Turnus
 - a. Has lifted the belt of Pallas
 - b. Has struck Aeneas
 - c. Has lost his strength
 - d. Talks too much

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5. Which of the following rhetorical devices occurs in lines 917-918?
 - a. Metonymy
 - b. Chiasmus
 - c. Anaphora
 - d. Metaphor

6. The words “*Cunctanti . . . intorquet*” (lines 919-921) tell us that Aeneas
 - a. Hurls a spear at Turnus with all his might
 - b. Delays to attack Turnus
 - c. Does not attack Turnus
 - d. Flees the Rutulians

7. The words “*volat atri . . . ferens*” (lines 923-924) tell us that Aeneas’s spear
 - a. Has been swallowed up by a tornado
 - b. Flies like a black tornado
 - c. Sticks into the tree
 - d. Falls to the ground

8. The figure of speech that occurs with “*ingens . . . Turnus*” (line 927) is
 - a. Alliteration
 - b. Hendiadys
 - c. Interlocked word order
 - d. Chiasmus

Answer Key

1. a
2. a
3. b
4. c
5. c
6. a
7. b
8. d

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This is a follow-up question for discussion:

Compare Vergil's simile in lines 12. 908-914 with the simile in Homer's *Iliad* 22. 199-204.

And as in a dream a man availeth not to pursue one that fleeth before him—the one availeth not to flee, nor the other to pursue—even so Achilles availed not to overtake Hector in his fleetness, neither Hector to escape. And how had Hector escaped the fates of death, but that Apollo, albeit for the last and latest time, drew nigh him to rouse his strength and make swift his knees?

Now we are ready to generate some essay questions. First, I ask my students what they think might be fair game for a short essay question. I may even let them come up with their own questions, reminding them to pay attention to how characters exhibit *imperium* or how they are depicted (character analysis) and so on. Then, I structure my short (20 minutes) essay question to mirror the format and expectations of those on the AP Exam:

Begin your answer to this question on a clean page.

sed neque currentem se nec cognoscit euntem
Line tollentemve manu saxumve immane moventem
(905) genva labant, gelidus concrevit frigore sanguis.
tum lapis ipse viri vacuum per inane volutus
nec spatium evasit totum neque pertulit ictum.
ac velut in somnis, oculos ubi languida pressit
nocte quies, nequiquam avidos extendere cursus
(910) velle videmur et in mediis conatibus aegri
succidimus; non lingua valet, non corpore notae
sufficiunt vires nec vox aut verba sequuntur:
sic Turno, quacumque viam virtute petivit,
successum dea dira negat. tum pectore sensus
(915) vertuntur varii; Rutulos aspectat et urbem
cunctaturque metu letumque instare tremescit,
nec quo se eripiat, nec qua vi tendat in hostem,
nec currus usquam videt aurigamve sororem.

This sample question is an essay-type question that follows the format on the exam. I use it to give students practice in writing about this material as well as familiarity with essays and how they are scored:

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Earlier in this book, Turnus is depicted as a lion. In a short essay, discuss how the poet portrays Turnus in **this** scene. Be sure to refer specifically to the Latin throughout the passage to support the points you make in your essay.

I want to encourage students to use the planning period on the actual exam, so I consistently ask them to plan their essays using a chart format that I learned about at an AP Summer Institute. They fill in the chart before they write anything. In the early stages, working toward full-blown essay writing, I direct them in the steps of preparing an essay. We do not write any essay until we are prepared.

Critical Statement	Latin Proof	So What? (How does the Latin cited prove the critical statement?)
Beginning: Shock	<i>“sed neque . . . sanguis.”</i>	Turnus in his dreamlike stupor recognizes that he is not able to move. (<i>Saving Private Ryan</i> : beginning scene)
Middle: Loss of strength Hopelessness	<i>“non lingua . . . sequuntur”</i> <i>“sic Turno . . . negat.”</i>	Turnus now loses his physical strength and, to add insult to injury, even the Furies are against him.
End: Realization of abandonment Despair	<i>“Rutulos . . . tremescit”</i> <i>“nec quo . . . sororem.”</i>	Turnus doesn't know how he is going to meet his enemy, or save his country. And worst of all, he must do it without his chariot or sister. It doesn't look so easy anymore.

Sample AP scoring guidelines can be found online at AP Central on the AP Latin: Vergil Exam Page (<http://apcentral.collegeboard.com/members/article/1,3046,152-171-0-4558,00.html>).

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The scoring guidelines can be modified using information related to a specific question, such as in the example below. I give them to the students along with their essays when I hand them back so that they can see why they received the grade that they did.

Scoring Guidelines

Score	Content	Latin Support	Analysis	Discussion
6	Excellent, well-organized discussion of how Turnus's behavior changes	Liberal, specific, appropriate references from throughout the passage are used as support	Comprehensive analysis of Turnus's reaction with examples from entire passage	Excellent, well-organized essay with focused, coherent, convincing argument Well developed
5	Good, strong discussion of how Turnus's behavior changes	Effective, appropriate references correctly cited throughout the passage Not quite as well supported as above or not as sophisticated as above	Good analysis of Turnus's reaction Fairly discerning, but not as sophisticated or well developed as above	Strong—more than casual familiarity with passage A little less sophisticated, less focused, or less developed than above
4	An adequate, somewhat limited discussion of Turnus's reaction	Specific, relevant references, throughout the passage, perhaps scanty—may have good Latin support for one section but minimal for other	May rely more upon summary than analysis (or mere translation) of portions of the passage	Adequate discussion of Turnus's reaction or uneven discussion of his reaction

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3	<p>Limited discussion of how Turnus's behavior changes</p> <p>or</p> <p>Talks about Turnus's reaction in general rather than this passage</p>	<p>Weak support, possibly misconstrued, inappropriate, and/or not properly cited or does not deal with the entire passage</p>	<p>Superficial or relies more upon description than analysis</p> <p>May write a good essay reflecting knowledge of passage, but cite no Latin to support the answer</p>	<p>May deal with extraneous issues from book 12 and not give proper attention to Turnus's reaction</p> <p>or</p> <p>May summarize own interpretation of Turnus's reaction in another part of book 12</p>
2	<p>Vague, mediocre, or faulty discussion with no attempt to analyze speech or present argument</p>	<p>Very limited comprehension of Latin cited</p> <p>No Latin support</p>	<p>No real analysis</p>	<p>Passage recognized (more or less)</p> <p>Very general statements (perhaps only restatement of question) or statements irrelevant to question</p>
1	<p>Not substantive but does contain some correct information (accidental accuracy)</p>	<p>No understanding of the Latin or complete misunderstanding</p>	<p>No substantive argument</p> <p>Possibly restates question only</p>	<p>Question understood</p> <p>No meaningful discussion based on passage</p> <p>Possible collection of incoherent or irrelevant information</p>

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0		No understanding of the Latin or complete misunderstanding		
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I developed the literal translation below, based upon notes in Barbara Weiden Boyd's text, to help me write the multiple-choice questions. It helps to have a translation ready before trying to develop the stems and choices.

Literal translation of lines 12.903-907:

But he recognizes that he is neither running nor going nor raising his hand or hurling his huge rock; his knees are trembling; cold blood stiffened with the cold/chill. Then the man's rock itself, whirling through the empty void, and did not cover the distance and carried the strike all the way to its mark.

Lines 908-912 (Simile to be compared to *Iliad* 22. 199f.):

And just like in a dream, when languid rest covered or pressed the eyes in the night, and we seem to want to reach forth or extend our eager runnings and weak, we give way in the middle of our endeavors; his tongue is not strong enough, his known strength with respect to his body is not sufficient enough, and neither voice nor words follow:

Lines 913-918 (Finality to this simile):

thus for Turnus, whenever he sought a way in courage, the terrible goddess (Furiae) deny success. Then various feelings are turned in his heart; he watches the Rutulians and he tarries at the city in dread and he trembles that destruction is threatening, he does not see where (whither) to snatch himself, nor what strength to extend against his enemy, nor does he see his chariot anywhere nor his chariot-driving sister.

Lines 919-927 (Now return to Aeneas):

Aeneas, having chosen an opportunity with his eyes, brandishes the fated or fatal spear to him delaying and with his entire body hurls (telum) from a distance. Thus never the rocks excited by the machine for the city walls

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roar and neither so many crashes burst forth from the thunder/lightning bolt. His spear bearing a terrible destruction like a black tornado flies and uncovers the edges of the cuirass (breastplate) and the outer edges of the sevenfold shield. Striking, it passes through the middle of the femur. Struck, great Turnus falls to the ground on bended-knee.

Following the segment format that we see in the *Classical Outlook* each year, which shows how the AP Readers score the exam, I made segments for this passage. Sometimes I give the segment sheets (chunking) to students to help them translate specific phrases together. This helps the students, and they enjoy chunking the lines with me. I also use the segment sheets to grade my tests, and I give them back to the students after I am done so that they see where they missed points and so on. Segmenting helps my students strengthen their skills, and they soon demonstrate more command of the text. Getting them away from memorization of translated text is key.

However, by the time students have reached book 12, I use these sense units for quiz purposes, requiring each segment to be totally correct in order for the student to receive credit for it.

This is the translation exercise:

- Line** Cunctanti telum Aeneas fatale coruscat,
(920) sortitus fortunam oculis, et corpore toto
eminus intorquet. murali concita numquam
tormento sic saxa fremunt nec fulmine tanti
dissultant crepitus. volat atri turbinis instar
exitium dirum hasta ferens orasque recludit
(925) loricae et clipei extremos septemplicis orbis;
per medium stridens transit femur. incidit ictus
ingens ad terram duplicato poplite Turnus.

Aeneid 12. 919-925

Sense units:

Aeneas fatale coruscat
sortitus fortunam oculis
telum et intorquet eminus
corpore toto
sic numquam saxa fremunt
concita

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murali tormento nec
tanti crepitus dissultant
fulmine
ferens dirum exitium
hasta
instar atri turbinis
recludit orasque loricae
et (recludit) extremos orbis
clipei septemplicis

In the final book of the *Aeneid*, Vergil is paying homage to his successor yet again. For now, our noble hero is bent upon nothing other than meeting Turnus on the battlefield and slaying him. Now, he embodies Achilles in his rage. The simile helps complete this meaning. Like Hector, Turnus is pursued like a deer and cannot move physically. Vergil gives the simile of the pastor chasing the deer right before this scene. Left with no other alternative, wary Turnus must stay and fight his brutal pursuer.

Contributors

About the Editor

Jill Crooker received a B.A. in Latin and Spanish from the University of Illinois and an M.S. in secondary education from Nazareth College in Rochester, New York. She taught Latin for 24 years in the Pittsford Central School District in Pittsford, New York. She became the Languages Other Than English consultant to the New York State Education Department. She served on and chaired the SAT Subject Test in Latin Development Committee and has been a Reader, Table Leader, and Question Leader for the AP Latin Exams. She is also the content adviser for AP Latin.

Susan Bonvallet holds a B.A. with majors in Latin, Greek, and English from Clarke College and an M.A. in Latin and Greek from the University of Wisconsin, where she pursued a Ph.D. in comparative literature. She has been on the faculty at the Wellington School in Columbus, Ohio, since 1986. She has been a Reader or Table Leader for the AP Latin Exams since 1993, a member of the AP Latin Development Committee (1996-2000), and chair of that committee (2000-2003).

Victoria Jordan received a Ph.D. from Boston College with a specialty in the Latin of late antiquity. She has taught at the Marist School in Atlanta and now teaches a full Latin program at the Ellis School in Pittsburgh, where she has been on the faculty since 1998.

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Rosemarie Mastropoalo received a B.A. in classical civilization and education from Douglass College and an M.S. in educational computing from Iona College. She currently teaches Latin and is technology coordinator at Northern Highlands Regional High School in Allendale, New Jersey, where she has been on the faculty since 1983.

Frederick Norton received his B.A. from the University of Virginia and has taught at the Gilman School in Baltimore since 2003. He previously taught at the Flint Hill School in Oakton, Virginia. He credits his high school Latin teacher, Sally Davis, with inspiring his interest in the classics.

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C. Emil Penarubia holds a B.A. from the College of the Holy Cross and an M.S. in education from Boston College. He is currently pursuing Ph.D. studies in classics at Boston University. He received a Fulbright Teacher Exchange Fellowship to study at the American Academy in Rome in 2001. He has taught Latin at Boston College High School since 1998. He is on the executive committee of both the Classical Association of New England and the Classical Association of Massachusetts and is the Web site administrator for CAM and the editor of the CANE newsletter.

Helen Schultz received a B.A. in medieval history and literature from Harvard College, and an M.T.S. (master of theological studies) degree from Harvard Divinity School. She spent two years in the Peace Corps teaching English, history, and Latin at a school in rural Zaire (now the Democratic Republic of the Congo). She has been teaching Latin at the Winsor School in Boston, where she is head of the Classics Department, since 1992.

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