

PROFESSIONAL DEVELOPMENT

AP[®] Latin
How Grammar Contributes to
Literal Translation and
Reading Comprehension

Special Focus

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Introduction

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The goals of this Special Focus volume are to emphasize the centrality of grammar to the entire AP[®] Latin enterprise, to present teachers with a clear idea of what the criteria are for evaluating student control of grammar and vocabulary on the various parts of the AP Examination, and to provide some ideas of how teachers may reinforce grammar in their classes as preparation for and part of their AP Latin classes.

All of the contributors to this volume have experience as Readers (graders) of AP Latin Exams, and the secondary school contributors all have taught AP classes. Thus they bring to their essays both an understanding of what the expectations are for students who take the exams and practical knowledge of what works with their own students.

David Banta discusses in detail the different requirements of the three types of free-response questions; it can be especially valuable for teachers to have a clear understanding of how the criteria for literal translation differ from those for referring specifically to the Latin to support points made in an essay.

Keely Lake and Elizabeth Farshtey provide overviews of their entire Latin programs, detailing how they lay the foundations for success on the AP Exams by their teaching of grammar at the earlier levels. The former describes, among other things, an exercise in which she has students compare and critique different translations of the same Latin passage, while the latter offers a series of prescriptions to get elementary Latin students used to practices that will serve them well on the AP Exams.

Gail Ryder suggests some practical and effective ways to teach and review grammar without overwhelming students. *Mutatis mutandis*, these methods can be employed with any level of Latin class.

Patrick McFadden outlines an approach that can be used to wean students away from the practice of writing out their translations and that can facilitate student learning by adding a visual component to the act of translating.

Wells Hansen focuses on the AP year itself and suggests how students might begin to develop a more sophisticated approach to grammar; he provides some interesting examples of grammatical awareness making a difference in how well students handle actual AP questions.

Finally, I offer some specific observations on student performance on translation questions, based on a translation study that Jim Hessinger of ETS and I have worked on for the last three years. I point out some differences in the behavior of stronger and weaker students and some areas in which all students could improve their performance.

I wish to state here that the emphasis on grammar in this volume is not an endorsement of the traditional grammatical approach to Latin instruction over the more recent (but not that recent anymore) reading method. In fact, my observations about the importance of identifying vocabulary in context on the literal translation questions, and the requirement that on essay questions students cite Latin to support their arguments might suggest to some that a method that emphasizes reading Latin in context from the first is preferable. On the other hand, it seems unlikely that students who do not have a good control of Latin grammar will do well on literal translation; even on essay questions, faulty grammatical analysis can cause problems.

Year after year the ETS statisticians report that the literal translation questions are the best predictors of how students will perform on the examination as a whole; i.e., there is a closer correlation between the scores students receive on translation and the scores they receive on the whole exam. If this collection of essays can assist teachers in better preparing students for literal translation and, therefore, for the AP Exam in general, it will have performed a valuable service.

Levels of Expectation: The Different Standards for Literal Translation and Latin Citation in Essays and Spots

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Perhaps the most common activity that occurs in a Latin classroom is translation. Whether undertaking in-class translation of assigned texts, sight translation of new texts, or discussion of deeper issues tied intimately to the texts, turning the ancient Latin into a more recognizable medium is an inescapable part of Latin instruction and study. Translation, in various forms, is also the most prominent tool for assessment represented on the two AP Latin Exams.¹ But neither in the classroom nor on the exams is there just one single way to “translate”; most prominently on the exams, translation takes the form “translate as literally as possible” (LL1, LL5, LL8, LL11, V1, V2), but for the essay questions (LL2, LL3, LL4, LL7, LL10, V3, V4) one finds the instruction to “translate, accurately paraphrase, or make clear in your discussion that you understand the Latin.” Finally, on the short answer questions (the spots: LL6, LL9, LL12), there is generally no need strictly to translate at all, but rather to accurately report information gleaned from the Latin text.

These different instructions lead to strikingly different handlings of the Latin placed before the students. In the most recent reports on the grading of the AP Latin Exams, which are the source of most of the examples cited in the following discussion, one finds on one end of the spectrum the translation

for neither is anyone so opposed to the Muses who would not allow easily the eternal proclamation of his own labors to be handed over to the verses for the Latin text

*neque enim quisquam est tam aversus a Musis qui non mandari versibus
aeternum suorum laborum praeconium facile patiatur*

Cicero, *Pro Archia* 9.20

The AP Latin Reader (grader) does not blink at the extraordinarily awkward nature of the English, but finds it to be a thoroughly “excellent literal translation,” awarding it a perfect score (Sarkissian 2007, 10). On the other end of the spectrum, in the long Vergil essay, one student translates the Latin

*talia flammato secum dea corde volutans
nimborum in patriam, loca feta furentibus Austris
Aeoliam venit*

Aeneid 1.50-52

as “with such things enflamed in her heart, the goddess comes to Aeolus.” In the same essay, the student handles the Latin *occidit, occideritque sinas cum nomine Troia* (*Aeneid* 12.828) with an English version “Troy is dead, now allow the name of Trojans die with it.” These English renderings are significant contributions to what is described by the Reader as “solid Latin from throughout both passages” that forms the backbone of an “excellent essay” (Sarkissian 2008, 63). In what follows I will examine the basic rationale that allows some stilted awkwardness (as in the first example) and such obvious imprecision (as in the second) so peacefully to coexist in high-scoring exams. I will discuss the basic differences in the standards applied to Latin translations by AP Readers when evaluating the different types of questions (literal translation, essay, spot) on the free-response section of the AP Latin Exams (both Latin Literature and Vergil). Ordinarily a single Reader or Table Leader will handle only one question in the course of the grading, but this past June I was the Table Leader for all three types of questions from the Horace section of the AP Latin Literature Exam (LL7, LL8, LL9), heightening my awareness of the differences in the demands for these various forms of translation.

Before any such discussion, it should be clearly stated that the importance of translation, in any of its various guises, is subsumed by the central importance on the exams of understanding Latin on its own terms and of thorough familiarity with the specific selections included on the syllabus. The exam is a proxy for mastery of this larger and more significant understanding of Latin, and not merely a test of literal translation or of general appreciation of Roman literature, history, and culture. In no case can test-taking skills or techniques substitute for the overriding “make clear that you understand the Latin” (as in the directions for essay questions); failure adequately

to understand the Latin, as opposed to failing to understand the requirements of particular questions or how they will be assessed by Readers, is by far the primary cause of difficulty for students. But nevertheless, there are numerous ways that students can sabotage themselves in answering the various types of questions, thus achieving lower scores than they should achieve. It is in everyone's interest that all students understand the appropriate ways to answer all questions and know the pitfalls to avoid and methods to achieve success. In this way, the student's completed exam most accurately reflects what it is supposed to reflect: It shows how well the student understands, how well he or she can work productively with the language, and how familiar he or she is with the core texts on the syllabus. In short, it shows how well the student has demonstrated a capacity to do well in advanced college Latin courses, where a student may or may not ever have to perform the precise exercises demanded of him or her on the AP Exam. Faulty test-taking methods corrupt the effectiveness of the exam as a standardized means of gauging a student's true ability to work productively with Latin texts, and leads to great frustration from students, teachers, and Readers alike.

The AP Latin Exams are designed to include a variety of types of questions requiring different levels of translation and different types of understanding of the Latin.² The grading system for those questions that demand close, literal translation (LL1, 5, 8, and 11; V1 and 2) tend to quickly expose any attempts to bluff one's way through a passage because they pay ruthlessly close attention to every word and its precise form and function within the passage. These demands for literal translation, however, create their own difficulties in that they give heavy preference to a mechanical understanding of passages (even, at the extremes, to mere memorization of a ready-made translation without concern about an understanding of the significance of the passage within a wider context of thought and meaning). Nevertheless, even in literal translation, words with a range of English equivalents must be translated in a way consistent with the context (see Sarkissian, page 93 in this volume). The essay questions (LL 2, 3, 4, 7, and 10; V3 and 4) demand that students display wider and more analytical understanding of the significance of passages and the texts from which they come, directly and extensively tying the analysis to Latin anchors that must be well understood. Less strictness over the details of the Latin cited is required, but it is crucial to select the most relevant lines in the passage judiciously and to present the significant point of the citation accurately. The spots (LL 6, 9, and 12) generally require the least attention to the details of the Latin context in which the requested information appears, but rely

most heavily on the ability to accurately identify and report the particular information requested. These three different types of questions are not designed to be more or less difficult; it is not that standards for comprehending Latin are higher for the literal translation sections and are lower for the essay and spot questions (giving the students with less Latin a chance to score some points). Rather, the different sections stress different competencies and different ways to demonstrate understanding.

For the literal translations, it is important to remember that these exercises are intended to test every aspect of a student's ability to comprehend the Latin in all of its grammatical detail and lexical complexity. Extracting a basic sense from the Latin, no matter how fundamentally accurate, is not enough. The capacity of a student to grasp the basic import and significance of a passage of Latin, especially as a means of constructing an argument about the interpretation of that passage as part of a wider whole, is tested elsewhere on the exam, and tested extensively—the two short essays and a long one for Latin Literature or one short and one long for Vergil make up 55 percent of the free-response section in either case, while the two literal translations total 30 percent. For this 30 percent, grammatical precision and lexical accuracy are tested relentlessly. The passage, as it were, serves as a specimen of Latin grammar and the Latin lexicon, and thus mechanical phrase-for-phrase literalism may prove sufficient. The misconstruing of a crucial verb or phrase in the center of the passage, even when it might lead to a profoundly flawed understanding of an entire passage, counts the same as the misconstruing of an inessential prepositional phrase or the omission of a conjunction.

The literal translation questions, however, are not exercises in reproducing a narrow "official" English version. As can be seen, the published scoring rubrics (see, for example, Appendix A) represent great latitude in what is and is not accepted for credit on a segment, and these rubrics are in no way exhaustive—more responses similar to those published in the official standards are sometimes (though always with care and consultation) accepted for credit by Readers. The grading of literal translation sections is tied to a system of all-or-nothing credit for particular segments of the passage, but it is dynamic and thoughtful in the choice of these segments and in the application of the rubric to them. This more dynamic grading works against the anxiety that there is one and only one way through the mine field, which can induce a generally detrimental rigidity in approach to all texts. But what is relentlessly required for the literal translations is that they be thoroughly "accurate and precise" (*Course Description* 17 [see endnote 1]), not that they provide the general sense, however correctly.

To achieve such accuracy and precision, students should attend first and foremost to the particulars specified on page 17 of the *Course Description*. Especially significant and explicitly outlined in the *Course Description* is that the voice, tense, person, number, and mood of verbs (including the tense and voice of participles) should be rendered literally and with the appropriate subjects. Though not explicitly outlined in the *Course Description*, the part of speech of a word and the case of nouns and adjectives are also crucial and closely watched by Readers, as is the need to render vocabulary in a manner appropriate to the context in the passage. For example, in the translation of Cicero's *qui non mandari versibus aeternum suorum laborum praeconium facile patiatur* (*Pro Archia* 9.20 in question LL5), response 5B offers "who is not permitted easily to be ordered an eternal reward by verses of his own labor." No credit is given here for *mandari* for the explicitly stated reason that the possible (in some contexts) translation of *mandari* as "to be ordered" does not fit the context in which it is found in this passage (Sarkissian 2007, 10).

Of course, if the problem is that a student does not recognize the vocabulary item or its precise form at all, test-taking technique will not help, but the omission should not be allowed to corrupt the whole translation. The best approach is for a student to keep going and get that which he or she *does* know to be right rather than fretting about what he or she knows to be wrong. A good example of this is in response LL1C, where the student renders *sed accipies meros amores* (Catullus 13.9) as "but you accept (*meros*) loves" (Sarkissian 2007, 3). Something will always be lost in these cases—the segment with the incorrectly handled word (in this case, segment 8, *meros amores*) cannot gain credit—but nevertheless, the practice followed in this example remains partially good practice, because it helps keep a missing vocabulary word from dragging down an entire stretch of the translation by rendering it in a way that can adversely influence what is around it. (There would, however, have been no additional penalty for guessing at a possible meaning for *meros*. Furthermore, in this particular example, the student misses the remainder of this section by rendering *accipies* as present rather than future).

The opposite, and fairly common, technique of juggling words, used by students to make what they know into a coherent rendering that leaves out what they do not know or adapts it to the (imperfectly understood) context, can do terrible damage to a literal translation that is graded in segments. For example, in the responses to the Horace translation (LL8), LL8C offers "which at first was moved very easily on hinges" for the Latin of *Odes* 1.25.5–6, *quae prius multum facilis movebat cardines* (Sarkissian 2007, 15). It seems that the student either committed to a passive meaning for

movebat (“was moved”) and then adapted *cardines* to this by rendering “on hinges” (in spite of lack of preposition or ablative case), or committed to “on hinges” for *cardines* and then adapted the clearly active *movebat* to fit with “on hinges.” In either event, the student clearly recalls the general sense, but equally clearly fails to render the individual words and phrases according to their literal sense.

A similar, though more drastic, example is found in V1, where the student who wrote V1C seems to have done a good job working with the basic sense of many words to cobble together a plausible general sense for the passage, but, as Sarkissian notes (Sarkissian 2008, 59), without continuous attention to some very basic grammatical rules for some words, which then take other segments with them as the student adapts them to the context that he/she has created (see Appendix A). In these cases, it is much better simply to render the known (for example, a prepositional phrase) in isolation than to try to construct a fuller and more coherent, yet deeply flawed, translation. In all cases the student should try to work with discrete sense units, which is how the segments are chosen by the graders (insofar as possible).

Working with units of sense larger than the single word is good technique in any event, and it is one of the basic skills of working with Latin that is most challenging to students. Persistent attention, however, must also be given to every “and,” “but,” and “therefore” in the text, as these are generally included in a larger segment. In the Horace segments for LL8 (see Appendix A), for example, small words such as *nec* in segment 5 (*nec somnos adimunt*) -*que* in segment 7 (*amatque*), and *iam* in segment 13 (*audis iam*) are typically much easier in general for students than the remainder of the segment, but under the pressure of completing the exam they are easily omitted by many students. In line with how the translations are graded, these words must fit somewhere in the 18 segments, and if omitted they will drag down a whole group of which they are frequently, not inherently, a natural part. Omission of such little words is almost certainly the number-one technique mistake in the literal translations, that is, the number-one mistake that masks a student’s true grasp of a text.

On literal translation questions, students are advised to err on the side of clunky literalism. A general rule of thumb is that if a more literal translation makes good sense and is good English (even if a bit awkward), this should be preferred to a more idiomatic translation that may be better English, and may in fact be a better rendering. In general, however, high-scoring literal translations also *sound* much better than middle-scoring translations, and middle-scoring translations generally sound better than those that score lower. This is not always true for each individual segment, but it is generally true overall. Mistakes made when aiming at smoothness,

however, can generally be avoided easily by students with a good understanding of the demands of literal translation. For example, in Horace LL8, a translation of *facilis movebat cardines* (Horace *Odes* 1.25.5–6) as “moved its hinges with ease” (or even “moved on its hinges” as seen in many exams) is probably idiomatically better English than “was moving the easy hinges” (the response of the perfect-scoring LL8A [Sarkissian 2007, 15])³, and is at least as good as “moved its hinges easily,” but it will not be accepted on a literal translation because “with ease” renders *facilis* as a noun rather than an adjective modifying either *quae* or *cardines* or modifying the subject with an adverbial sense (both of which were accepted for credit—see Appendix B). The essence of what is meant by the translation “with ease” is basically the same, but there is a readily available literal rendering that is not awkward or confusing, and this should be chosen by the student on a literal translation.

Hence, one possible strategy, reliance on memorization of prepared translations or on recall of class discussion, is usually not highly successful. Published translations are not nearly precise enough, since they are not aiming at literalness but at readability as English that retains the basic spirit of the corresponding Latin (i.e., the converse of what the questions demanding literal translations require of the student). Even memorizing a literal translation is theoretically possible, but difficult and generally ineffective if not backed by deeper understanding. On the 2007 exams, the translations for LL1 of Catullus 13 (*cenabis bene*) provided the clearest evidence of the perils of this approach; Sarkissian notes that “a significant number, having recognized the phrase *cenabis bene* and, apparently attempting to work from memory, produced translations for the first part of the poem” (Sarkissian 2007, 2); though no such examples appear in the published samples, it is sometimes striking to note the length at which some students will repeat entirely or essentially correct translations of a passage from Catullus or Vergil that does not correspond to the Latin actually on the page of the exam.

Such extended examples of translation of the wrong section are fairly rare among the total number of exams, but traces of a method that relies heavily on brute memorization can be seen with much greater frequency. In student response LL1B, for example, the student has translated *totum nasum* at the end of the passage as “one big nose,” probably, as Sarkissian reasonably conjectures, “repeating something that came up in class discussion in lieu of rendering the word literally” (Sarkissian 2007, 3). In any event, it is far more likely that the translation of *totum* as “big” is the result of loose or lively translation than a genuine mistake in the meaning of the word or confusion of it with *magnum* (especially since “one” is included in the student’s

translation), though confusion with *tantum* remains possible. In many ways, the translation “make you one big nose” is a better (though not more literal) translation of the expression than is “make you all nose,” which is flat-footed by comparison. But when the standard is “as literally as possible,” credit is lost for this segment by a student who appears to know very well what is going on in this passage. Close review of passages, most often involving close review of a translation already made (such as that made by the student in preparing for class and reviewed during class time), is of course essential in preparing for the exam, but this should not reduce simply to memorization of the set translation.

This is not to say that more idiomatic translations are completely excluded, and mediating between word-for-word literalism and a nearly unavoidable idiomatic rendering is often difficult. A particularly thorny case in the most recent Catullus exam is the Latin *quod tu cum olfacies* (Catullus 13.13) found on LL1, where it appears as segment 15. Here, the choice almost inevitably boils down to a more idiomatic rendering or a rendering that is hard to read or even ungrammatical in English. Fortunately, in these cases, much leeway is typically given—the scoring rubric for this question contorts itself particularly in this section (requiring nine lines for the four words in the segment⁴ in an effort to score a difficult segment generously—and so it is hard for a student who understands to miss the mark and lose credit). The greater and more anxiety-inducing difficulty arises from uncertainty as to the cases in which a more idiomatic rendering is acceptable and those in which it is not. Generally, on this section students should stick to the version that clearly demonstrates that they know precisely what the Latin word means in the context, rendering in a way that makes transparent for Readers what tense and mood the student understands for verbs, what case for nouns, what the referent of a pronoun is, and so on. Literal translation is a solid means of testing grammatical comprehension and a crucial skill for advanced Latin especially when fastidious about the details; it forces the student to attend carefully not just to what a text means but how it means it. It is relentless, however, and does not in any way tell the whole story of any student’s total understanding of the Latin language. Less relentlessly literal forms of understanding Latin, however, are better tested not by asking students to translate in a freer manner, but through other means, such as by essay or spot questions.

In the case of essays and spots, the emphasis is much more squarely on the general sense of a passage, as opposed to the details of the particular grammar of the expression. But the most relevant information—that is, the exact answer to the spot question or the significance of the information that supports the analysis in an

essay—must be included in the response and must be accurately reported. Provided that this criterion is met, “translations” in these sections can admit spectacular errors that do not even cause a Reader to blink (after some training, of course—this is in fact one of the most difficult aspects of training new Readers). In the examples cited above (pp. 1–2) the mistakes are fairly thick on the ground. If the translation “with such things enflamed in her heart, the goddess comes to Aeolus” of the Latin *talia flammato secum dea corde Aeoliam venit* were read as a literal translation, the attempt would likely receive credit for no segments out of perhaps as many as four—*flammato* is not construed with *corde* but instead with *talia* (the direct object of *volutans*, which is not considered part of this expression by the student), which would corrupt at least two segments; *secum* seems to be taken as a possessive with *corde* (which is construed in a manner consistent with its ablative case, but is not construed with *flammato* modifying it); and *Aeoliam* is construed with *venit* (the segment would probably be *Aeoliam venit* together), but mistakenly translated as the god rather than the place. So as a literal translation this example would struggle tremendously. But given that this is an essay question, enough of the right information is included (Juno is enraged; she goes to see Aeolus) to convince a Reader that it is advancing the analysis in a way that is basically (or at least sufficiently) true to the spirit of the Latin, especially given the better quality of the Latin that surrounds this weak example in the whole essay (Sarkissian 2008, 63). If such an effort represents the student’s capacity to translate literally, low scores will be achieved on the translation questions. If, however, the student is simply being a little careless with the literal details when writing the essay but is fully capable of cleaning up the translation when literalness is required, then the student is following sound practice. Only investigation of the other sections of this student’s exam (which is not possible because these were not kept as samples) would be able to tell us.

As can be seen, on the essays there is a wide range for what can count as a “translation,” “accurate paraphrase,” or convincing evidence that the student understands the Latin. But there is little room for missing the most important point, even if the response demonstrates generally good understanding of many parts of the passage. Perhaps the best example of this on the 2007 exams is the common error committed on the spot questions for Ovid (LL12); number 3 concerns the request that Pygmalion makes of Venus in *Metamorphoses* 10.275–276:

*sit coniunx, opto,” non ausus “eburnea virgo”
dicere Pygmalion “similis mea” dixit “eburnae.”*

Though an example does not appear among the three samples cited in the article, Sarkissian notes that “students frequently said that Pygmalion was requesting a girlfriend instead of a wife,” (Sarkissian 2007, 21), which may at first seem a trivial distinction. But, as Sarkissian further notes, “in the context of this particular story, the distinction is crucial, because of Pygmalion’s attitude to relations between the sexes.” That is, it is because Pygmalion views all the women around him as morally unsuitable to be wives rather than because he views them as insufficiently physically attractive, that he is driven to create his statue and make such a desperate request of the goddess—he is not looking for a casual relationship, however passionate. Hence, though many students demonstrated a clear understanding of the sense of the passage, and even of its grammatical details in many cases, credit was lost over not reporting the important information contained in the word *coniunx*. In cases such as these, more credit would easily have been gained if the task assigned to the passage had been literal translation.

All questions on the free-response section of both exams (with the exception of V5, the whole *Aeneid* essay question) are designed to test knowledge of Latin. In all cases, it is best to show thorough command of the Latin in the performance of the tasks required. If called upon to translate literally, the student should be able to hammer out an English version that makes the grammatical structure and literal meaning of each and every word in the passage transparent to the Reader. If for the same passage an essay is requested, the student should be able to cite precisely what is needed from the Latin and translate or paraphrase it in a way that emphasizes its importance for the analytical point being made, without allowing connective material and inessential details to bog the argument down or reduce the force of the analysis. In no case does the test of a student’s understanding of Latin reduce simply to the production of an English version (Latin is not, after all, just English in disguise), but rather each question requires its own technique and approach to translation in order to demonstrate the proper understanding.

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Appendix A

LL8 Text, Segments, and Scoring Guidelines

Question LL8 — Horace (15 percent)

(Suggested time — 15 minutes)

Begin your answer to this question on a clean page.

Parcius iunctas quatiunt fenestras
iactibus crebris iuvenes protervi,
nec tibi somnos adimunt, amatque
ianua limen,

Line

5 quae prius multum facilis movebat
cardines; audis minus et minus iam
“Me tuo longas pereunte noctes,
Lydia, dormis?”

Odes 1. 25. 1–8

Translate the passage above as literally as possible.

Segments for Question LL8 (.5 each, final total rounded up to next highest integer)

- | | |
|---------------------------|-----------------------|
| 1. iuvenes protervi | 10. prius multum |
| 2. parcius ... quatiunt | 11. facilis |
| 3. iunctas fenestras | 12. cardines |
| 4. iactibus crebris | 13. audis ... iam |
| 5. nec ... somnos adimunt | 14. minus et minus |
| 6. tibi | 15. me ... pereunte |
| 7. amatque | 16. tuo |
| 8. ianua limen | 17. longas ... noctes |
| 9. quae movebat | 18. Lydia dormis |

Acceptable Translations for Question LL8:

1. *iuvenes*: youths /young men [**must be subject of *quatiunt* and *adimunt***]
protervi: impudent /shameless /bold /violent /reckless /forward [must modify *iuvenes*]
2. *parcius*: more sparingly /stingily /moderately /thrifty; less often /less frequently [**must be comparative and must modify *quatiunt***]
quatiunt: shake /knock on /beat (up)on
3. *iunctas*: (having been) drawn (together) /closed /joined /shut /shuttered [**must modify *fenestras***]
fenestras: windows [**must be plural and direct object of *quatiunt***]
4. *crebris*: frequent /numerous /abundant /dense /packed /repeated /constant [**must modify *iactibus***] *iactibus*: with throwing(s) /hurling(s) /utterances /voices /blows [**translation must be consistent with ablative case**]
5. *nec*: nor /and ... not
somnos: sleep(s) [**may be singular or plural but must be direct object of *adimunt***]
adimunt: (do) take (away) /remove /deprive of /steal /interrupt
6. *tibi*: from you; your (sleep) [**must be construed with *adimunt***]
7. *amatque*: and loves /hugs /caresses /is attached to
8. *ianua*: the door [**must be subject of *amat***]
limen: the threshold /door frame /doorway [**must be direct object of *amat***]
9. *quae*: which /that [**must be subject of *movebat***]
movebat: moved /used to move /was moving
10. *multum*: much /very /a lot [**must be rendered as an adverb modifying either *movebat* or *facilis***]
prius: before /formerly /earlier [**must modify *movebat* or *facilis***]
11. *facilis*: easy /accommodating /indulgent [**as nominative adjective modifying *quae* or accusative adjective modifying *cardines***]; easily [**nominative adjective rendered as adverb**]
12. *cardines*: the hinges [**must be plural and direct object of *movebat***]
13. *audis*: you hear /listen to [**must be present tense**]
iam: now /already
14. *minus et minus*: less and less (often) [**must be comparative and must modify *audis***]

15. *me pereunte*: (with) me /I perishing /dying (from love); while /although I am perishing [**translation must be consistent with an ablative absolute construction**]
16. *tuo*: your (lover) /yours [**must modify me**]
17. *longas noctes*: (for /through) long nights [**must be plural and show extent of time**]
18. *Lydia*: Lydia [**must be vocative case**]
dormis: (do) you sleep

[N.B.: Horace translation passages usually contain fewer words than other translation passages and, as a result, one-word segments occur more frequently than with any of the other authors.]



Appendix B

V1 Text, Segments, and Sample Student Response

Question V1 (15 percent)
(Suggested time — 10 minutes)

Begin your answer to this question on a clean page.

Uritur infelix Dido totaque vagatur
urbe furens, qualis coniecta cerva sagitta,
quam procul incautam nemora inter Cresia fixit
Line pastor agens telis liquitque volatile ferrum
5 nescius : illa fuga silvas saltusque peragrat
Dictaeos. haeret lateri letalis harundo.

Aeneid 4. 68-73

Translate the passage above as literally as possible.

1. uritur
2. infelix Dido
3. tota ... urbe
4. -que vagatur
5. furens
6. qualis ... cerva
7. coniecta ... sagitta
8. quam ... incautam
9. procul ... fixit pastor
10. nemora inter Cresia
11. agens telis

12. liquitque ... nescius
13. volatile ferrum
14. illa ... peragrat
15. fuga
16. silvas saltusque Dictaeos
17. haeret lateri
18. letalis harundo

Sample student response:

Unfortunant Dido burns and she wanders the entire city mad, just as a deer shot in the neck, which an unmindful shepard between the Cresian feild fixed the careless (one) with a weapon from a distance and he leaves unknowing of the deadly iron: she flees the woods and traverses the Dictaen feilds; the leathal weapon clinging to her side.

Comment:

This translation follows the common pattern of beginning strong and then running into difficulty in the middle section. There are two errors in noun–adjective agreement: *coniecta* (#7) is made to modify the nominative *cerva* rather than the ablative *sagitta*, an error which could be avoided by scansion, and *incautam* (#8), despite its ending, is made to modify the masculine nominative *pastor* (later in the passage there is an “unknowing,” which might represent an attempt to make *incautam* modify *quam*, but “unknowing” is not an acceptable meaning for *incautam* anyway). The student has difficulty with some of the less common vocabulary: Both *nemora* (#10) and *saltus* (#16) are mistranslated as “field” and *volatile* (#13) as “deadly.” *liquit* (#12) is translated as present rather than perfect and *fuga* (#15), despite the absence of a final *-t*, is rendered as a third-person verb, rather than as a noun, and *haeret* (#17) is rendered as a participle rather than as a finite verb. These last two errors are an illustration of how even the most basic grammatical rules can be forgotten under the pressure of attempting to complete a literal translation.

This sample and comment are from Sarkissian 2008.

Endnotes

1. I.e., the exam on Latin Literature (abbreviated “LL” in what follows) and that on Vergil (abbreviated “V” in what follows). For information on the content of the exams and of the syllabi for the courses, see the most recent *AP Latin Course Description*, which may be ordered from College Board and is also available online at http://apcentral.collegeboard.com/apc/public/repository/ap07_latin_coursedes.pdf. Subsequent page references are to the latest edition of the *Course Description*.
2. For comparison, the free-response sections of exams such as European or U.S. History also demand a central core skill (composition of thesis-based analytical essays) applied to different situations (document-based question, thematic essay, etc.), but the core skill remains essentially the same regardless of the specific question to which it is being applied. In the case of the Latin exams, to a greater degree the core skill is used differently for different questions.
3. It is the practice on AP Latin Exams to change the final *-is* of third declension *i*-stem accusative plurals to *-es*. Thus, in accordance with AP Latin convention, *facilis* can only modify *quae* (*ianua*); in order, however, not to disadvantage students, in cases such as this one, where the *-is* would be ambiguous, translation as accusative plural is accepted.
4. The scoring rubric for this segment of the LL1 translation reads as follows:
quod: which /it [**must refer to unguentum and must be direct object of olfacies**]; because *cum*: when [**N.B.: because olfacies is indicative, cum must be rendered “when”**] *tu olfacies*: you (will) smell /sniff. [N.B.: because English does not easily combine a relative pronoun with a subordinate conjunction, the following are acceptable translations: “(and) when you smell it,” (even though the relative is rendered as a personal pronoun) “which when you smell it” (even though “which” has no grammatical function), “which when you smell,” “when you smell which”].



How My Students Learn to Stop Worrying and Love the Grammar

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Where I Start

Not that my teaching grammar should equate me with Dr. Strangelove, of course, but that is how some people—especially first-year Latin students—seem to view the idea that they will be required to learn and even show understanding of paradigms and grammar. The Spanish teachers in my school use Total Physical Response Storytelling (TPRS), and there seems to be an even bigger fear factor for the students coming from those classes, who ask, “You mean I have to study for tests? I have to show you that I recognize a noun from a verb?” The German classes use a grammar-based textbook, but even those students seem to have some apprehension about grammar when starting Latin. Our school has recently made a point of emphasizing student writing and grammar instruction, but many students still arrive in my classes unable or at least not confident enough in their understanding to tell me what the tense of a verb is in English. Where do you start, then, in getting a student to navigate six Latin tenses, not to mention the moods and voices?

I am an unabashed lover of grammar; as such, I use a grammar-based textbook (for the past six years it has been *First Year Latin* by Charles Jenney [Boston: Allyn & Bacon, 1987]). I understand that there are students who really “take to” the reading approach, but I believe that if I teach the method for which I am passionate, I will have better results in the end. There are time constraints for me as well—we are a four-year, independent high school, which means that I have only two years to get them reading literature in their junior or senior year.¹ In those two years, I want to get my students to the point where they can articulate the “why” behind the content of

a sentence because I believe that it is there that we gain our deeper understanding of the language. They may hear the beauty of the language and see the grandeur of the content, but if they do not understand the structure of the language enough to translate a sentence accurately into English, what are they in fact gaining from reading the original language? What is the application to their other classes that they could not have gotten from reading a beautifully wrought translation? How can I be sure that they are not just using a translation as a crutch to get through their homework and tests? Although an enriched vocabulary and a better handle on English grammar are nice bonuses to studying Latin, I am not arguing that Latin has to have a tangible payoff beyond the beauty of the language itself. I simply want my students to see the beauty of the structure as much as the beauty of the content.² Grammar is important to reading Latin, and not just because the student needs to be able to answer some 20 percent of the multiple-choice questions correctly on the AP Exam. Someone who can retain a translation for a test covering 200 lines will not be able to manage on the AP Exam without an ability to analyze a passage in order to accurately translate it.

This explanation, my *apologia* for grammar, has been a preface to a discussion of my review methods as we start the second year, how grammar plays into the transition from the textbook to “real” Latin at the end of year two, and how we really gear up in the third and fourth years for extended reading and preparation for the AP Exam.

Latin 2

For those familiar with the Jenney text, we get to Chapter 32 (out of 60) in the first-year class.³ Even if I am lucky enough to get a bit ahead—into the comparison of adjectives and adverbs in Chapters 33 through 36—I still start with Chapter 33 as a review in the fall because the section is a manageable one for concepts and therefore a nice place to start the year. Before we start moving forward, however, we do a lot of practice quizzing; homework the first week consists of reviewing chunks of vocabulary and forms from the earlier chapters. We have races at the board for forms and a lot of oral work. Anyone not at the board or who is not reciting has to do the same forms on scrap paper and follow along with the answers. I repeat a form a couple of times if the majority struggle with it, and I constantly remind them to keep a running list of forms they need to review further. I have found that the following is a nice pace for this type of review (teachers will want to adjust to accommodate the specific textbooks they use):

- Day 1: First, second, and third declension nouns and adjectives. These declensions, then, are practiced without review time at home, and the students tend to feel relieved and bolstered by finding they “still” know so much.
- Day 2: Fourth and fifth declension nouns and demonstratives.
- Day 3: First and second conjugation verbs, all six tenses, active and passive as well as *sum*, *esse*, and *possum*, *posse*.
- Day 4: Third and fourth conjugation verbs, all six tenses, active and passive as well as imperatives, active, and passive from all four conjugations.
- Day 5: Form test on all listed above.

I put a lot of emphasis on composition; the students do all of the English-to-Latin exercises in each chapter as homework (10 long sentences).⁴ I either correct this English-to-Latin work on the board or collect it and make the corrections myself. The rest of the in-class time is spent in group work; the students read together the Latin-to-English sentences before I lead them through those exercises. I have come to love this arrangement for several reasons. For one thing, it allows shy students a safer environment to speak up and thus gain confidence. For another, it prevents students from reading over a sentence for homework and passively assuming that they have the meaning. I see a lot of competition and perfectionism during this group work, and there is always at least one person determined that they get it *right* before they move on. This drive keeps the group discussing case, usage, tense, etc., long after they have looked up a vocabulary word or two. Finally, it keeps me from stepping in and giving them the answer too quickly; I do not let them argue a point too long, of course, but I find that the group work forces me to give them enough space to process the grammar without my getting impatient and helping them before they can make the connection themselves (as I have found happens when we sight-read a sentence together).

I recently added one more reading strategy to help students transition more easily between textbook sentences and extended translation. This is the first year I am trying this technique, but I already see improvement with my second-year students. In addition to the practice sentences, each chapter has an extended story capping the chapter. I used to have the students work through this as with the sentences, but I now have them read it through once on their own without looking anything up. Then I read each sentence to them and ask them to give me a recap. I do provide vocabulary and change a tense or usage where needed to clarify understanding, but I am looking for comprehension here, not literal translation. We stop and discuss syntax as needed, but we do not obsess over every usage the way we do in translating sentence

exercises. I am seeing an ease with the Latin as a result of this work, although I do have a couple of students who have a hard time letting go of the search for absolute understanding.

We finish with the textbook right before or right after spring break. This pacing provides a quarter to read “real” Latin. I like to include a variety of authors at this point, and this allows a nice opportunity to discuss literary genres as well as individual authors.⁵ It also is an opportunity to introduce literary terms and scansion. At this point, grammar becomes the students’ lifeline. When we approach a complex sentence we diagram it so that the students can see the structure, and we constantly review case usages both by literal translation (the students have a “feel” at this point for a dative versus an ablative in translation) and by repeated articulation of those grammar terms. This is where my class comes closest to the theories behind TPRS. At all stages I repeat, repeat, repeat the cases and usages—the students are comfortable with phrases like “accusative, direct object” by this time, and their translation skills reflect that comfort level. While “Greek accusative of respect” takes them aback at first, they do gain facility with the more complex grammar, because I do not assume they have the grammar until I have heard them articulate it.

Latin 3 and 4

Third- and fourth-year Latin starts with translation from day one. In some years I have taken a week or two for review quizzes—noun usages on day one, verbs on day two, etc.—but I have found that reviewing on a smaller but more constant basis is much more effective. Though I still have some need to review forms in the third year (usually the quick recitation of a paradigm when someone mistranslates due to misidentifying a form), I am primarily talking about usages with this group. Because I teach split-level classes, we inevitably spend a lot of time discussing “AP literal” versus simply being true to the grammar (i.e., a more liberal use of idioms). We also discuss the difference between publishable/readable translations versus translation that are stilted because they are overly literal.

An effective way to approach this discussion early on is to bring in photocopies of several translations of lines 1–11 of Book 1 of the *Aeneid* (or a Catullus poem, of course) after the students have translated the lines (see Appendix A). After reading the other translations and discussing what they find are the strengths and weaknesses of each, I have the students retranslate the lines as if they were going to read them in assembly. I explain to them that they need to give to their peers a true picture of the material and era while remaining true to the Latin itself. The whole

project takes one or two days of class, and it shows how even a translation that is true to the grammar will be temporal, reflecting the time and persona of the translator, and it brings home the difference between a literal translation and one that is all about the artistic temperament and cultural biases of the translator.

In years past, I have always had the students translate the lines to be covered in class the night before, as homework. When I use this approach, I require them to write out a translation that is to be corrected in class. Class runs pretty smoothly this way, and we get through the assigned lines like clockwork because they have worked out the majority of the chunks even if they do not have a polished translation. This year I had the students try two approaches in the first two weeks and then let them choose the one they found most helpful. The first approach we tried was my traditional method. The second was to have each student pre-read the passage the night before by reading the Latin, reading over the commentary, and creating a vocabulary list of the words they obviously did not know. Then in class we work out a translation with one scribe taking down the class product. That evening, each student rereads the Latin covered in class (the Latin, not a translation) before moving onto the next section; the following day they bring in questions that arose during their rereading of the Latin. To keep them honest, after giving them a chance to ask questions, I quiz them on grammar and vocabulary from the previous day's lines (this can be counted as a homework/participation grade or a quiz grade, whatever works for your grade book system). For many students this approach has resulted in a major reduction of anxiety because translating the Latin with me and their fellow students keeps them from getting stuck and frustrated. They still have plenty to do without writing out a translation on their own, but this is all time used productively. Although class progresses a little more haltingly, I am finding that this group of students is benefiting from the change. On the other hand, I work with one student in a separate class who still uses the former method because it makes her feel more comfortable with the material. The main caveat is that I must not provide them an answer before they have had a chance to process the Latin at hand.

For exams, each student is responsible for sending me their day of scribing, and I post these translations on a class blog (not a public address, so we do not face privacy issues) so that they have a translation to check against as they do their final read of the Latin before the test. In class we focus on a literal translation and lots of repetition of the grammatical terminology. At home they focus on reading and rereading the Latin, not an English translation of the lines. They know that there will be questions drawn from the commentary and grammar questions based on our discussion of the

text. I have included sample questions from Latin 2 and Latin third- and fourth-year tests in Appendix B.

Conclusion

I suppose that because of the way I read Latin, I rely a lot on chunking as we read the Latin. I do not read a preposition for them to translate but a prepositional phrase. I read not just the relative pronoun but the whole relative clause. I hope that this technique helps the students see translation not as a word-by-word process but as a series of units in the same way we understand English. How do you move beyond that to real comprehension? First, I reread the sentence to them after we have translated it and ask them to tell me what it means; it is a simple step, but it does help. Sometimes I give them a series of quotations to see if they can recognize the scene and passage. Sometimes I have an essay question on a passage to make them articulate a fuller appreciation of the passage. Sometimes I put sight reading on a test with comprehension rather than translation questions. Do these steps work for every student? Probably not, unfortunately, but they do seem to appeal to enough different learning styles (oral versus visual, conceptual versus detail oriented) that the students who take second-, third-, and fourth-year Latin with me can find success with and enjoyment of the language. Most, if not all, even come to love grammar enough to be the grammar mavens in their English classes or dorms. Certainly they see how grammar helps them understand a given passage more deeply and why it is worth the effort to learn the grammar as they are learning Latin.

Appendix A

Exercise on the Evaluation of Translations

I have an ever-growing handout of different translations dating from 1697 (Dryden) to 2006 (Fagles); most are from books I have purchased over the years, but I periodically check the Web for self-published or public domain translations as well. I give the students time to read over the packet in class and make notes as they go. Most immediately sense the difference in prose versus poetic translations (differences due to both rhyme and meter), and most are immediately aware of how the year of the translation affects word choice. Because we have just tackled the Latin ourselves, how literal each translation is plays a big part in the ensuing conversation.

I ask the students a few questions to get them started. What strengths and weaknesses do you see in the approaches of the translators: prose versus poetry, literal versus artistic, “timeless” versus filled with slang? The most effective critics are the ones who pick a phrase or two and track them through each of the translations, for example the way “*Arma virumque cano*” in line 1 and “*Musa, mihi causas memora*” in line 8 are translated, or the way *profugus* in line 2, *saevae* in line 4, *pietate* in line 10, and *caelestibus* in line 11 are handled.

As the students work, certain facets of the translations have a way of surfacing naturally: Where do the translators add phrases to aid understanding of the setting or background (as the translator sees it, of course), and where do they blatantly insert their own voice into the text? What is readable, what is accurate, what is clunky, and what goes too far for style’s sake? The students can also quickly identify which translations they like best, and I have noticed with my students that Lombardo and Mandelbaum tend to be favorites, the former for being easy to read and the latter for being fairly literal but not too dry.

I close the class discussion with a few more questions. Who reads a translation (e.g., “Latin-less” readers and Latin students looking for a sense of the whole epic)? What translation would you choose for a Latin-less friend? What translation would you

suggest for the next Vergil class? What needs does each group have and why? Where is the cutoff between something flowing enough to maintain interest but accurate enough to give credit to the original? We talk every day in class about accurate translation and understanding passages in the larger setting, but this exercise really brings home the goals we have in reading the *Aeneid*.

The following is a full list of the translations that I use.

Caldwell, Richard S. *The Aeneid Vergil*. Newburyport, MA: Focus Publishing, 2003.

Cobbold, G. B. *Vergil's Aeneid: Hero War Humanity*. Wauconda, IL: Bolchazy-Carducci Publishers, 2005.

Davidson. *First Six Books of Virgil's Aeneid*. Introduction by Edward Brooks Jr. Philadelphia: McKay, 1896.

Delabère-May, T. H. *The Aeneid by Vergil*. Introduction by editor Moses Hadas. New York: Bantam Books, 1961.

Dickinson, Patrick. *The Aeneid*. New York: Signet Penguin: 1961.

Dryden, John. *The Aeneid by Virgil*, from "The Internet Classics Archive." <http://classics.mit.edu/Virgil/aeneid.html> (accessed November 11, 2007).

Fagels, Robert. *Virgil: The Aeneid*. Introduction by Bernard Knox. New York: Viking Penguin, 2006.

Fitzgerald, Robert. *The Aeneid: Virgil*. New York: Vintage Classics, 1981.

Jackson Knight, W. F. *Virgil: The Aeneid*. Baltimore: Penguin, 1956.

Kline, A. S. "Poetry in Translation." <http://www.tonykline.co.uk/PITBR/Latin/VirgilAeneidI.htm> (accessed November 11, 2007).

Lombardo, Stanley. *Virgil: Aeneid*. Introduction by W. R. Johnson. Indianapolis: Hackett Publishing, 2005.

Mandelbaum, Allen. *The Aeneid of Virgil*. New York: Bantam Classics, 1961.

McCrorie, Edward. *The Aeneid of Virgil*. Ann Arbor, MI: University of Michigan Press, 1996.

Neziroski, Lirim. "The Aeneid" <http://lirim98.tripod.com/Aca/aeneid.html> (accessed November 11, 2007).

Sisson, C. H. *The Aeneid Virgil*. New York: Everyman Paperback Classics, 1998.

Taylor, Edward F. *The Aeneid of Virgil*. New York: E. P. Dutton & Co., 1907. "Project Gutenberg." <http://www.gutenberg.org/files/18466/18466-h/18466-h.htm> (accessed November 11, 2007).

West, David. *Virgil: The Aeneid A New Prose Translation*. New York: Penguin Group, 1990.

Wilson, Andrew. "The Classics Pages." <http://www.users.globalnet.co.uk/~loxias/aeneid1.htm> (accessed November 11, 2007).



Appendix B

Sample Test Questions

Sample #1, from a second-year test on Catullus

Translate the following into English and then answer the questions following:

Ille mi par esse deo videtur,
ille, si fas est, superare divos,
qui sedens adversus identidem te
spectat et audit

dulce ridentem, misero quod omnes
eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi
<vocis in ore>,

lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suopte
tintinant aures, gemina teguntur
lumina nocte.

Catullus 51

1. What is the case of *deo* (l. 1) and why?
2. What infinitive usage is *superare* (l. 2)?
3. What part of speech is *identidem* (l. 3)?
4. Give the part of speech, tense, and voice for *ridentem* (l. 5). Give the perfect and future in the same gender and number.
5. What case is *te* (l. 6) and why?
6. What case is *vocis* (l. 8) and why?
7. What tense is *torpet* (l. 9). Why the switch from the previous verbs?
8. What case is *aures* (l. 11) and why?
9. What case is *nocte* (l. 12) and why?

Sample #2, from a 3rd/4th year test on Aeneid 1.1–49

Translate the section and then answer the questions following:

'mene incepto desistere victam,
 nec posse Italia Teucrorum avertere regem!
 quippe vetor fatis. Pallasne exurere classem
 Argivum atque ipsos potuit submergere ponto 40
 unius ob noxam et furias Aiacis Oilei?
 ipsa, Iovis rapidum iaculata e nubibus ignem,
 disiecitque rates evertitque aequora ventis,
 illum expirantem transfixo pectore flammam
 turbine corripuit scopuloque infixit acuto. 45
 ast ego, quae divum incedo regina, Iovisque
 et soror et coniunx, una cum gente tot annos
 bella gero, et quisquam numen Iunonis adorat
 praeterea aut supplex aris imponet honorem?'

1. Juno's first two lines are a(n) _____ constructed akin to a(n) _____ based on the understood *dixit* from line 37.
2. *Italia* (l. 38) is what case and usage?
3. *Quippe* is what part of speech?
4. *exurere* and *submergere* are _____ infinitives.
5. What was Ajax's crime?
6. What is our word for *ignem Iovis rapidum*?
7. *expirantem* is what part of speech? modifying?
8. *ast* is a(n) _____ form of *at*.
9. Why, at heart, is Juno angry? (cf. lines 48-49)

Sample #3, from a third-/fourth-year test on Aeneid 1.124–41 and 1.197–296

Scan the first five lines and then answer the questions below the passage:

Interea magno misceri murmure pontum
 emissamque hiemem sensit Neptunus et imis 125
 stagna refusa vadis, graviter commotus, et alto
 prospiciens summa placidum caput extulit unda.
 disiectam Aeneae toto videt aequore classem,
 fluctibus oppressos Troas caelique ruina,
 nec latuere doli fratrem Iunonis et irae. 130
 Eurum ad se Zephyrumque vocat, dehinc talia fatur:
 "Tantane vos generis tenuit fiducia vestri?
 iam caelum terramque meo sine numine, venti,

miscere et tantas audetis tollere moles?
 quos ego—sed motos praestat componere fluctus. 135
 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 140
 Aeolus et clauso ventorum carcere regnet.'

1. What mood is *misceri*? (l. 124)
2. What case and usage is *vadis*? (l. 126)
3. What case and usage is *aequore*? (l. 128)
4. What person, number, and tense is *latuere*? (l. 130)
5. Who are the parents of the winds? (l. 132)
6. What kind of infinitives are *miscere* and *tollere*? (l. 134)
7. *Quos ego*— is an example of _____ ? (l. 135)
8. What case and usage is *poena*? (l. 136)
9. What case and usage is *illi*? (l. 138)
10. What mood is *datum (esse)* and why? (l. 139)
11. What mood are *iactet* and *regnet* and why? (l. 140–41)

Answer key

Sample #1

1. dative with the adjective *par*
2. subjective
3. adverb
4. participle, present, active; *risam*, *risuram*
5. accusative, direct object
6. genitive, partitive
7. present, vividness of the moment (etc.)
8. nominative, subject
9. ablative, means

Sample #2

1. indirect question; indirect statement
2. ablative, separation
3. adverb
4. complementary
5. violating Cassandra in Athena's temple
6. lightening
7. present active participle; modifies *illum* (Ajax)
8. archaic
9. She fears a loss of honor and sacrifices at her temples.

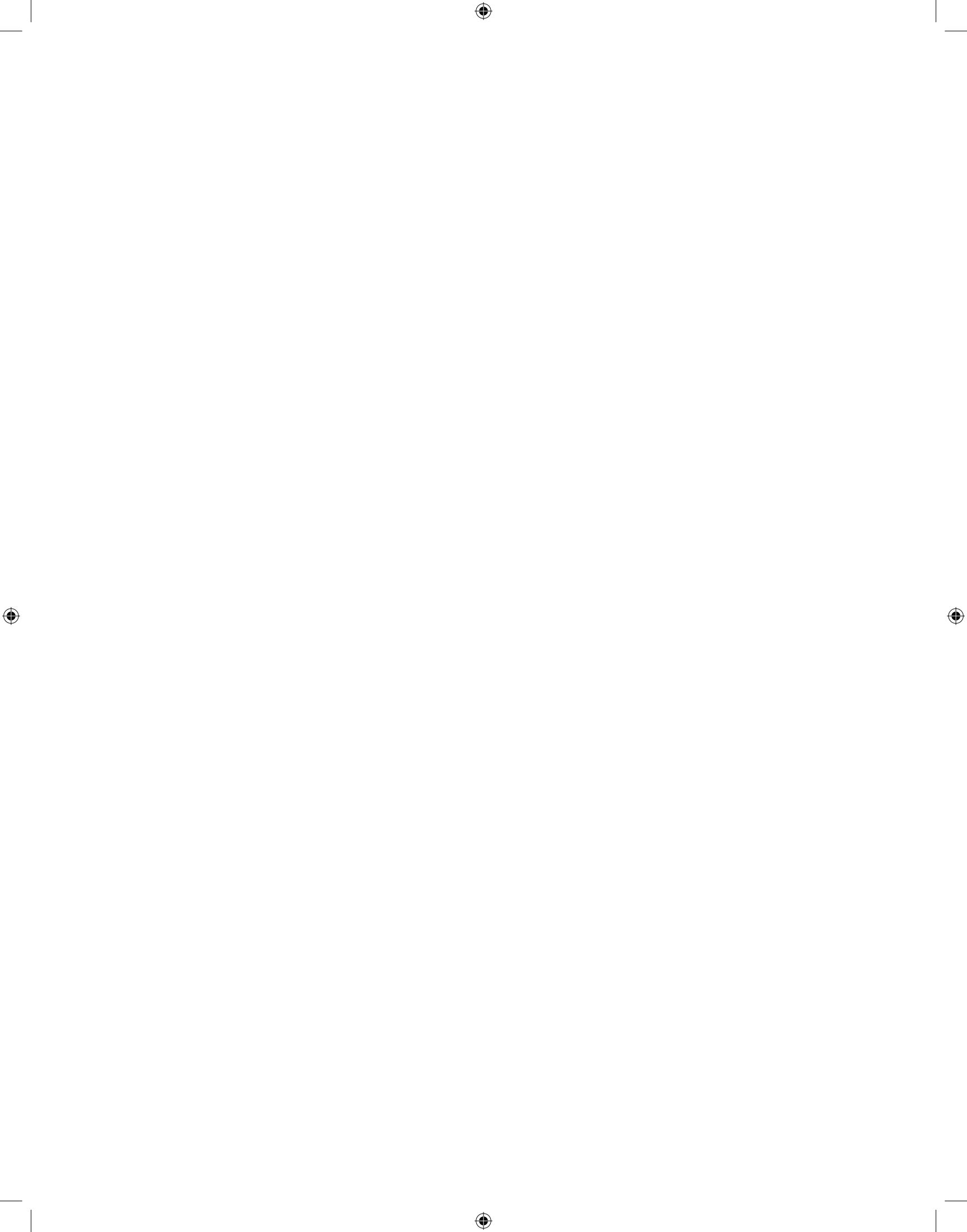
Sample #3

1. infinitive
2. ablative, source/separation
3. ablative, means
4. third person, plural, perfect
5. the Titan Astraeus and the goddess Eos
6. complementary
7. aposiopesis
8. ablative, means
9. dative, indirect object
10. infinitive, indirect statement dependent on *dicite* in line 137
11. subjunctive, hortatory

Endnotes

1. I am lucky enough to keep a few students for both of those years, so they take both reading courses. I teach the Literature and Vergil syllabuses in alternating years; students may take the course for honors or AP credit.
2. Thanks to Mr. Joseph Lennertz, our academic dean, for the conversation that helped me articulate my deep-seated love of grammar.

3. In other words, we will have covered all five declensions, all four conjugations (indicative and imperative, active, and passive), numerals, a few demonstratives, and the relative and personal pronouns.
4. We have little time for composition in my third- and fourth-year classes, but I try to squeeze in exercises from North and Hillard's *Latin Prose Composition* (Newburyport, MA: Focus, 1999).
5. I often use *Two Centuries of Roman Poetry* by E. C. Kennedy and A. R. Davis (Bristol, UK: Bristol University Press, 1996).



Grammar from the Beginning: Preparing for AP Latin from the First Day

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Summit, NJ

How much class time in my AP course do I spend teaching or reviewing grammar? Next to none. We compare the imperative *lugete* in Catullus 3 with the volitives *vivamus* and *amemus* in poem 5 to see the difference in tone and its implication. Students write essays on the verb tenses in poem 8, and the implication of the future *amabitur* in line 5. They argue whether the weakness of *si quicquam* as the opening of Catullus 96 is offset by the use of the indicative *potest* instead of a subjunctive. But we are analyzing the poems. Grammar comes into our discussion to support an argument, just as literary devices or word choices do. In order to be able to do this, my students have to come into my class with a firm understanding of grammar and syntax.

In recent decades, grammar has become increasingly unpopular in many Latin classrooms. I know that I would much rather read Cicero with my class than try to explain the purpose of deponent verbs to them. However, grammar and syntax are necessary tools for my students to have if I expect them to translate literally. Students with no grasp of what those different endings indicate are forced to rely solely on vocabulary to help them translate. Unable to distinguish whether the Latin word is a noun or verb, they become very flexible even there. Upon seeing *verba* in a sentence, these students are just as likely to translate it “he says” (or, more often, “she says,” since students often have a sense that an *a* ending indicates something feminine). That will likely get them through Latin 1 and Latin 2, but by the time they reach authentic literature, they find that guessing is not so easy. For example, here are the translated words for the first three lines of Catullus 14:

*Ni te plus oculis meis amarem
iucundissime Calve, munere isto
odissem te odio Vatiniano*

Catullus 14.1–3

“If not you more eyes my love pleasant Calvus gift that hate you hatred Vatinianus.” Lacking a better strategy to approach the sentence, this student will come up with a translation such as:

“You would see my love Calvus’s gift as more pleasant if he didn’t hate that you hate Vatinianus.” In class, the student learns that his translation is wrong, and he gets the correct translation from the teacher. He memorizes the translation for the test, and does well. Then May comes, and he is at the AP Exam. Unable to remember 1,300 lines of English translation, when he sees poem 14 on the exam, he translates that sentence exactly the same as he did the first time.

At the other end of the spectrum are the students who have been through years of grammar drills and who can competently identify any form. By focusing on grammar as the end instead of the means, they lose sight of the meaning of the literature itself. Students decode sentences as if they were cryptograms instead of actually reading. This student can easily identify *cano* as present indicative active, first person singular. The difficulty comes when he is asked to explain *why* Vergil used the present indicative active, first person singular to begin his great epic. Having been told that a Latin sentence is a puzzle to be solved, the student diligently converts the words into SVO order and comes up with a decent English sentence. Such a student, upon reading of Dido’s death in Book 4 of the *Aeneid*

*dixerat, atque illam media inter talia ferro
conlapsam aspiciunt comites, ensemque cruore
spumantem sparsasque manus.*

Vergil, *Aeneid* 4.663–665

will find the position of *illam* mildly annoying, but will move past it to find the nominative *comites* to start his sentence. Facing that passage on the AP Exam, the student can translate it perfectly but may be unable to analyze or even truly understand the picture Vergil has painted for us with the delayed placement of *comites*. That is translating, but it is not reading and it is not what we want our students to be doing in a literature course.

The AP course requires the students to do a close reading and analysis of the text. They cannot do this if they don’t understand how the words fit together, and

they cannot do this if they only translate word by word. And I cannot expect them to do one thing for three years and then do something else in AP. In order to have AP students who can truly read and comprehend Latin literature, I start at the beginning of the program, in the very first days of Latin 1.

Latin 1

Regardless of the textbook used, grammar is already a part of all Latin 1 curricula. How great a role it plays may vary from classroom to classroom, but we can't teach language without addressing grammar in one form or another. Whether I am using a grammar-based text or a reading-based one, there are a few strategies and tools that I use to prepare my students for what they will be doing in an AP class.

1. Accept no paraphrasing.

This is a greater temptation to students in the reading-based programs, where they are translating quickly and where there are abundant context clues. The text is also largely in the present tense, and students are used to reading stories written in the past tense. If a student can translate *gerit* as “she wore” in Latin 1, he or she will continue to do so in AP Latin.¹ Students seem especially prone to paraphrasing relative clauses and participles. Since they are not used to closely analyzing English sentences, they do not automatically see a difference between *puellam portantem flores vidi* and *puellam quae portabat flores vidi*. If I can show them now why these two sentences do not mean exactly the same thing, they will start to develop an awareness of how the syntax of a sentence can affect its meaning.

2. Use more than one definition of a word.

Unit 1 in the Cambridge Latin Course (Cambridge, UK: Cambridge University Press) defines *via* as “street.” A student who is locked into that meaning will be confused by Cicero's metaphorical use of *via* to describe the proper way to live one's life. Vocabulary can be part of a larger discussion of cultural differences. What is the difference between *nunc* and *iam*, and how can *altus* mean both “high” and “deep”? The sooner my students understand that words do not match up exactly between languages, the easier it will be for them to read Latin.

3. Discuss parts of speech.

Before I began spending class time on this, I read quite a few stories or fables written by students about a *domare*. It took me a while to realize that the dictionary had given

them *domare* when they were looking up “cow.” When asked, the students knew that “cow” was a noun and *domare* a verb, but had not thought to actually apply that information. I see this type of error even more often when students look up a Latin word in a passage and choose whichever word in the dictionary looks the closest. And so students who know that *eum* is not a verb still think that it is a form of *eo*, *ire*. I find it helpful when translating in class to stop occasionally and ask students to pinpoint which word in the sentence is the verb or to identify the form of, for example, *clare*. It only takes a few seconds and it keeps the information fresh in the student’s mind.

4. Discuss how to find needed information.

Related to the last topic, this usually involves practice in using a dictionary, something students rarely use outside of language classes. Students need to know how to determine the correct declension or conjugation, and they need to know why that information is useful. If I don’t take the time to explain how to find the right word, I have students who turn to the correct page in the dictionary and ask me which meaning to use. They don’t want to have to guess whether *auribus* comes from *aura*, *auris*, or *aureum*. We do short exercises in class, such as Exercise 1 (Appendix, p. 49) in which they have to identify the possible forms of unfamiliar words.

5. Give plenty of practice identifying noun cases.

This is best accomplished with English sentences. Any good Latin 1 student can tell that *-am* is an accusative ending, and most can identify it as a direct object, but that does not tell me if they know what to do with that information. I give my students several short sentences in English, with specific words underlined for which they need to identify the case that would be used to translate them. The sentences can be silly, they can relate to the readings in the textbook, or they can be part of a larger reading on culture or mythology. For example:

Numitor was a king in Italy who had a beautiful daughter named Rhea Silvia.

If Marcus has five figs and Cornelia has three figs, how many figs does Lucius have?

If I do this exercise with a culture reading, I can also use it to check which students actually did the reading, since they cannot identify the cases correctly without reading the sentences.

6. Give frequent opportunities for students to write in Latin.

Latin composition is a great tool that is frequently underutilized. It forces students to consider grammar while still keeping their interest. They can write about their families, their homes, daily life in Rome, or mythology. They can write skits or puppet shows. The only requisite of this type of assignment is that the finished product be grammatically correct. Students are usually motivated to correct their mistakes, especially if they know that I am going to hang the stories up in the classroom for all the Latin students to read.

This year, the current Latin 1 teacher at my school and I are putting a new twist on this exercise. She posts a specific topic on a blog, and her students write their responses in Latin. My AP students read their sentences and post suggested corrections and comments. This gives her students additional motivation, knowing that other students—older ones especially—will be reading and responding to their work. My students get an opportunity to review some basic grammar rules that they haven't thought about in a while, such as the formation of the present tense. And it doesn't take up valuable class time.

7. Discuss word order and its implications frequently.

In the early days of Latin, students see sentences such as *Anna est laeta*. Ask students what the difference would be if it said *laeta est Anna*. What is the difference between *Anna Corneliam videt* and *Corneliam Anna videt*? Or even *videt Anna Corneliam*? I have heard it said innumerable times that Latin is like a puzzle and I used to say it myself. Over the years, though, I have realized that it is a poor analogy. Latin is more like a mosaic. Each individual word, like each piece of glass, has its own meaning. When they are put together, they create a picture. If you move the pieces around and put them in different places, you will get a different picture. In Latin literature, the arrangement of the words is almost as significant as the words themselves. Textbooks tell students that Latin word order is usually SOV, but that is rarely true outside of Latin textbooks. Even Caesar and Pliny, the exemplars of correct prose, don't follow that pattern rigidly. If students start by analyzing the simple sentences in Latin 1, it becomes second nature to them by the time they begin reading literature.

8. Read at sight as many different types of passages and as often as possible.

If I want my students to be comfortable reading whatever Latin is put in front of them in an AP class, then I start by putting a lot of Latin in front of them. I put sight translation passages on all my Latin 1 tests. I know that many teachers only test students on passages they have already translated in class, so that they are not being tested on something they have never seen before. I know that if I did that, my students would simply memorize the class translations before the test, and all I would learn from their performance would be how good their memories were. In addition, by not wanting to challenge them, I would be sending them the message that Latin is too difficult to confront alone and unaided by a dictionary, whereas the message I want to be sending is that reading Latin is fun, and it's something we should do as much as possible.

The first year of Latin is the optimal time for students to begin sight-reading. Beginning Latin students are more likely to try to read a passage than to translate it, and that gives us as teachers a great opportunity. I rarely give my students translation for homework; we do it all in class, either aloud or written. We discuss everything as we read it or right afterward, so that even the simplest passage has its own life and meaning. To the students, discussing why *Ecce Romani* tells us in the first story that Flavia is happy to have Cornelia as a neighbor but not that Cornelia is happy to have Flavia as a neighbor is a fun but unnecessary exercise. I know, however, that I am preparing them for the future, when I want them to notice in Catullus 45 that Septimius says that he loves Acme, but Acme never actually says that she loves Septimius. The students are doing close reading and analysis (as much as is possible with these simple stories) without even realizing it.

Starting with the first test of the year, my students expect the last section to be a paragraph or short story that they have not seen before. Some textbook series come with tests that include these kinds of passages. For the first part of the year, I usually write my own stories. This takes time, but it allows me to tailor the passage to the interests of that particular group of students, as well as to whatever grammatical concept or vocabulary words I want to emphasize.

By the end of the year, I adapt selections from various authors to use in class and on tests. I try to use as many different types of writing as possible, including poetry. The students thus become familiar with writing styles other than that of their textbook series. Medieval Latin is perfect for this, since the syntax tends to be simpler. Phaedrus works very well, as the students can usually relate to the fables. I

have also used Pliny, Gellius, Martial, and Ovid. I don't adapt the text, since I want the students exposed to different styles, but I do edit out lines or sentences that would be too difficult, and I give plenty of footnotes. All of this preparation will pay off in Latin 3.

Latin 3

Latin 3 for me is the "pre-AP" year, as my students take their first Latin AP course in their fourth year. My primary goal in Latin 3, therefore, is to ensure that they have the information and skills that they will need in AP, so that we can devote our time the next year to discussing the literature. Depending upon which textbook series I have been using, we may not have covered all the grammar forms and syntactical concepts yet, and so I start off the year by filling in any gaps. The rest of the year is devoted to reading and discussing literature by various authors. The transition from textbook to literature is difficult for students, and a student used to the style of the sentences in Cambridge can find Cicero's prose incomprehensible. But if the students are in the habit of looking at the words as they come in the sentence (instead of hunting for the verb) and recognizing forms, even the longest periodic sentence is not impossible. When they are stuck, they can parse the words in their head and identify the different clauses. It is still a difficult transition, but the students have the skills they need and plenty of practice, and they enjoy reading Latin. Grammar is not something that is ignored once we begin to read literature. It is the most important tool the students have at their disposal to work through a difficult sentence, and it comes up in class daily. In addition, we do several activities during the year that focus directly on grammar and syntax.

The most popular of these activities is a prose composition test. The students are told at the beginning of the year that they will be writing a 25-sentence story in Latin that will be weighed as a test grade. Periodically throughout the year I will assign a sentence as homework. The whole story is due near the end of the school year. Each sentence is worth four points. Once the stories have been turned in to me, I take the names off of them, mix them up, and hand each student a story that is not his or her own. He or she has a week to translate the story. Then the other students are given copies, and he or she leads the class in translating the story. Grammar mistakes are corrected by the class as we encounter them. It is usually easy for the students to spot the errors, since those are the sentences they cannot translate. Most of my students tell me that they learn more about grammar and syntax from translating and correcting those stories in class than they do from any other activity we do.

This is also a good time to introduce multiple-choice sections on tests that are similar to those on the AP Exam. We do one or two examples in class before I put them on the tests. I start with passages the students have already translated in class, and gradually work in unseen passages. In the beginning, the questions tend to be more content based, while the students get used to the new format. Gradually I work in more questions on grammar, syntax, and literary devices. Exercise 2 (Appendix, p. 49) is an example of a multiple-choice test section based on Ovid's *Met.* 4.147–153, the Pyramus and Thisbe tale.

Toward the middle of the school year, students sign up for their next year's courses, and I have to determine whether they will take Latin 4 or AP Latin. I know how well they can read, since we do it every day in class. What is harder to determine is how strong or weak their grasp of grammar and syntax is. I give them simple sentences to translate, which show me very clearly what they know and what they do not know. The vocabulary is deliberately basic and repetitive, so that I avoid giving them context clues. Context can be helpful when translating Vergil, but they won't have that advantage when starting a new Catullus poem. Exercise 3 (Appendix, p. 51) is a set of these sentences.

AP

My school allows teachers to assign summer work to students who are preparing to enter an AP course. This is my last opportunity to give the students extra practice in areas where they are still weak, as well as to remind them of some basics they may have forgotten (such as vocatives, which we rarely see in Latin 3 but which play an important role in Catullus's work).

The usual topics are:

1. Noun cases and their uses, including ones that students don't see frequently and therefore tend to forget, such as possessive datives and the ablative functioning as a direct object.
2. Verb forms, both indicative and subjunctive, including how to translate the various tenses.
3. Main uses of the subjunctive (I limit it to 12), including how to identify the type of subjunctive clause and how to translate it.
4. Participles.
5. Infinitives and indirect statements.
6. Gerunds, gerundives, and passive periphrastic.

7. Deponent and semideponent verbs, including a reminder list of the deponent verbs most often seen.
8. Defective verbs *coepi* and *memini*.
9. Irregular verbs, i.e., *sum*, *possum*, *eo*, *fio*, *fero*, *volo*, *nolo*, and *malo*.

The packet I give to students contains explanations for each of the topics, along with 60–70 sentences to translate. Students also need to identify the form of underlined words in the sentences. Some of the sentences are quotes from Roman authors, and they vary in difficulty. Exercise 4 (Appendix) contains examples of sentences I have written.

Throughout the course, I give my students worksheets to do for homework on all the lines that we read. Sometimes the questions are on the content and there are usually a few on literary devices or meter, but most of the questions are on grammar. Exercise 5 (Appendix) is a worksheet on Catullus 1. I can determine from the mistakes students are making on these questions if there is anything specific I need to review.

We have a test every two weeks. Each test models the sections of the actual AP Exam. The students write essays, translate literally, and answer multiple-choice questions on passages they have and have not seen. Exercise 6 has multiple-choice questions for a seen Vergil passage (*Aen.* 1.1–11), and exercise 7 is on the unseen Martial 5.58 epigram to Postumus (see Appendix). Students know that there will be grammar questions in those multiple-choice sections. They also know, since I am writing the questions, that if most of the class makes a mistake on a question on the worksheet or a test, the same sort of question will appear later on another test. Therefore, if they don't remember or understand something, they have a strong motivation to see me and ask about it.



Appendix

Exercise 1

- I. Identify the declension of the following nouns:

orbis, orbis, m.

poeta, poetae, m.

pontus, ponti, m.

nutrix, nutricis, f.

pectus, pectoris, n.

solum, soli, n.

- II. For each of the following noun forms, identify the case(s) and number(s).

1. ponto

2. nutrici

3. orbe

4. poetae

5. poetis

6. sola

7. solum

8. orbis

9. ponti

10. pectus

Exercise 2

Quae postquam vestemque suam cognovit et ense
vidit ebur vacuum, "tua te manus" inquit "amorque
perdidit, infelix, est et mihi fortis in unum
hoc manus, est et amor ; dabit hic in vulnera vires,
persequar extinctum letique miserrima dicar
causa comesque tui: quique a me morte revelli
heu sola poteris, poteris nec morte revelli.

Ovid, *Metamorphoses* 4.147–153

1. *Quae* (1) refers to
 - a. the sword
 - b. the tree
 - c. Pyramus
 - d. Thisbe
2. *Ebur* means ivory, but in line 2, it is best translated:
 - a. sword
 - b. scabbard
 - c. dagger
 - d. crown
3. The gender of *manus* (2) is:
 - a. masculine
 - b. feminine
 - c. neuter
 - d. impossible to tell from the sentence
4. The person speaking in lines 2–7 is:
 - a. Pyramus
 - b. Thisbe
 - c. Ovid (narrator)
 - d. Jupiter
5. *Fortis* (3) modifies:
 - a. *mihi* (3)
 - b. *unum* (3)
 - c. *manus* (4)
 - d. *amor* (4)
6. The tense of *dabit* (4) is:
 - a. present
 - b. future
 - c. perfect
 - d. imperfect
7. *Vires* (4) is best translated:
 - a. strength
 - b. men
 - c. violence
 - d. husband
8. *Unum hoc* (3–4) refers to:
 - a. running away from home
 - b. fighting a lion
 - c. getting married
 - d. committing suicide
9. What are the person and number of *persequar* (5)?
 - a. first sing.
 - b. first pl.
 - c. second sing.
 - d. second pl.
10. *Exstinctum* (5) refers to the death of:
 - a. Pyramus
 - b. Thisbe
 - c. the lion
 - d. their love
11. What case is *morte* (6)?
 - a. nominative
 - b. genitive
 - c. dative
 - d. ablative
12. What tense is *poteras* (7)?
 - a. present
 - b. imperfect
 - c. future
 - d. future perfect

Exercise 3

1. Puella aquam portans est laeta.
2. Puellam aquam portantem vidi.
3. Puer flores puellae aquam portanti dedit.

4. Aquamne portare puella potest?
5. Puella, aquam portatura, puerum vidit.
6. Puer non vidit puellam aquam portaturam.
7. Aqua portata a puella non amata est.
8. Puer dixit puellam portavisse aquam.
9. Puer dixit aquam portatam esse a puella.
10. Aqua puellae portanda est.

Exercise 4

1. Omnia quae dicenda sunt dico.
2. Catullus Romae vitam egit.
3. Libellus Catullo est.
4. Libellus maneant diu!
5. Cornelius Nepos historiam tribus libris scripsit.
6. Caesare duce, nihil timebimus.
7. Sciebam te mihi fidelem esse.
8. Igne viso, omnes territi erant.
9. Consilium eius modi mihi placet.
10. Scisne omnia quae tibi scienda sunt?
11. Timeo dona ferentes.
12. Patriam defendamus.
13. Possuntne haec loca esse tibi iucunda cum scias hos omnes te cognovisse?
14. Ille suos hortatus est ne timerent.
15. Ne id videat.
16. Utinam Caesar venisset!
17. Senatus duci imperavit ne hostibus victis noceret.
18. Tantum erat periculum ut pauci venirent.
19. Feminae veniunt ut videant.
20. Fiat lux.
21. Miraris quot basia tua mihi satis sint
22. Nemo erat qui hoc crederet.
23. Periculum non credendo corroboraverunt
24. Anni eunt.
25. Aliquid non ante auditum scio.

25. Opinion question: Which one word in the poem do you think is the most important, either for meaning or tone, in the whole poem? Why?

Exercise 6

Arma virumque cano, Troiae qui primus ab oris
 Italiam, fato profugus, Laviniaque venit
 litora, multum ille et terris iactatus et alto
 vi superum saevae memorem Iunonis ob iram;
 multa quoque et bello passus, dum conderet urbem, 5
 inferretque deos Latio, genus unde Latinum,
 Albanique patres, atque altae moenia Romae.
 Musa, mihi causas memora, quo numine laeso,
 quidve dolens, regina deum tot volvere casus
 insignem pietate virum, tot adire labores 10
 impulerit. Tantaene animis caelestibus irae?

Vergil, *Aeneid* 1.1–11

- Who is the subject of *cano*?
 a. Vergil b. the Muse c. Homer d. Aeneas
- Line 1 is a direct allusion to the works of whom?
 a. Ovid b. Horace c. Homer d. Plato
- Why is *Italiam* (2) accusative?
 a. purpose b. direct object of *cano* c. object of *ab* d. place whither
- Lavinia* (2) modifies:
 a. *Italiam* (2) b. *fato* (2) c. *litora* (3) d. Aeneas (implied)
- Line 3 contains an example of:
 a. chiasmus b. zeugma c. enjambment d. prolepsis
- Memorem* (4) modifies:
 a. *saevae* b. *Iunonis* c. *ob* d. *iram*
- In lines 1–7, all of the following is implied about Aeneas EXCEPT:
 a. he will remarry b. his father will die on his journey
 c. he will found a city d. his son will become king
- In lines 5–7, which of the following is NOT mentioned as coming about as a result of Aeneas?
 a. Roman gods b. city of Rome
 c. the Roman senatorial class d. the Latin language

9. What case is *Musa* (8)?
a. nominative b. accusative c. ablative d. vocative
10. What part of speech is *memora* (8)?
a. verb b. noun c. adjective d. adverb
11. *Regina deum* (9) refers to:
a. Juno b. Jupiter c. Aphrodite d. Athena
12. What is the direct object of *impulerit* (11)?
a. *deum* (9) b. *casus* (9) c. *virum* (10) d. *labores* (10)
13. How many elisions occur in line 3?
a. 0 b. 1 c. 2 d. 3
14. What is the metrical pattern of the first four feet of line 4?
a. DSDS b. SDS D c. DDS D d. SSDS

Exercise 7

Cras te victurum, cras dicis, Postume, semper:
dic mihi, cras istud, Postume, quando venit?
Quam longe cras istud! ubi est? aut unde petendum?
Numquid apud Parthos Armeniosque latet?
Iam cras istud habet Priami uel Nestoris annos. 5
Cras istud quanti, dic mihi, possit emi?
Cras vives? Hodie iam vivere, Postume, serum est:
ille sapit quisquis, Postume, vixit heri.

Martial 5.58

1. In line 1, *te victurum* is best translated:
a. you lived b. you would have lived c. you will live d. you live
2. A synonym for *quando* in line 2 would be:
a. *quae* b. *quam* c. *cur* d. *ubi*
3. In lines 3–6, Martial is mocking Postumus's:
a. age b. attitude c. birthplace d. education
4. *Petendum* (3) is a(n):
a. infinitive b. gerundive c. subjunctive d. imperative
5. The subject of *latet* (4) is:
a. *cras* (understood) b. *Postumus* (understood) c. *Parthos* (4) d. *Armenios* (4)
6. *Quanti* (6) is best translated:

- a. when b. for how much c. who d. why
7. *Emi* (6) is best translated:
a. I bought b. I will buy c. to buy d. to be bought
8. What tense and mood is *vives* (7)?
a. present indicative b. present subjunctive
c. future indicative d. imperfect subjunctive
9. *Serum* (7) modifies:
a. *hodie* (7) b. *vivere* (7) c. *Postume* (7) d. *cras* (understood)
10. How many elisions occur in line 7?
a. 0 b. 1 c. 2 d. 3
11. The name Postumus is a pun relying on which word?
a. *semper* b. *cras* c. *sapit* d. *heri*
12. Martial's main point is that:
a. life is short b. wisdom comes with age
c. travel is a waste of time d. money can't buy happiness

Answer Keys

Exercise 2

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

Exercise 6

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

Exercise 7

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

Endnote

1. There are, in fact, contexts in which the present tense may be rendered as a past tense on AP Latin literal translation questions. In such passages, however, every historical present in the passage must be translated as a present tense verb in English for the student to receive any credit. It remains, therefore, the safest strategy for students consistently to render present tenses as present tenses. –Ed.

Teaching and Testing Form and Function

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Grammar. . .hmm, definitely not cocktail party conversation! That is, unless you are among a group of old Latin teachers like me. Even English teachers don't want to discuss it, but more about that later. Students? Well, most high school students beg for a reprieve. "Please, not grammar! Can't we play a game today?" "How about a grammar game?" I respond, to multiple groans. And middle school students? Well, they can't even spell the word (*grammer* is the usual), never mind having any grasp of it.

I admit, I didn't like grammar much either when I was a student. But somehow, between my frequent lessons on how to diagram the English sentence from Doc Blanchard, a New Hampshire teacher of the year, and four years of Miss Grossman's fine Latin teaching, I became a grammar convert and a Latin teacher. Actually, I planned to teach French when I went off to Wheaton College, but grammar played a role in that decision also. When the French professor was yelling at me about "*grammaire*" and I thought she was talking about "*grand-mère*" (my grandmother), I decided that Latin was a better choice for me.

Let's return to the point about high school students and Latin grammar. The question is how to teach it effectively, and how to convince the students that there is a direct correlation between their grammar skills and their ability to translate Latin literally. Since becoming an AP Reader in 2005, I have been especially interested in making my students better translators. I understand the importance of strong grammar skills and have seen the scores on my students' exams rise steadily as I have perfected my methods of teaching them the skills they need to know. With a shift in emphasis in English classes to teaching vocabulary, reading, and writing, English teachers say they do not have a lot of time to teach grammar. Another argument is that students find grammar way too dull. While English teachers really appreciate the Latin student who knows what "pulchritude" means and can explain

the gerund, it is often left to world language teachers to tackle grammar concepts and make some sense of them for the students.

I teach two seventh-grade Latin classes and three high school upper-level Latin classes. I use the same techniques with my seventh-graders that I use for the high school students. Of course I simplify the instruction to meet the ability of the class. I give grammar notes in class and a lot of practice exercises and worksheets. We play grammar games. In addition to these activities, there are three tried-and-true strategies that work well for me.

- 1: the dreaded “form and function” quiz
- 2: chunking the translation passages
- 3: “killing” the sentence

I will explain each of these techniques in depth, but first allow me to talk about the students’ favorite grammar game. It is called “connect four.” The class is divided into two teams. I usually assign the teams myself to avoid the “popularity” factor. Since I will award points to the winning team, I also want the distribution to be equitable. If I am testing noun endings I make a five-by-five grid like the one below.

Noun	Ablative plural	Genitive singular	Dative plural	Ablative singular	Nominative plural
periculum					
arbor				arbore	
meatus			meatibus	meatu	
iter		itineris	itineribus	itinere	
servus	servis	servi	servis	servo	

The nouns from various declensions are listed on the left of the grid. On the top there are listed cases that will require various endings, for example, nominative plural, genitive singular, etc. Each student who goes to the board needs to choose a square and fill in the correct ending for that noun. The trick is that each square must be supported by a filled-in square below it, and that the teams are attempting to be the first to get four squares vertically, horizontally, or diagonally to complete the connect four. It is necessary to begin on the bottom row and build up to achieve the four answers in a row. (Four in a two-by-two square do not count.) The bolded diagonal line above represents the winning team’s performance. Each team has a different color board marker to distinguish the answers. When the game is over, each member

of the winning team gets three points on his or her next quiz. This method creates camaraderie and a healthy competition, encouraging all the students to learn their endings. The best part is that even weaker students get a boost in their grade. This game works well with verb forms and noun/adjective agreement as well.

The other three more serious techniques for improving grammar are discussed below.

Form and Function Quizzes

I learned about this type of quiz from one of the private school teachers in the Boston area. Basically, a form and function quiz consists of a passage of Latin to be translated with a series of underlined words, phrases, or clauses. The student is asked to identify each underlined form, supplying all pertinent information about the form and its function in the Latin sentence. Here is a simple example for a seventh-grade quiz:

Puellae *sub arbore sedent.*

The student needs to recognize that *puellae* is the nominative, feminine plural because it is the subject of the plural verb *sedent*. Typically a student might confuse the *-ae* ending with the genitive singular or the dative singular. I think it really surprises some seventh-graders to realize that there is a relationship between those declension songs they memorize for the endings and the actual word in the context of the sentence! These quizzes are particularly valuable for reinforcing the difference between datives and ablatives when the endings look the same in the charts, and also the *-a* of neuter nominative and accusative plurals. Pronouns like *haec* and *illa* become clearer much faster as well.

Below is an example of a form and function quiz given to Latin IV AP students on Catullus poem 5:

Vivamus, mea Lesbia, atque **amemus.** (1)
 Rumoresque **senum**(2) severiorum
 Omnes **unius**(3) aestimemus assis!
Soles(4) occidere et redire possunt:
 Nobis cum semel occidit brevis lux,
 Nox est perpetua una **dormienda.**(5)
Da(6) mi basia mille, deinde centum,
 Dein mille altera, dein secunda centum,
 Deinde usque altera mille, deinde centum.
 Dein, cum milia multa **fecerimus,**(7)

Conturbabimus **illa,(8)** ne **sciamus,(9)**
Aut ne quis malus invidere **possit.(10)**

One of the most difficult of these identifications was (3) *unius*. Students often do not recognize the genitive case of irregular adjectives. *Dormienda* (5), too, was problematic for some students. Teachers should make sure that students know how to translate gerundives correctly. *Fecerimus* (7) confused some students who thought that it was perfect subjunctive, rather than future perfect indicative. *Illa* (8) is always a problem. Many students do not know how to tell whether the pronoun is accusative or nominative, and some even thought it was feminine nominative singular.

The form part of the exam is pretty basic. The student needs to identify verbs by tense, voice, and mood, the nouns by case, number, and gender. Pronouns and adjectives, including participles, must be identified by case, number, and gender, as well as voice.

Function is the way that the word “operates” in the context of the sentence. For example, *amemus* (1) is subjunctive present tense because it is hortatory. *Dormienda* (5) is feminine to agree with *nox* and is a passive periphrastic.

By starting these types of quizzes in the early years of Latin study, students quickly realize the value of learning grammar. Continually testing such concepts as the difference between ablative and dative plural endings and all types of pronouns helps students greatly. Since pronoun agreement is often a question posed on the multiple-choice section of the AP Exam, it is important for students to recognize these forms and be able to handle them in a translation. When I asked my AP Latin students to write a paragraph about the relevance of grammar skills to translating ability, almost every one of them admitted that “form and function” quizzes were an effective means of keeping them current with grammar knowledge. Students generally are somewhat traumatized when they first start taking this type of quiz, and grades are often low. If I allow each student to drop his or her lowest quiz grade per marking period and continue to be consistent and persistent with testing grammar, despite complaints, translation skills improve drastically.

Chunking

I learned the value of “chunking” translation passages from being an AP Reader. “Chunking” sounds like an odd term for something that is so successful, but students love it. “Chunking? That’s gross,” they say. In the seventh-grade classes and also in the weaker high school classes, I start by “chunking” the translations for the

students so that they can see how the parts of the sentence fit together. Word order in Latin is really difficult for most students, and many have no idea how to re-sort the sentence themselves. I grade every translation by this method, but I do allow for partial credit, especially with seventh-graders. The other Latin teacher in the middle school convinced me that taking full credit away would be too tough on seventh-grade students. So, for example, if the meaning of the verb is correct but the tense or person is incorrect, the student receives partial credit for the segment. The students work very hard to improve their translations. Beginning this process as early as the seventh grade means that the high school students are pros at it by the time they take the exam. Below I have included a chunked assignment given to seventh-graders where I afforded some partial credit:

Omnes Cornelii cum Eucleide et Syro raedario iter ab urbe Baiis per Viam Appiam faciebant. Necesse erat ad urbem tribus diebus advenire quod princeps omnes senatores revocabat. Cornelius a Curia abesse nolebat. Igitur raedarium iterum atque iterum festinare iubet.

1. Omnes Cornelii
2. cum Eucleide et Syro raedario
3. iter faciebant
4. ab urbe Baiis
5. per Viam Appiam
6. Necesse erat advenire
7. ad urbem
8. tribus diebus
9. quod princeps revocabat
10. omnes senatores
11. Cornelius nolebat
12. abesse a Curia
13. Igitur iubet
14. iterum atque iterum
15. raedarium festinare

I break the story into a lot of segments for the younger students so they can really see the independent parts of a sentence. I give partial credit for chunk 3 if a student says “they made a journey” rather than “they were making a journey” because the student does recognize that the verb is a past tense. However, in chunk 6, I would take off

one point for “it is necessary, instead of “it was necessary.” In chunk 8 many students do not recognize that *tribus diebus* is an ablative of time and translate it “for three days.” I would take off full credit for that mistake. I think it is important for students to learn to translate precisely, but it is also important to give younger students some confidence that they can read Latin without marking every little mistake wrong.

AP Latin students occasionally chunk their own translations. Most of the time I use the chunking method to grade their literal translations on tests and quizzes. But we do not chunk every assignment.

“Killing” the Sentence

We all know that Latin can be a “killer.” Therefore, if a sentence is particularly difficult and the student cannot see how to restructure it by the chunking method, he or she needs to label each word in the sentence before trying to make sense out of the meaning. This is a very tedious process. The time factor in an AP class would certainly not allow for killing every sentence, but if the student understands the process, it is a good tool for when the going gets tough!

On a recent seventh-grade test, one of the sentences was as follows:

Vehicula videre non possumus, quod advesperascebat.

If the student killed the sentence properly, he or she would know that *vehicula* was accusative plural because “we” is the subject of the sentence. Many students translated this as “vehicles were not able to be seen by us,” even though they have never had passive verbs! I stress how important it is for them to focus on every word and its ending, and to find and translate the verb form first.

AP students often become bogged down in the grammar of the passage and miss the author’s intent. Class discussions are for clarifying the nuances of the passage. I do not allow students to copy down translations word for word in class. Many students want to do it that way so that they can memorize! “Memorization of more than 1,800 lines of Latin is pretty impossible,” I tell them. I require them to correct their own interlinear translation at home after we have translated the clean text in class. While they are in the act of translating in class, they are not allowed to write down the translation or look at the translation they did for homework. At the end of each person’s class translation, however, I do allot some time for the rest of the class to get the exact translation down. I also encourage them to review it at home and try to read through each of the lines a second time. I feel that it is very important for the students to be concentrating on the actual Latin when the class is translating. If they

are busy trying to get the translation down word for word, they miss the grammatical detail of the passage. Every student has a recipe card for grades on translation. I randomly draw the cards and award grades for translations in this way throughout the quarter.

Hopefully these techniques will be beneficial to others. They certainly are not rocket science, and they very likely are techniques that many Latin teachers use already. Who knows? Maybe at your next cocktail party, you'll find someone with whom to discuss Latin grammar and its importance to the world!



Interactive Text-Marking: Seeing and Rendering Latin Better Without Written Translations

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Introduction

Literal translation of a passage of Latin is the clearest demonstration that students in fact have control over the language. The rendering of impersonal verbs, poetic plurals, and the like is surely inelegant at times, although this inelegance may always be smoothed over a second time through. An elegant passage of English that violates the sense of the Latin, on the other hand, may be harder to reconcile, if it arises out of a haze of imprecision, rather than willful modification.

The remarks that follow will explore the technique of interactive text-marking, a method for preparing texts that aims at fostering literal translation, grammatical accountability, and linear processing. This method eschews any written translation by having students create a grammatically annotated Latin text using PC tablets or even overhead transparencies. This annotated text is projected via various media and becomes the class's focus for orally rendering and discussing the Latin.

After a cursory mention of theoretical motivation and a brief description of the mechanics of creating marked texts, specific strategies and advantages will be discussed for both prose and poetry. Examples of marked texts from AP authors will be presented.

Text-marking as a strategy seeks to combat the two losing strategies of semantic theorizing and rote memorization, and to facilitate grammatical visualization and expectation-driven linear processing. Neither of the former strategies are productive

and are ineffective preparation for an AP Exam graded literally by grammatical chunks (Banta 2008).

It is yesterday's news that readers who have difficulty make use of contextual clues to try to compensate for poor control over a text.¹ In the context-rich environment of most current reading-approach textbooks, both the weak and the clever student can for years misuse these important aids to exploit context over syntax to generate acceptable English translations.

This demotion of syntax can persist to embarrassing lengths. From museum brochures to books from respected presses, for example, one often finds the inscription from the reliquary cross of Justin II, "*ligno quo Christus humanum subdidit hostem,*" presented in some permutation of, "The wood by which the human Christ was overcome by his enemy" (Kline 1998; MacClanan 2002). The reasonable contextual sense seems to excuse the fact that for its creators, this "translation" would have been as heretical as it is ungrammatical! Students must bear in mind that theorizing a meaning from context on purely semantic grounds is not in any meaningful way reading Latin, nor is it reasonable preparation for the evaluation faced on the AP Exam.

Students may similarly seek the comfort of the time-honored strategy of memorizing the English translations they write down in class. Although this is a winning short-term strategy, it does nothing to make one a better reader of Latin. Furthermore, it leads to fruitless performances, as on the 2007 AP Examination in Latin Literature, on which students were given the second half of Catullus 13 to translate. The Readers grading this question reported that a significant number of those students who scored poorly recognized the phrase "*cenabis bene*" in line 7 and, mistaking it for the identical phrase that begins Catullus 13, proceeded to write an accurate translation of the first half of the poem (Sarkissian 2007, 2). Students cannot likewise imagine that either the College Board or the colleges they aspire to attend reward unreflective regurgitation.

Importance of Visualization

A more productive path toward translating the sorts of chunks sought on the AP Exam springs from Reading Theory, which underlies interactive text-marking. Reading Theory holds that the behavior of reading is driven by expectations, which are often called scripts, routines, or schemata (Smith 2004; van Dijk and Kintsch 1983; Colley 1987). These schemata create expectations on various levels. For instance, on the semantic level, a reader uses his or her world knowledge to predict both the vocabulary and the order in which actions will occur; e.g., sails, rudders, and masts

are to be expected in the description of a ship, where weighing anchor is expected to occur before setting sail. In processing the passage, the reader seeks to confirm such semantic expectations.

More central to text-marking are schemata on the syntactic level. The readers of all languages first of all expect a complete thought, which is satisfied by the core of the sentence, i.e., those essential elements like subjects and verbs variously called kernel, skeleton, or sentence structure. The presence of one such core item raises the expectation of one or more of the others; e.g., an object like *virum* creates the expectation of a subject and a transitive verb. Likewise outside this core, an adjective leaves one expecting a noun, and an adverb calls for a verb, adjective, or other adverb, etc.

These syntactic expectations lead students who process Latin linearly through a three-step mental process. It begins with their recognizing morphological items, then hypothesizing based on available information what their most likely syntactic function is, and finally rendering in an appropriate syntactic and semantic context. Muccigrosso and Ross (1999) express this in terms of the questions, “What do I see?” “Therefore, what do I have?” and “Therefore, what do I expect?” This reasoning springs first of all from the visual realm: “What do I see?” This at a rudimentary level is form identification. Do I see a noun, verb, adverb, etc.? If it is a noun, e.g., *virum*, then what case? Will that be a core item, will it modify a noun, will it modify my verb? If *virum* is accusative, it is most likely the object in my core: “Someone is doing something to the man.” Now I expect a transitive verb and a subject before the sentence’s end.

Here too, the notion of chunking is in the background. If a reader sees an unambiguous genitive, e.g., *mulieris*, it is expected to modify a noun. This expectation should lead one to put it together with a noun, which is almost certainly part of its chunk.

Mechanics of Text-Marking

Students who expect to see complete thoughts expressed in visually recognizable structures can produce annotated texts expressing these expectations. This marked text is a tool to foster literal translation by helping students to visualize grammatical chunks and to see structures.

In an ideal setting each student would have the enlarged text (large-point type and about four spaces between lines) in a word processing document on a Tablet, SMART Airliner, or similar device, but if there is not a one-to-one ratio, everyone can

mark on a hard copy for homework, while one person is responsible for marking the Tablet for the day. The text is then projected via projector, eBeam, or even a simple overhead.

With regard to the actual markings, students proceed left to right, marking what they see. Although the process involves simultaneous decisions and sometimes modifications of expectations, it will be described here in steps for convenience. Since the first expectation of any reader is a complete thought, students mark the core structure of the passage. This is mostly nominatives, accusatives, and verbs. It is helpful to bracket and label any dependent clauses concurrently with this step, so as to avoid confusion when multiple clauses are present (see Figure 1).

This sort of marking begins addressing the question, “What do I see?” One should expect a nominative noun to be a subject, and an accusative to be an object. This expectation may change, though, if for instance the accusative is followed by a verb of speaking and an infinitive, which would make it more likely at that point to be a subject in an indirect statement. The reinterpretation of *cinxisse* (below) as part of a nominative with infinitive construction instead of the verb in an indirect statement, which happens when one reaches *Semiramis*, is one such example of reinterpreting function.

FIGURE 1. MARK CORES AND DEPENDENT CLAUSES.

^S Pyramus et ^S Thisbe, iuvenum pulcherrimus alter,
rel. cl.
altera, [^O quas ^S Oriens ^V habuit,] praelata puellis,
adv. cl.
contiguas tenere domos, [^V ubi dicitur ^V altam
⋮
coctilibus muris cinxisse ^S Semiramis ^O urbem.
 (Ov. Met. 4.55-58)

The next step (executed simultaneously) is to connect adjectival modifiers to the nouns they modify, as in Figure 2. Except in the case of genitives, this requires justification beyond proximity and semantic compatibility. Each connection should be a judgment that, for example, for adjectives or participles there is agreement with the noun in gender, number, and case. For relative clauses the relative pronoun must be the same gender and number as its antecedent. There is accountability at each step.

Beyond this, students should add in individualized notes or items stressed for the day by the teacher. Perhaps the tense or the voice of all verbs is to be marked, or the gender, number, and case of all noun–adjective pairs. Perhaps any poetic devices should be noted in the margin. Whatever the class needs to have highlighted can be added and deleted as the teacher sees fit, and students can customize markings to suit what they need most, even issues as mundane as singular and plural. Consider the fully annotated text in Figure 3.

FIGURE 2. CONNECT ADJECTIVAL MODIFIERS TO NOUNS.

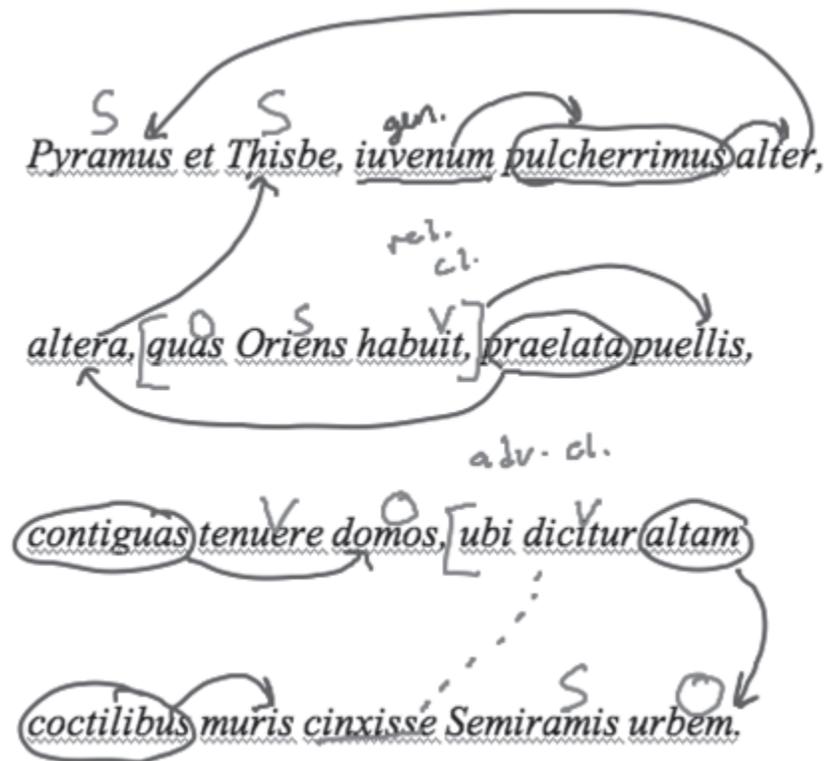
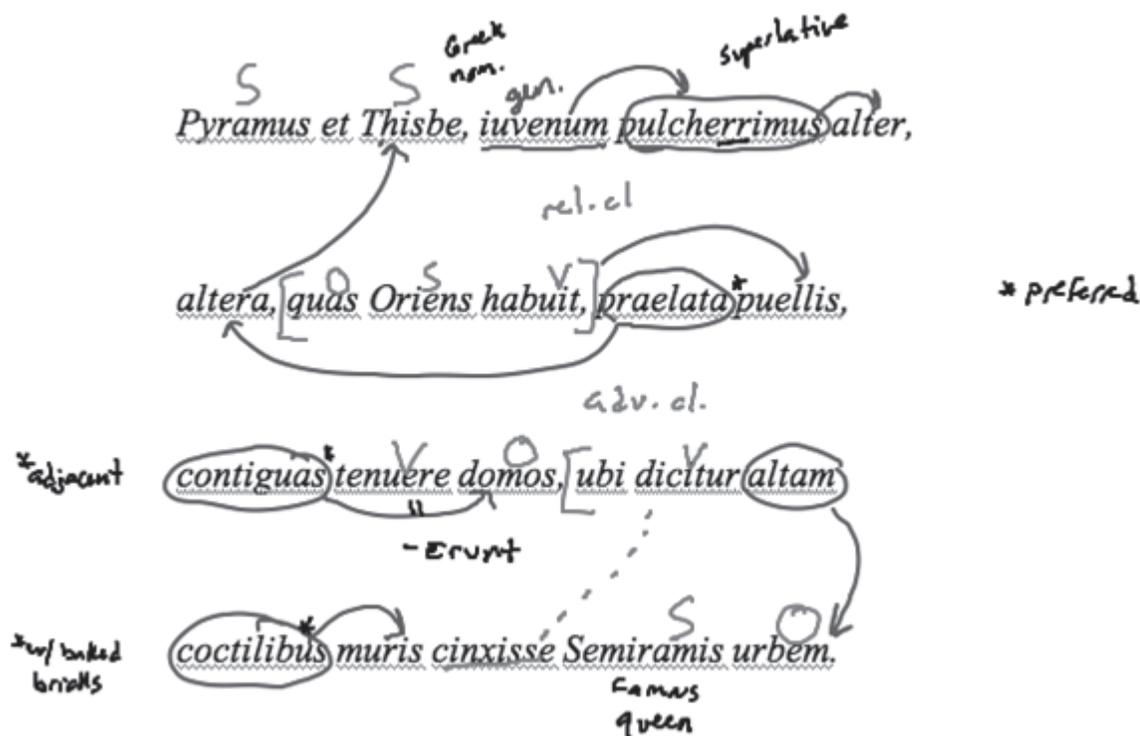


FIGURE 3. ADDITION OF NOTES AND SPECIAL HIGHLIGHTS



At last students can add vocabulary glosses, but in the margins only. Allowing interlinear glosses leads quickly to students' penning an interlinear translation, which demotes the Latin text immediately to secondary status.

The conduct of class, then, involves the projection of the marked text onto a screen. The teacher moderates the discussion while each student presents his or her portion of the text. With the text marked ahead of time, students proceed to render the text orally in accordance with their markings and processing in linear fashion as much as possible from left to right. A Tablet allows for on-the-spot additions or corrections, which can then be saved along with the file. This marked file can then be uploaded to the Internet, where it will be available for students to consult. This allows the student who is having difficulty to attend to the discussion of the text rather than obsess over copying down every last note from the screen while missing the reasoning behind it.

The benefits of this sort of preparation are manifold. First and foremost, there is grammatical accountability on the what-do-you-see level. A subject is so marked because a student sees it is nominative, not because it makes sense.

Misidentifications are no less useful in that they lead to a discussion of why they were mislabeled. “What made you think that was a noun and not a verb?” “Why did you think that was nominative and not genitive?” “What prompt did you have that would be an indirect statement?” “How should you know the dependent clause has ended there?” Each graphic, visual correction of a mistake improves the chance that the structure will be correctly identified in the future.

The orientation of a class can likewise remain focused on Latin and not on English. The discussion is all about Latin and the grammatical structures visible in the Latin, not about their translations in English, which may or may not match syntactically. Class may also progress more quickly when students are not tempted to ask for sentences to be repeated so that they can copy them word for word.

Prose Strategies for Text-Marking

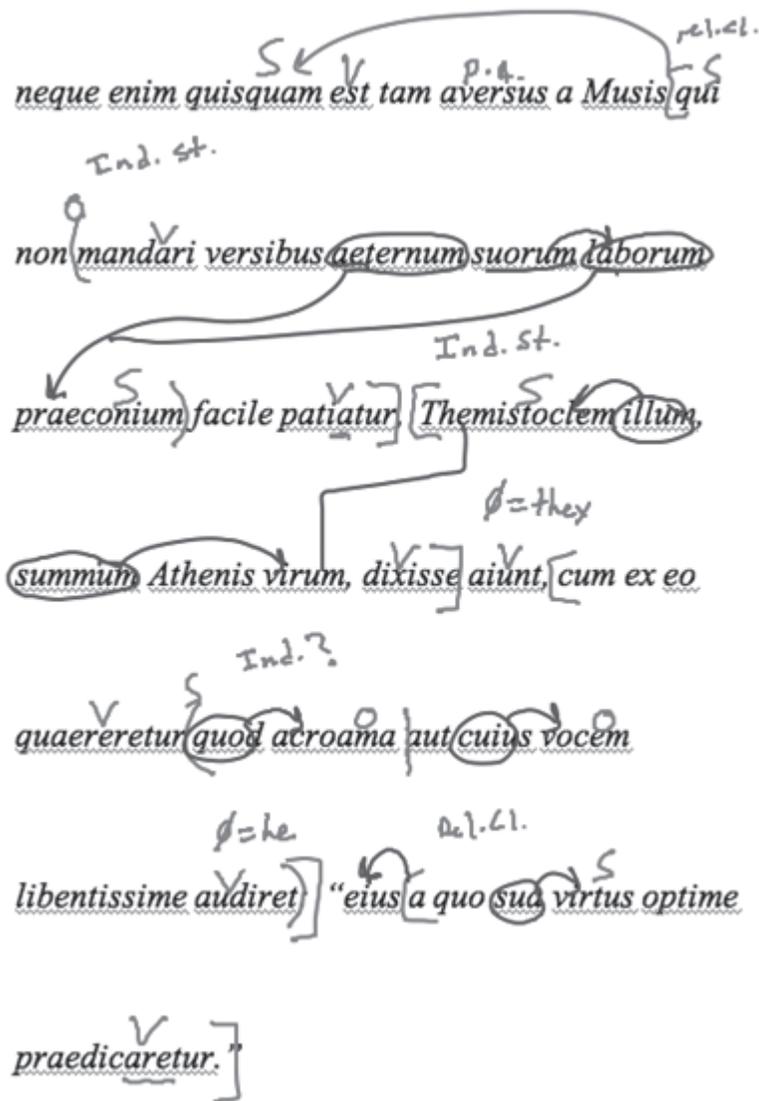
One feature of Latin that becomes more accessible through marking is its linear organization. The relative freedom of Latin word order and its difference from that of English have long tempted students to puzzle their way through passages and attach pieces that seem to work well together. It is indisputable that reading Latin out of order makes it exponentially more difficult. Consider the difficulty encountered by students on the 2007 AP Examination in Latin Literature. Students taking the Cicero exam were asked to translate the following passage from *Pro Archia* as literally as possible into English.

neque enim quisquam est tam aversus a Musis qui non mandari versibus aeternum suorum laborum praeconium facile patiat. Themistoclem illum, summum Athenis virum, dixisse aiunt, cum ex eo quaereretur quod acroama aut cuius vocem libentissime audiret: “eius a quo sua virtus optime praedicaretur.”

Cic. *Arch.* 9.20

Readers grading this question noted that scores were overwhelmingly low owing to students’ ignoring of clause boundaries, which led to the sort of paraphrasing that could not be construed as literal (Sarkissian 2007, 10). Such mistakes are costly if assessment is based on literal renderings of grammatical chunks. There are too many possible combinations for the 43 separate words, but far fewer and far better options for the student who can visualize the structure and see fewer than 10 linear clauses, as shown in Figure 4.

FIGURE 4. MARKING 43 WORDS INTO 8 SEQUENTIAL CLAUSES.



When it comes to strategy in prose, first and foremost, students must expect to proceed linearly. Even when a main clause is elusive, and even when a piece, e.g., a verb, is painfully delayed, they can have faith that moving left to right, they will eventually process a complete thought. Second, bracketing and labeling dependent clauses as they go will help sift out essential from ancillary clauses. Third, although formal prose often has double- or triple-embedded dependent clauses, they can expect each dependent clause to be completed before returning to the previous interrupted clause, and that that boundary will be marked usually by the finite verb, or by a syntactically or semantically incompatible word. Finally, adjectival modifiers are

usually beside the nouns they modify, and any intervening words are usually part of the noun phrase.

Consider the passage in Figure 4 in light of these principles, and how the marking of texts groups the chunks that will be scored. As students process the first line, the main clause comes out with a linking structure. The *qui* agreeing with *quisquam* is the first indicator that there is a new core structure in a dependent clause. One word further, though, one realizes that there is likely a third core structure, since the verb *mandari* is not only infinitive but also passive, which makes some sort of indirect statement the most likely scenario. This hypothesis is borne out after the reader processes both the accusative and the verb *patiatur*, which will admit an accusative with infinitive clause.

As the next sentence begins, it seems for some time that the lengthily expanded *Themistoclem* is going to be the object of the clause. This all changes when *dixisse* and *aiunt* are processed. *Themistoclem* has to be reinterpreted as the subject of an indirect statement, which, having *dixisse* as its verb, will lead either to a quotation or to more indirect speech. Frustratingly, *cum* begins a new dependent clause that because of the verb, *quaeretur*, leads to the quickly fulfilled expectation of an indirect question signaled by *quod*. At the end of the passage, the direct quotation expected by *dixisse* finally arrives, but not without adding one more relative clause of characteristic.

The passage leads through many twists and turns, but taking them linearly while using expectations makes each one manageable. The marking of such dependencies on the text also helps students visualize these sequential units, and to recognize them more readily in unseen passages.

Poetry Strategies for Text-Marking

Even more so than prose, Latin poetry can lead the student with no strategies to forsake the logical flow of the language for a mix-and-match approach using several semantic strategies in the first attempt at a passage. Once an acceptable written translation is achieved in class, that becomes the primary artifact, and the Latin text is secondary—a cipher into which the English has been fed and churned out so as to confuse the uninitiated. Doubtful success on the AP Exam in this scenario would rely on remembering correctly what the English passage was, without leaving out too many words. Reflective text-marking, on the other hand, can open students' eyes to the logic underlying poetic word order.

With regard to strategy, students who are mindful that the line is the principal unit for processing poetry have automatically put themselves in better stead when it comes to chunks, since words that go together are often in the same line, and lines usually constitute complete thoughts or syntactically unified parts of thoughts, e.g., a subject and the participial clause that modifies it, or two objects and their attendant modifiers, or an entire relative clause, or the like. When something needed to complete a clause is missing from a line, it is usually found in the first word or two in the following line. This again keeps students from ranging too far in a passage, when their chunk is closely contained.

Perhaps the most frustrating feature of poetic word order is that adjectival modifiers are usually not next to the nouns they modify. This, however, can be turned into a great asset on the AP Examination, since the separation of modifier from noun is not random, and not a mere meter-induced randomization. When adjectival modifiers are separated from nouns, they regularly define grammatically related units; e.g., a direct object and its modifier regularly occur on either side of the verb that governs them. Likewise, a subject and its modifier regularly surround the verb. Whereas in prose a dependent clause begins with a conjunction and ends with a verb, in poetry, it is more common for a dependent clause to begin with an adjectival modifier and to end with the noun it modifies. This knowledge allows students automatically to chunk the text into the very units used when it is graded! Consider Figure 5 from Catullus 64.

The marking here can lead students to perceive the elegance of the arrangement of the lines. The first line can be seen as the subject with its attendant modifiers, with the participial clause that constitutes the second part of the line clearly defined by the noun–adjective pair *priscis figuris*. The lingering expectation of a verb and maybe an object is fulfilled in the next line, which provides the entire predicate locked up in synchysis. *Heroum* and *mira* leave one awaiting nouns, and when *arte* finally comes, the thought is complete.

Line 52 is another participial clause sandwiched by its modifiers. This, however, leaves the reader expecting the nominative modified by *prospectans*, which we are denied in the next line, which provides us the verb and object along with its own participial clause. Our frustration is relieved in the next line, which contains the subject *Ariadna* at last, but this subject too is accompanied by yet another participial clause, and this one too is bracketed by the participle's object *indomitos furores*.

(CAT. 64.50–57)
 FIGURE 5. MARKING POETRY.

Subj. ⊕
 Modif. cl. 50
 naec vestis priscis hominum variata figuris

Predicate
 heroum mira virtutes indicat arte.

Part. cl. 2 N + OS
 namque fluentisono prospectans litore Diac.

Predicate
 Thesea cedentem celeni cum classe] tuetur
 & alliteration!

Part. cl.
 indomitos in corde gerens Ariadna furōres. Subj. ⊕
 Part. cl.

Del. cl. deshe
 Ind. st.
 necdum etiam [sese quae visit visere] credit, 55

Part. cl.
 (utpote fallac] quae [tum primum excita somno]

O. C.
 desertam in sola miseram se cernat harena.

The three distinct clauses in line 55 are laid out in proselike order, and the bracketing of each clause makes their nestling more accessible to the eye. The next line has the rare construction with *utpote quae*, but here again, the adjective *fallaci* and its noun *somno* contain the first part of the clause, which contains the participial clause centered on *excita*, and the synchysis on the following line locks up the predicate of that clause.

The recognition of the various types of discontinuous modifiers in poetry is itself helpful, and not a bad extra credit project. Given categories such as “noun–adjective pair brackets dependent clause,” or “object and modifier bracket verb,” students can

create lists of literally hundreds of these patterns—lists that are not busywork but rather careful training of their eyes to see the structure of Latin poetry. Figure 6 gives an example of the sort of assignments students can generate.

FIGURE 6. SAMPLE PROJECT ON MEANINGFUL WORD-ORDER PATTERNS IN POETRY.

Name:	
Location	Subject and Modifiers Surround Verb
<i>Aen.</i> 1.12	Tyr̄ii tenuere coloni
<i>Aen.</i> 1.89	Nox incubat atra
<i>Aen.</i> 1.154	cunctus pelagi cecedit fragor
Object and Modifiers Surround Verb	
<i>Aen.</i> 1.10	tot adire labores
<i>Aen.</i> 1.33	Romanam condere gentem
<i>Aen.</i> 1.69	submersasque obrue puppes
Noun-Adjective Pair Brackets Main or Dependent Clause	
<i>Aen.</i> 1.20	Tyr̄ias olim quae verteret arces
<i>Aen.</i> 1.42	lovis rapidum iaculata e nubibus ignem

Conclusion

If the literal translation is the best gauge of students’ competence in Latin, and if the grammatical chunk is the unit for assessment, then the daily practice of text-marking is an excellent tool for both increasing students’ control over the language in an absolute sense, and for improving their scores as assessed on the AP Examination. Text-marking focuses students on the Latin and its grammatical structure, and improves students’ ability to visualize and recognize those structures. It also makes apparent the logical organization and flow of Latin texts that could otherwise seem a jumble of words or a puzzle to be decoded. By fostering the linear processing it encourages critical thinking and reaffirms the principle that there is order, even where there appears to be only chaos.

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Endnotes

1. Stanovich (1980) demonstrates that readers with deficiencies at one level use contextual clues to reason their way to an interpretation, whereas proficient readers are able to identify items in a context-free environment. They see grammatically coded “segments,” to use the terminology of AP Latin grading.

Grammar Lessons in the AP Year

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AP Latin courses culminate in syllabus-based examinations on which students are asked to interpret some of the greatest works in classical literature. In order to succeed, students immerse themselves in the required texts along with the historical contexts of those works. Students study the political, cultural, mythological, and literary foundations on which their chosen texts stand. They study rhetorical and poetic features of the Latin. And, of course, they study the Latin language. In this paper, I review the importance of continuing traditional grammar training for students currently enrolled in AP Latin courses and the ways in which that training is rewarded on the AP Examinations. Further, I suggest that AP teachers will help students to succeed by continuing to emphasize traditional grammar during the AP year.

For many students, the AP year is the first one in which they move beyond their grammar books, long hours of memorizing forms and vocabulary, and the ploddingly methodical march through Caesar's sentences. Persons are, of course, individuals when it comes to learning; upon arrival in the AP classroom, some students will have a better mastery of Latin grammar than others. Some will be almost letter-perfect in their recognition of forms and syntactic structures. Others know their forms well, but sometimes find themselves confused by the syntax of various subordinate clauses. Still others may be struggling with how to interpret indirect questions or the participles and gerundives of deponent verbs.

Instead of finding students falling along a spectrum of competency, teachers discover a complex landscape of competencies. Even when all the students in the class follow the same curriculum with the same teacher or teachers, not all students master the same concepts equally or in the same sequence. This presents a challenge for AP instructors as they focus on helping a class understand the AP texts in depth and on time. The challenge in the poetry courses is all the greater because

a meticulous knowledge of the basic rules that describe Ciceronian and Caesarian syntax may drive a young reader to conclude, especially in the initial weeks of reading, that Vergil, Catullus, and especially Horace are no less than teeming swarms of exceptions, elliptical elements, and Graecisms.

Confronting the daunting AP texts with freshly minted grammar skills, students, in their efforts to read and understand the full syllabus by spring, may be tempted to set aside the habits of thoroughness and precision they learned in their first years of Latin in favor of gist comprehension. If everything at first seems an exception, then why not learn the meaning of the individual examples instead of the underlying logic from which they emerge? This is a dangerous temptation both with regard to a student's long-term success with the Latin language and with regard to his achievement on the spring AP Exam.

A drifting away from grammar is sometimes further fueled by a sense that students are now "beyond" such concerns. Because the AP Examination is not a grammar test in a form with which high school students are likely to be familiar, it is tempting for them to think that such niceties of grammar as understanding the distinctions between various kinds of subordinate clauses are no longer important at this level. Indeed, a glance at the questions on section two of the examination (free response) may almost convince a new teacher that careful grammar is not rewarded. Instead, it seems that students who recall the standard interpretations of each of the lines, even if they have no grammatical basis for those interpretations, will be high scorers. Further, section one (multiple choice), which does include grammar items, avoids the use of technical terms like the names of subordinate clauses. In order to succeed on a test that does not ask whether a clause is "consecutive" or "final" or whether a tense is "primary" or "secondary," there seems little or no reason for a student to continue the study of labels he or she will not be asked to apply or explain.

In fact, however, those labels and grammatical rules are at the heart of a Latin examination that measures knowledge of Latin literature in the Latin language, as opposed to one that measures knowledge of Latin literature in translation. Year after year, AP Examination Readers assign unfortunately low scores to brilliant and correct theses supported with Latin citations that are not sufficient to prove the points made. It is not that the students have cited Latin that is wholly irrelevant to their interpretations; these students do tend at least to recall the meaning of the lines. Instead, some students do not have the grammatical tools that would enable them to use the precise meaning of the words they cite to support the position they are asserting. They cite too much, or too little, Latin. Translations that reflect the

propositional meaning of the lines on the examination may garner few points for students who have relied only on gross comprehension because these translations are riddled with avoidable grammatical errors of voice, tense, or structure.

Since the pace of the Latin readings alone will likely challenge students, teachers must integrate grammar lessons into the study of the AP texts. This is true for the following two reasons: (1) most students are in need of review of some concepts, no matter how well they have learned others; and (2) it is only by seeing that the rules of Latin grammar do apply, albeit in increasingly complex ways, in even the most difficult authors that students become confident interpreters of Latin authors and are able to excel on the AP Examination and beyond.

Countering the drift away from grammar in the AP year with integrated grammar lessons requires careful planning. Instructors must schedule reading, review, and other activities carefully so that sufficient time is allotted for confronting all the challenges of the authors.

Despite the difficulty and length of the AP syllabi, instructors can rejoice in the fact that continuous reading of complex texts actually presents the first opportunity for students to use their grammar books to grasp complex thought on a daily basis. Elementary Latin students who score high marks on grammar tests are well trained, for example, to give the reason for the tense of a subordinate subjunctive in accord with the sequence of tenses rule. For these students, “incomplete secondary” may be closer to a mystic incantation that earns them a high score than it is a way of interpreting what it is that a Latin passage expresses.

As students at the intermediate level turn to more complex literature and to interpretation of that literature, this grammatical shibboleth becomes for the first time a useful tool in following the thought of the author. For example, in poem 64, Catullus relates that the Athenians were accustomed to send a payment of boys and girls to Crete and that Theseus made his decision to sail “when the narrow walls (i.e., of Athens in its early days) were being afflicted by these evils” (i.e., the payment of boys and girls to Crete).

*quis angusta malis cum moenia **vexarentur**,
ipse suum Theseus pro caris corpus Athenis
proicere optavit*

Catullus 64.80–82

In writing an essay, grammatically strong students see that this line does support the interpretation that the Athenians were bothered by the tribute that they were paying

or would have to pay, but not that they had been angered about something that they had done or that had been done to them; this idea, in this case, would be expressed by *vexata essent*.

The 2006 long essay on Vergil (Question “V3”) provides a good example of the rewards of careful grammatical analysis. The question asked students to comment on the description of Marcellus as pointed out to Aeneas by Anchises in book six, lines 868–886. In reviewing the results of the questions, the Chief Faculty Consultant noted that many student errors were introduced into essays because of failure to account for the subjunctives in the passage and, at a more foundational level, to understand the future tenses as future. Thus, many students thought that Marcellus’s unrealized accomplishments were things that he had, in fact, done. Consider the lines in which Anchises speaks of the *unrealized* potential of Marcellus’ martial skills.

... *non illi se quisquam impune **tulisset**
obvius armato, seu cum pedes iret in hostem
seu spumantis equi foderet calcaribus armos.*

Aeneid 6. 879–881

These lines do support the assertion that Marcellus would have punished any foe who had come against him in infantry or cavalry combat, but they do not support the assertion that Marcellus was never bested in battle. A student who has not been trained to identify and explain verb forms is more likely to make this error, in essence confusing *tulissent* and *tulerunt*. The very habit of asking, “Why subjunctive?” will likely lead the more able students to a correct interpretation: that the pluperfect subjunctive indicates “what *might have* happened” (Allen and Greenough 1888, §446).

In 1994, a Catullus essay referred to poem 10, which also presents grammatical challenges throughout. For example, several topics of conversation arise on the occasion of Catullus’s return from Bithynia, including *quonam mihi profuisset aere* (line 8). This line does support the interpretation that Catullus and his friends talked about whether or not his trip had been profitable for him (that is to say, whether he has plenty of cash in his bank account at the time of the conversation). The line does not support the interpretation that they spoke about whether or not he continued to derive profit from his service in Bithynia.

Generally, we may say that students move from the recitation of grammatical rules and labeling at the elementary level to using grammatical rules to support understanding and interpretation at the intermediate level. On a grammar test, an elementary-level student may be asked only to identify the clause in line 80 of poem

64 as a “*cum* circumstantial or causal clause,” the clause in line 8 of poem 10 as an “indirect question,” or the pluperfect subjunctive in *Aeneid* 6.879 as a “potential subjunctive.” At the AP level, a student will more likely be addressing questions like “What were the circumstances for Athens at the time when Theseus made his decision to sail to Crete?” “What questions did Catullus’s comrades ask him when he returned from Bithynia?” or “What does Anchises say about Marcellus?” Addressing such questions clearly and confidently in an essay positively affects the final score that a student receives for his or her efforts. A grammatical question about one of these lines on the multiple-choice section of the AP Examination would, of course, avoid technical terms of grammar (this is because labels vary from one grammar book to another and from one classroom to another). Nevertheless, grammar questions on the AP Exam do hinge on such matters as which word in a list influences the tense of *vexarentur* (in this case, it is *optavit* in line 82 that places the entire passage in secondary sequence) or the word that influences the mood of the same verb (the subordinating conjunction *cum*). Students might also be asked simply to identify a verb form or to offer the best translation of *cum*.

Thus, although rules and labels are not directly tested on the AP Examination, they are an important part of understanding the text at a level that fosters high achievement on the exam and the precise reading of Latin. In order to support this growth, it is important that AP students keep their grammar books close at hand throughout the AP year and that they refer to them often. The simple truth is that quizzes and tests in the AP year should continue to emphasize the same grammar skills that are tested in most elementary classes (parsing verb forms, identifying subordinate clauses, giving dictionary entries of forms, explaining the case of substantives, etc.). The challenges of poetry are often best met by asking students to grapple with the poetic syntax, review it in the grammar book, and then to rewrite a poetic construction into simple, prosaic Latin. This is a highly effective tool for cutting through the apparent complexity of novel structures.

Rewriting Latin poetry as simplified prose, one of the most accessible of composition drills, is also one of the most effective mechanisms by which AP students can develop clear and precise knowledge of the texts they read while at the same time reviewing grammar and vocabulary. Teachers know that simplifying a complex concept into a compelling class presentation is a challenge that builds essential skills because it requires the student to employ clarity of thought and conciseness of diction. Teachers try to illuminate the pith of elaborated grammatical structures in

preparing their own classes. We should also encourage our students to engage in this activity.

Adapting texts for language learners is a necessity in presenting Latin to students in the first year. Engaging in the process of such adaptation can also, for more advanced students, be an effective teaching tool. This process might be called making “Special Latin.” I take the name “Special Latin” from the term “Special English,” which journalist Peter Hessler discusses in his recent memoir, *Oracle Bones: A Journey between China’s Past and Present*:

In the late 1950’s, when the Soviet Union frequently jammed the Voice of America, broadcasters decided that a simpler form of the language would be easier to understand through the static. It wasn’t intended as a teaching tool, but that’s what it quickly became. (p. 51)

Hessler goes on to describe his experience of learning Chinese and teaching English through Special language:

It was a natural method for picking up a new language: First, you established the basic sentence structure and vocabulary, the way a painter might initially outline a portrait’s fundamental elements. Over time, you acquired more sophisticated words and phrases, attaching them to the existing foundation. (p. 52)

Here is Hessler’s description of “Special English” from the Voice of America Web site:

Special English ... has a limited vocabulary of ... simple words that describe objects, actions, or emotions ... [it] is written in short, simple sentences that contain only one idea. No idioms are used. (p. 51)

The relevant point here is that the complex world news events reported in Special English are no simpler than the same news events reported in elaborated English. The apparent simplicity of Special English is a product of careful work by reporters. Making “Special Latin” helps students to become aware of the complexity and art of the AP authors. Here’s an example of a rewriting drill from one of my AP classes (along with student responses in *italics*):

*Phaselus ille, quem videtis, hospites
ait fuisse navium celerrimus,
neque ullius natantis impetum trabis
nequissime praeterire, sive palmulis*

*opus foret volare sive linteo
et hoc negat minacis Hadriatici
negare litus*

Catullus 4.1–7

- (a) Rewrite the passage above in simplified prose.

Ille phaselus quem videtis, hospites, ait se celerrimum navium fuisse et se ullam navem praeterire potuisse sive remis sive velo volandum esset. Affirmat phaselus etiam litus Hadriatici hoc dicere.

- (b) Rewrite the passage above in simplified Caesarian prose.
Do not use indirect discourse.

Illa scapha fuit celerrima. Aut velo aut remis ullum navigium celeritate superare potuit. Litus Hadriatici hoc dicit.

- (c) Rewrite the passage above as a direct quotation by the Phaselus.

“Celerrimus navium,” inquit phaselus ille, “fui. Praeterire ullam trabem natantem velo aut palmis meis potui. Litus Hadriatici tibi hoc dicat!”

Of course, this is only one of many drills that help to emphasize grammar and text in the AP year. The old standbys of parsing forms, naming constructions, and diagramming sentences continue to train expert readers. It is not that parsing and diagramming result in products as potentially masterful or useful as an excellent examination essay, but they are processes from which students learn important facts about the languages they study. As an example, consider Cerutti’s laborious and mind-numbing diagrams of Cicero’s sentences in *Pro Archia*; the author learned far more by making these diagrams than any reader will learn from reading them. Here in the third millennium we may embed our traditional grammar activities in graded group exercises, contests, or PowerPoint assignments, but whatever honey is applied to the cup, grammar activities contain the same potent medication we remember from our own school days.

While AP students must continue to name, describe, rewrite, and analyze the grammatical structures in the literature, they should now also practice using that grammatical knowledge in ways that reflect their deepening appreciation of the details of an author’s thought. Constant reference to the grammar book also yields a familiarity with the subjects treated in the Latin grammar and the ways in which

they can be arranged. Few adults who are truly expert in grammatical analysis deny that it is more than a small step from knowing where in the grammar a particular topic is addressed to knowing how that grammatical feature functions. In this case, familiarity breeds confidence. Some instructors may rely on the grammar and morphological summaries available in the appendix of teaching texts commonly used in elementary Latin courses (e.g., *Wheelock's Latin Grammar*, Moreland and Fleischer) while others prefer to have students purchase a standard school grammar (e.g., Allen and Greenough, Hale and Buck, Henle) along with a paperback dictionary (see Appendix, p. 76).

As students develop a growing number of lines and passages that they have mastered, they develop a growing number of structures that they have reviewed. Each assignment or segment of reading allows a student to review examples of structures that he or she has seen and to compare these examples with one another in order to enhance his or her understanding of the thoughts they can express. Such review can take many forms, including students writing their own examples of structures, labeling each structure in a complex sentence with its section number in the grammar book, and doing research projects that require them to cull various types of syntax that they have seen more than once from the lines that they have read. Students who are constantly focused on identifying word groups (such as gerundive constructions, verbs taking various constructions and cases, and subordinate clauses of all kinds) develop the habit of seeing how the syntax of a complex sentence breaks down. These students are the most successful on AP grammar questions. For example, items that ask students to identify the words that are conjoined by a particular connective are especially transparent to the student who is well versed in grammar questions in class. Below is a sample of such a question from the 2005 AP Released Exam.

ardet amans Dido traxitque per ossa furorem

In line 12, -que connects

- (A) ardet and traxit (line 12)
- (B) amans and Dido (line 12)
- (C) Dido and traxit (line 12)
- (D) traxit and furorem (line 12)

With the correct answer being (A).

As mentioned above, much of the syntax that students see in their AP year is likely to be new to them, although not so anomalous as their limited experience may lead them to believe. Encounters with complex syntax are best converted into learning opportunities when used to review fundamental rules that place the apparent variety into a larger logical context. Students who fail to review basic rules and structures may be tempted to resort to desperate memorization of what seem to be endless counterexamples to everything taught in elementary Latin. Locating the relevant sections for review in the grammar book and explaining the logic of constructions can remove the mystery from elaborated constructions and open the door to the sort of rewriting drill that I described earlier.

Consider these lines from Horace:

*te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.*

Horace, *Odes* 1.10.9–12

The pluperfect subjunctive *reddidisses* may at first puzzle high school students, but *nisi* should send them to the section of the grammar book concerned with conditional sentences. The best students, instead of leaping from there directly into conditionals in indirect speech, will review the basic rules for conditionals in direct speech (Allen and Greenough 1888, §514) and then consider the shifts required in indirect speech (Allen and Greenough 1888, §589). These shifts are, in fact, simple and regular, but they only make logical sense to students who have learned conditional clauses thoroughly. Such students can see the relationship between the sentence above and *Apollo dicebat se aliquid facturum esse nisi boves reddidisses* and “*nisi boves reddideris, Apollo aliquid faciet.*” Further, this kind of structure should hardly be thought isolated; the student encountering *Odes* 1.10 may well have read Catullus 36 earlier in the year:

*vovit, si sibi restitutus essem
desissem que truces vibrare iambos,
electissima pessimi poetae
scripta tardipedi deo daturam
infelicibus ustulanda lignis.*

Catullus 36. 4–8

The Catullus lines are the same construction as the Horace lines and can, likewise, be related to the more prosaic *vovit si sibi restitutus essem, se scripta deo daturam esse* and “*si puellae restitutus ero, puella scripta deo dabit*”. Again, if the students have read selections from *De Bello Civili* prior to AP Latin, they will have seen many examples of conditionals in indirect discourse; most of Caesar’s conditionals are presented in reported speech.

Finally, if we return to the 2006 Vergil essay mentioned above, we find in the third and fourth lines of the passage as printed on the exam:

*Nimium vobis Romana propago
visa potens, superi, propria haec si dona **fuissent.***
Aeneid 6.870–871

Here, students who are trained in the sort of analysis outlined above will easily see behind this the direct speech: “*si dona propria fuerint, nimium potens erit,*” which appears in indirect speech as “*Romana propago visa est superis nimium potens futuram esse, si haec dona propria fuissent.*” This is exactly the point made by R. D. Williams in his commentary (*Aeneis. Liber 1-6*, London: Macmillan 1972, ad loc.) on these lines.

In sum, the AP year is not a break from the work of elementary Latin, nor are the AP Latin Examinations any less tests of skill with the Latin language than are tests in a first-year course. AP students are asked to read and interpret works of literature in Latin; building a strong command of Latin grammar is critical to success. However, AP students must now put their grammatical knowledge to work for them in new ways. In constructing an AP course, the continuity of grammar from earlier years is an essential element in supporting success in the AP year itself.

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Points of Emphasis: Some Observations Based on a Translation Study

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Introduction

Four years ago, at the start of my tenure as Chief Reader for AP Latin, Jim Hessinger of ETS and I instituted a translation study project. For years it had been the practice of most Readers of translation questions to keep a grid with which to track how each student handled each segment of the passage to be translated. (For purposes of grading, translation passages are divided into 18 segments, each of which is worth .5 points. There is no partial credit, but scores are rounded up [e.g., 9 correct segments for 4.5 points is recorded as a 5].) See Appendix A for a sample grid for V1 from the 2007 examination. As a result of these grids, data were being recorded that could have been used to document which segments were giving students the most difficulty and which they found easiest. This idea was the starting point for our translation study.

Jim and I quickly realized that it would be both feasible and desirable to go below the segment level to analysis of individual words. Examination at the segment level, for example, could tell us that on the V1 translation for 2007 (see Appendix A) a remarkable 83.3 percent of the students whose translations were included in our study did not receive credit for segment 7, but it could not tell us that 76.1 percent made errors involving *coniecta* and 55.6 percent involving *sagitta*, but that only 2.1 percent handled *coniecta* correctly but not *sagitta*. Once we had decided to institute a translation study at the word level, it was a short step to expanding the study to track types of errors made on individual words.

To illustrate, the two marked columns on the scoring grid provided in Appendix A), representing the actual performance of two students, can tell us only that Student A did not receive credit for three segments and Student B did not receive credit for seven. A word-level study would only inform us that Student A had received no credit for *uritur* (in segment 1), *coniecta* (in segment 7), and *volatile* (in segment 13). What it would not tell us was that the first two errors involved vocabulary, but the third error resulted from the student's making *coniecta* modify *cerva* (probably) rather than *sagitta*. Similarly, a word-level study would only indicate that Student B mishandled both *quam* and *incautam* in segment 8 and *fixit* in segment 9. It would not tell us that *quam* was omitted, *incautam* was rendered with an incorrect English equivalent, and *fixit* was translated into English as neither perfect nor past tense.

The first year of the translation project was devoted to determining a workable mechanism for gathering data and to refining the categories of error that we would attempt to track. Over the last three years, we have generated a wealth of data that now can be used for a variety of purposes. In this paper I will share a few of the results of this study and suggest some points of emphasis that teachers might consider introducing into their classes.

Mechanics of the Study

The study for each of the last three years was limited to the two Vergil translations (V1 and V2) and the Catullus translation (LL1), never having been extended to include the choice authors (Cicero, Horace, Ovid). Once the Readers for these three translation questions had completed preliminary training, they were asked to begin each of the four reading periods per day by completing detailed grids for the first four or five translations graded, striking through words that were omitted or through the letter codes that indicated the types of errors made. In an effort to limit the study to papers on which students had made at least a minimal effort, translations in which more than 11 segments had been left out were excluded from the sample. (Appendix B) contains a grid used by Readers for V2 of the 2006 exam as well as instructions to Readers on the data collection process.) Jim then performed the enormous task of tabulating the data in an Excel spreadsheet from which reports of various types could be generated.

A few caveats are in order. Because of the policy of excluding from the study student answers that omit more than 11 segments, the overall scores of the samples used in this study are a bit higher than the scores for the entire test-taking population (generally the mean score is about .5 higher on each question). Because Readers were asked to record *all* errors for each word, the number of errors made on some

words may seem rather high, the result not of so many students missing the word but of a number of students making more than one error in translating the word (i.e., the number of students who made errors on a given word will almost always be *less* than the number of errors recorded for that word). Finally, there are some occasions on which the Reader's subjective judgment might have come into play. For example, it might have been difficult in a few cases to determine whether a student had made a case error or a dependency error, and there might have been a few situations in which a different Reader might have identified the same error in a different way. Such variations, however, would have been minimal and, with more than 200 translations included in the sample for each test item (except the LL1 translation from 2006), the data generated can be considered statistically significant.

Omission of Words

Whenever I present AP Latin workshops, a point of emphasis is that on the free-response portion of the examination points are awarded, not taken off, and that a student is never penalized on this portion of the exam for attempting to deal with the Latin. For essays this means that students should never be deterred from citing Latin that they think is relevant, simply because they are afraid they cannot translate the Latin; if they come reasonably close, their attempt will be understood as an accurate paraphrase, and if they do not meet that standard, the effect on their score is no different from what it would have been had they never attempted to cite the Latin. For translation it means that while a segment will be considered incorrect whether a word is mistranslated or omitted, there is no additional penalty for mistranslation. I urge therefore that students be strongly encouraged to attempt to render every word in a translation passage.

Not surprisingly, the data from our translation study confirm that stronger students omit fewer words than weaker students, just as they make fewer vocabulary errors and fewer grammatical errors. It seems that students are most likely to omit words when they are unsure of the meaning of the word. The second-leading cause is probably mere carelessness. It seems unlikely, for example, that a student who knows that *haeret* in *Aeneid* 4.73 is some form of a verb equivalent to the English "cling" would omit the word because of uncertainty about whether the form is indicative or subjunctive. Therefore the figures in Appendix C for numbers of words omitted and vocabulary errors are probably a good indication of the total number of vocabulary errors. It may hardly seem worth documenting that students who score better on the test make fewer vocabulary errors than do students who score poorly.

If, however, omissions are calculated as a function of total vocabulary errors or if a ratio between omissions and errors in word meaning is calculated, it can be seen that better-performing students not only have a firmer grasp of vocabulary but also are more likely, *as a test-taking strategy*, to avoid omission of words. In fact, for all of the test questions included in the study, with the exception of the 2006 LL1 question, for students in the first and second quintiles (top 40 percent) the words omitted as a percentage of the total number of vocabulary errors (words omitted plus words with the wrong English equivalent) is lower than it is for the lower-performing groups, sometimes dramatically so. The differences would, of course, be even greater had this study not excluded answers in which more than 11 segments had been omitted.

Weaker students may be unable to match their better-performing peers in the area of vocabulary building, but they surely can get into the habit of attempting to account for each word and, in so doing, perhaps raise their scores by a few points. Teachers might consider developing grading policies that encourage students to account for every word. Perhaps using positive reinforcement by giving some minimal amount of credit for serious but incorrect attempts (as opposed to negative reinforcement of increasing penalties for omitting words) would help to get students to make sure they attempt every word in translation passages.

An examination of the conjunctions *et* and *-que* provides dramatic evidence of how students lose credit for words they know. In the nine passages included in this translation study, *et* occurred nine times and *-que* 15 times. As would be expected, very few students made vocabulary errors on these words. Out of 5,219 opportunities to translate these conjunctions, only 31 times (.6 percent) were there errors in meaning. This is hardly surprising, and in fact it is difficult to imagine what the errors in vocabulary could have been. It is disturbing, however, that on 361 occasions (6.9 percent) these familiar conjunctions were omitted.

Here the issue is perhaps not so much getting students into the habit of accounting for every word as it is getting students into the habit of checking their translations in order to be sure they have accounted for every word. In my experience as a teacher, I have found that what may seem obvious strategies to me are not obvious to students until they have been given explicit instruction and practice. Students are allowed to write on their test booklets, and a sound practice for them would be to double check translations by underlining each word in the Latin passage as they pass over their rendering of that word in their English translation. If this practice becomes a regular part of the act of translating, they will be much less likely to omit words through carelessness.

Vocabulary in Context

One of the challenges for AP Latin students is the large vocabulary, particularly in the Vergil syllabus. Adding to the challenge is the fact that many words occur only once or twice. Few students are capable of memorizing the texts for which they are responsible, and the study of vocabulary in isolation, while helpful for words that occur with some frequency, is of less value for words that the student will see only a couple of times in the course of completing the syllabus. It becomes crucial, therefore, for students to use context to make educated guesses for vocabulary about which they are uncertain. Data from the translation study indicate that this is one area that distinguishes stronger students from weaker ones.

Let us consider the following two lines from the 2005 V1 translation question.

*Laocoon, ductus Neptuno sorte sacerdos,
sollemnes taurum ingentem mactabat ad aras.*

Aeneid 2.201–202

These two lines were formulated into five segments (out of the 18 total for the passage).

1. *Laocoon ... mactabat*
2. *ductus ... sorte*
3. *Neptuno ... sacerdos*
4. *sollemnes ... ad aras*
5. *taurum ingentem*

For *mactabat* there were some 44 vocabulary errors (out of the 211 translations included in the study, i.e., 21 percent, but only twice was the word omitted). It should not cause surprise that “was sacrificing,” *mactabat* (forms of which occur only three times in the AP Vergil syllabus) was problematic. But what is of interest is that only four students from the top two quintiles (i.e., the top 40 percent) made errors on this word—three vocabulary errors and one omission. Either these students had control of even unusual vocabulary or they were able to work back from the context to come up with a satisfactory English equivalent.

Only 16 students (7.6 percent) made errors on the word “bull,” *taurum* (segment 5), and of those errors there were only four involving vocabulary and four involving omission. A few more students had difficulty with “altars,” *aras* (segment 4), as 19 errors in vocabulary were recorded (9 percent). More problematic was “priest,” *sacerdos* (segment 3), for which 36 vocabulary errors (17.1 percent) and 10 omissions

(4.8 percent) were recorded (there were also significant numbers of errors on number and dependency, i.e., *sacerdos* was not construed with *Laocoon*). In 18 of the 44 cases in which students missed the meaning of *mactabat*, they had the correct meaning for *sacerdos* (although sometimes misconstruing the case or number), *aras*, and *taurum*. Now, there are not many activities that involve a priest, an altar, and a bull (or just an altar and a bull, if the priest is not recognized), and one might reasonably expect that students could therefore make an educated guess at the meaning of *mactabat*. And, as the data show, the stronger students were able to make that leap, while more of the weaker students had difficulty doing so.

Furthermore, the context could be brought to bear on the translation. The *Laocoon* passage is one of the more memorable in the entire epic, but *Laocoon* does only a few things: He interrupts a sacrifice to run down from the citadel, reproaches the Trojans for trusting in the horse, and is gruesomely murdered, along with his children, by the snakes. In other words, virtually every student who took the AP Examination was in a position to extrapolate the meaning of *mactabat* from *Laocoon*, *aras*, and *taurum* (students were also in a position to extrapolate the meaning of *sacerdos*, which does contain the familiar *sacer*).

This sort of reasoning is not beyond the ability of most students, but doing it without explicit direction and guided practice may be beyond them. Prereading can provide an opportunity for practice. A passage can be presented to students on overheads or on PowerPoint, and they can be asked to identify as much as they can. In this instance they probably would be able to recognize, among other things, the meanings of *taurum* and *aras*, and that they are both accusatives, the latter being part of a prepositional phrase. Students may not be sure of *ingentem*, but they should be able to construe it with *taurum*. At this point they can begin to speculate on what the unfamiliar words and forms might be. Ability to extrapolate from context and make educated guesses will also serve students on the multiple-choice section of the AP Exam, where they will be confronted with three sight passages. It is recommended, therefore, that teachers use this approach with sight passages as well. It may, however, also be used in elementary courses, as most textbooks contain reading passages that introduce vocabulary not in the vocabulary lists. In textbooks this unfamiliar vocabulary will be glossed, but it would be a good exercise for students to confront the text and to try to analyze it in advance of consulting the glosses. Students with the self-discipline to do this on their own, when the gloss is sitting right there on the page, will be rare. If, however, the text alone is projected on a screen

(or even if students are given clean copy without the glosses), teachers should be able eventually to get them to become comfortable and accustomed to this process.

One of the demands of translation questions on the AP Examinations is that vocabulary be translated in a way that is consistent with the context in which the word occurs. A limitation of this study is that, while errors in word meaning are tabulated, it would have been too labor intensive to record the specific error made in each case. Nevertheless, there is evidence that, with more common words, students tend to rely on English equivalents that they learned early in their Latin careers or that they have seen with some frequency. Over the last three years, forms of the verb *oro* appeared in two Vergil translation passages:

miseri te si qua parentis
tangere cura potest, **oro** (fuit et tibi talis
Anchises genitor) Dauni miserere senectae.
Aeneid 12.932–934

Excudent alii spirantia mollius aera
(credo equidem), vivos ducent de marmore vultus
orabunt causas melius
Aeneid 6.847–849

Oro in the first passage caused very few problems. Only 12 students (5.7 percent of the total sample) made vocabulary errors (another six omitted the word, perhaps because it is almost parenthetical here). *Orabunt*, from the second passage, on the other hand, showed 102 unacceptable meanings (44.5 percent of the total sample); and these vocabulary errors were fairly evenly divided over all five quintiles (13, 17, 26, 27, 19). The remarkable difference in student performance would appear to lie in the fact that in the context of the first passage, the common textbook meanings of *oro* (e.g., “beg, pray”) were acceptable, whereas in the context of the second passage, the phrase *orabunt causas* had to be rendered in a way consistent with the idea of pleading cases. Below are the standards for the segments in which the words appeared.

2005 Exam

oro: I ask/beg/pray
miserere: pity [must be imperative]

2007 Exam

orabunt: (others/they) will plead/speak/treat/argue [must be future tense]

causas: cases [must be direct object of *orabunt* and must be plural]

melius: better [must be comparative and must modify *orabunt*]

Although *oro* and *miserere* happened to be grouped together for purposes of scoring on the 2005 exam, a translation for each word could be offered without regard to the other (since *miserere* is imperative, rather than subjunctive, *oro* is not introducing an indirect command, but is in effect parenthetical). In fact, *miserere* was frequently misconstrued, being rendered as something other than imperative some 78 times (36.8 percent of the samples). In the passage from the 2007 exam, however, the presence of *causas* limited the range of acceptable renderings of *orabunt* and required students to go beyond their recollections of their first encounter with *oro* in a vocabulary list.

It is a sound teaching practice to have students prepare translation passages on their own in advance of class. One disadvantage, however, is that often the commentaries will provide context-specific English equivalents for Latin words. Students can use these notes to produce accurate translations in class, but they cannot retain that specific meaning for the Latin word when, months later, they see the passage on an AP Exam. It can be beneficial, therefore, for students constantly to be reminded of the range of meanings that Latin words can have. For example, even when “beg” is a perfectly good translation for a form of *oro*, a brief discussion of other possible English equivalents in other contexts may begin to sensitize students to the importance of context.

Not only can this sensitivity improve scores on translation, it can also move students toward a deeper appreciation of the literature they are reading. Consider for example the verb *condo*, which occurs in the sense of “found” at the very beginning of the poem:

*multa quoque et bello passus, dum conderet urbem
inferretque deos Latio;*

Aeneid 1.4–5

but at the end of the epic:

*hoc dicens ferrum adverso sub pectore condit
fervidus;*

Aeneid 12.950–951

should be rendered “puts,” “inserts,” or possibly “buries.” This is an opportunity for teachers simultaneously to reinforce the importance of translating words in ways

suitable to the context and to explore how Vergil uses vocabulary to link in the reader's mind different parts of the *Aeneid*.

***Ut* and Absence of *Ut* with Subjunctives and Indicatives**

Teachers who have drilled students on purpose clauses, adverbial and substantive clauses, result clauses, and negative clauses of fearing may be surprised to learn that in the nine passages included in this study, *ut* occurred only twice, in the V2 passage from the 2006 exam and in the Catullus translation (LL1) from the 2007 exam. In the latter case, students handled *ut* quite well, with only 15 making errors in word meaning (6.8 percent of the total number of sample translations). In the former, however, some 57 students (24.3 percent) made a vocabulary error. The explanation seems to lie in the different contexts in which *ut* appears.

In the Vergil passage (*Aeneid* 2.560–566), *ut* is used with an indicative and is best rendered “as.”

*Obstipui; subiit cari genitoris imago,
ut regem aequaevum crudeli vulnere vidi
vitam exhalantem,*

Aeneid 2.560–562

In the Catullus passage (13.6–14), *ut* introduces an indirect command:

*quod tu cum olfacies, deos rogabis,
totum ut te faciant, Fabulle, nasum.*

Catullus 13.13–14

It would appear that students, having seen many more examples of *ut* with the subjunctive in their elementary textbooks, translated *ut* in a manner consistent with one of the subjunctive constructions. Interestingly, however, out of the 57 word meaning errors involving *ut*, in only six cases was the mood of *vidi* mishandled. It would appear that several students rendered *ut* mechanically without making that rendering consistent with their translation of the rest of the clause. In the Catullus passage, *ut* is used in the manner that students see more frequently and an accurate translation of *rogabis*, the familiar verb that introduces the indirect command, made it easier for students to translate *ut* correctly (it probably also helped that the lines in question are among the most memorable in the Catullan corpus).

On the other hand, in Catullus 35, from the 2006 examination, the omission of *ut* seems to have caused serious problems for students in dealing with the subjunctives.

In the first six lines of this poem occur four subjunctives, one potential and three in indirect command constructions. None of the indirect command subjunctives, however, is introduced by *ut*.

Poetae tenero meo sodali
velim *Caecilio, papyre, dicas*
Veronam veniat Novi relinquens
Comi moenia Lariumque litus.
Nam quasdam volo cogitationes
amici accipiat sui meique

Catullus 35.1-6

The following chart shows the percentage of errors in mood for *dicas*, *veniat*, and *accipiat* (there were also, of course, other types of errors not included in this chart), broken down by quintile.

Subjunctive	Top	2nd	3rd	4th	Bottom	Total
<i>dicas</i>	12.1%	33.3%	51.5%	54.5%	63.6%	43.0%
<i>veniat</i>	15.2%	24.2%	45.5%	51.5%	57.6%	38.8%
<i>accipiat</i>	6.1%	18.2%	42.4%	27.3%	48.5%	28.5%

First, it should be noted that all three are common verbs. *dico* and *venio* are learned early in a student's Latin career, virtually simultaneously with the introduction of the third and fourth conjugations. *Accipio* may be less common, but *capio*, like *dico* and *venio*, is usually introduced at the same time as the conjugation to which it belongs. In addition, the *-ia* in *veniat* and *accipiat* should have alerted students that the forms are subjunctive (*nuntio* is probably the only verb with which students are familiar where indicatives show *-ia*). Nevertheless, significant numbers of students did not indicate in their translations that these verbs are subjunctive.

If the verbs were not recognized as subjunctive or if they were recognized but then translated without taking this detail into account, the reason must lie with the words (or absence of words) introducing the subjunctives. Of the 47 mood errors for *accipiat* (28.5 percent), only four occurred in conjunction with errors on the meaning of *volo* from the preceding line and only two in conjunction with omission of that verb. If the problem with the mood of *accipiat*, for the most part, was not failure to recognize the word introducing the clause in which *accipiat* appears, then the source of the error must have been failure to recognize that *accipiat* is subjunctive, which seems unlikely, or unawareness that *volo* can introduce a subjunctive. Similarly, with *veniat* in

segment 3, only five of the 64 mood errors (38.8 percent of the sample) were combined with omission of or vocabulary error involving *dicas*, which introduces *veniat*.

The situation with *dicas* is harder to assess: Of the 71 mood errors (43 percent), only four occurred in conjunction with vocabulary errors involving *velim*, but 44 occurred in conjunction with omission of that word; in fact, in every case in which *velim* was left out, the mood of *dicas* was mishandled. This may, however, be a reflection of how the scoring was done, rather than of actual student error in every case. If a student had no word to introduce *dicas*, then the rendering of that word as an imperative would actually be a reasonable way to account for the subjunctive, but it may have been recorded as a mood error on the translation grid. (It must be emphasized that on the actual scoring of the exam, students would not have been disadvantaged, as the segment would already have been lost for mishandling *velim*.)

It would appear that students were relying more on the conjunction *ut* to identify purpose clauses (and probably result clauses) than on identification of the subjunctive. It is important for students to understand that often in poetry connecting words are missing and that translation must be guided by analysis of the words that are there. A good starting point would be the figure of asyndeton, with which students seem to have little difficulty (on spot questions, for example, asyndeton is usually recognized when students are asked to find a figure of speech within a set of lines), and to build upon that basis to focus attention on other more substantial omissions. Another point of emphasis should be recognition of subjunctive forms, which ultimately goes back to learning (and remembering) the infinitive of each verb. One exercise that can help in this area is to have students reconstruct the first and second principal parts based on their identification. If, for example, *veniat* were indicative, the verb must be *venio*, *veniare*—probably at this point most students would sense that this is not the verb they learned, and perhaps would then reassess their identification. Another exercise, which can be used even in elementary courses, is to provide students with forms taken from verbs they have never seen, or even imaginary verbs, and ask them to determine the dictionary forms. For example, if a student is told that *quaxet* (“croak”) is present subjunctive, the student would be expected to provide *quaxo*, *quaxare*.

Derivatives True, False, and Extended

One of the most common vocabulary errors in the nine passages that were part of the translation study involved the adjective *volatile* in the clause *liquitque volatile ferrum*, from the 2007 V1 translation question (see Appendix A). The word was seldom omitted (8.5 percent) and even less often not made to modify *ferrum* (3.8 percent).

A remarkably high 64.5 percent, however, provided an unacceptable meaning. According to Readers, the favored translation was “volatile,” an obvious English derivative, which, unfortunately, is not an accurate rendering of this word in this or any other context. On the one hand, this sort of error is understandable and even commendable, as it demonstrates an attempt to handle an unfamiliar word. Perhaps if students had had more success with *coniecta sagitta* (discussed below) they would have been thinking in terms of a flying weapon and spotted the base *vola*; this, in turn, might have led them to the verb *volo*, *volare*, and a correct interpretation of *volatile spoliatum*, in the phrase *corpus spoliatum lumine*, on V2 of the 2005 test, caused similar difficulties:

*et me, seu corpus spoliatum lumine mavis
redde meis. Vicisti ...*

Aeneid 12.935–936

Students had little trouble linking *spoliatum* with *corpus* (only 4.7 percent failed to do so), but some 62.3 percent made vocabulary errors. The noun *spolia* is not especially common, but is one that students have encountered, and it is likely they have also seen its English counterpart, “spoils.” The *-atum* ending alerted students that they were dealing with a participle (only 15.1 percent did not render *spoliatum* as a past participle) that often, according to Readers, is speaking of spoiling the body. What was required here, however, was a rendering that indicated in some way the removal of something from a body (the list of acceptable meanings for *spoliatum* was as follows: “(having been) stripped/robbed/deprived/despoiled.” Possibly the ablative that completed *spoliatum* (*lumine*, as opposed to something like *armis*) made it more difficult for students to arrive at a proper meaning for *spoliatum*. Among the students, 30.7 percent failed to construe *lumine* with *spoliatum*. It is possible, however, that failure to handle *spoliatum* led to the dependence errors involving *lumine*.

In both of the examples cited above, students were on the right track. They recognized the form with which they were confronted (adjective and perfect passive participle, respectively) and identified the noun being modified. They then tried to come up with English equivalents that were reasonably close to the Latin word. What they failed to do in each case was to combine their recognition of English derivatives with sensitivity to the context in which the words appeared. In each case, the meaning required by the passage was a little different from the obvious English derivative.

Teachers can help students in this area by encouraging them to take special notice of instances when English derivatives have meanings that differ slightly or significantly from their Latin roots and by reinforcing this activity by frequent repetition. This type of exercise can be begun very early in students' Latin careers, as soon as the first set of vocabulary words is introduced, and many teachers include units on derivatives in their classes, some using this as a means of promoting the study of Latin. One could, for example, point out that *scribo* cannot be rendered "scribble" and that most English compounds derived from *scribo* (e.g., describe, prescribe, subscribe) do not necessarily involve the act of writing. A striking example of a derivative whose meaning has changed is *egregius*, whose counterpart "egregious" is now limited to contexts in which it is pejorative. When students advance to translating authentic texts, there will be less time to devote to this area, but teachers can constantly remind students that they should use English derivatives to figure out an *approximate* meaning of the Latin word and then proceed with caution when attempting to use the derivatives in their translations. (I actually had a professor in college who forbade the class to use exact derivatives, even when they were appropriate; this admittedly arbitrary stricture greatly increased my flexibility in rendering Latin into English because I was forced to come up with etymologically unrelated but suitable English words in my translations.)

Final -a and Scansion

Latin teachers have long known that a final -a can be a source of confusion for students, particularly when the macrons are abandoned and the length of the final -a can be determined only by context or by scansion. The possibilities seem endless: feminine nominative or ablative singular, neuter nominative or accusative plural, or present active imperative of a first conjugation verb. Our translation study confirms the extent of this problem.

The most striking example of the difficulties posed by a final -a comes from the 2007 V1 translation question (see Appendix A), where the second line confronts the student with three consecutive words ending in -a: *qualis coniecta cerva sagitta*.

Appendix D records that the types of errors for *coniecta*, *cerva*, and *sagitta*. *cerva* (which was part of a segment with *qualis*, not with *coniecta sagitta*) were not especially problematic. In the study, 7.7 percent of the students missed the vocabulary, 3 percent omitted the word, and 3.8 percent made errors in case. Excluding for the moment the category of "dependence," *sagitta* caused problems about twice as often as *cerva*: 5.5 percent of students omitted it, 12 percent missed the vocabulary, and

7.7 percent missed the case. *Coniecta*, however, proved extremely difficult, with 59 percent of the students making vocabulary errors and 64.1 percent making errors on dependence (i.e., not making *coniecta* modify *sagitta*). The primary problem was the failure to link *coniecta* with *sagitta*, and, once *coniecta* was made to modify *cerva*, it became necessary to come up with an English rendering of *coniecta*, which would work in that context. While the translation study does not record the specific words students used, Readers did report that “a deer *struck* by an arrow” was a common mistranslation. Students who were able to connect *coniecta* with *sagitta* were much less likely to mistranslate the participle.

The error of making *coniecta* modify *cerva* could have been avoided by scanning the line, which would have shown that the *-a* in *cerva* is short and that in *coniecta* it is long. It is, of course, asking a great deal of students to expect them to be able to scan a line of dactylic hexameter poetry on a timed test on a question that is not explicitly about scansion. In this case, however, an awareness of a simple rule would have enabled students quickly to establish that the *-a* in *coniecta* is long and that the *-a* in *cerva* is short. Context, then, would make it clear that *sagitta* is ablative case. The *-a* in *cerva* occurs in the middle of the fifth foot, which is almost always a dactyl, and therefore this *-a* must be short. The *-a* in *coniecta* can be evaluated without recourse to the earlier part of the line. The *e* in *coniecta* must be long by position as must the *e* in *cerva*. Since the cretic (long–short–long) cannot occur in dactylic hexameter, the *-a* in *coniecta* must be long, *coniecta* cannot modify *cerva*, and context (and common sense) suggest it modifies *sagitta*. It is now a short step to the recognition that this participle–noun combination is probably an ablative absolute. This may seem to be a rather complex procedure, and one that students are not likely to come up with on their own. If, however, students are walked through this type of analysis in class, eventually many of them may start to apply it when working on their own.

A somewhat similar failure to process the long *-a* in a feminine ablative singular was in evidence in the 2006 V1 translation question in the line *classe veho mecum, fama super aethera notus* (*Aeneid* 1.379). Ninety-nine students (44 percent) did not render *fama* in a manner consistent with an ablative (specifically an ablative of specification). One possibility is that mishandling of *notus* resulted in errors in interpreting *fama*. Only two of the 99 case errors on *fama* were combined with the omission of *notus*. Fourteen times, the case error was combined with a vocabulary error involving *notus*. On 41 occasions, however, the case error with *fama* was combined with the failure to make *notus* modify the first person singular subject.

Again, scansion of this line would have made it clear that the final *-a* in *fama* is long, although in this case the quantity of the *-a* in question is not as transparent as in the line that contained *coniecta cervae sagitta*. Once the student establishes that the final *-e* in *classe* (ablative singular—not an adverb or second conjugation imperative) must be short, that both syllables in *mecum* must be long, and that the last two feet consist of *aethera notus*, the only question remaining is whether *fama* is a spondee or *super* is. Most students, if they are able to get this far, might recognize that the *e* in *super*, like all *-er* endings, is short. Context, also, should have helped here, as there is no verb of which *fama* could be the subject, unless one were to supply *est*, ignore gender, and make *notus* predicate nominative (e.g., something like “my fame is known”).

Prepositions

I have indicated above that I consider practice in dealing with vocabulary in context to be more effective than dedicated vocabulary quizzes for preparing students for literal translation on the AP Examinations. There is at least one area, however, where I feel that dedicated vocabulary quizzes may be in order.

It might be reasonable to expect few errors in the rendering of prepositional phrases. There is a limited number of prepositions to begin with and, even in poetry, the word that functions as the object of the preposition is usually in close proximity if not contiguous with the preposition. It should come as no surprise that the strongest translators very seldom made errors involving prepositions, but one might think that this is an area in which even the weaker student Latinists would be able to do quite well. It is therefore disappointing to report that vocabulary errors involving prepositions, while by no means the most common errors, were relatively frequent. The breakdown by quintile (see Appendix E) shows that weaker students made more errors in this area (from highest quintile to lowest: 10, 27, 39, 56, and 97 errors), with the lower 40 percent making twice as many errors as the upper 60 percent. We are speaking here of errors in vocabulary, not errors in identifying the object of the preposition, which might result from forgetting what case accompanies the preposition. Actually, among the top 60 percent, a single preposition, *pro* in the expression *pro laboribus tantis* (Catullus 35, the Sirmio poem from the 2005 exam), where *pro* had to be translated “for,” “in return for,” etc., rather than “in front of” or “in the interests of,” etc., accounted for almost a third of the total number of errors on prepositions.

Students encounter prepositions very early in their Latin careers, and by the end of the elementary sequence they have been exposed to virtually all of them. Recognition and understanding of prepositions is the first step in identifying prepositional phrases, and recognition of prepositional phrases can be of great help in breaking down complicated long sentences into more manageable units. It seems that teachers could reasonably expect, even demand, a very high level of control of prepositions; there are few enough of them that explicit vocabulary quizzes on prepositions should not be burdensome, and repeated emphasis on these important words should pay great dividends for students in the long run.

I have been selective in choosing data from our translation study, as a full analysis of every type of error would result in an extremely long paper. I believe that the specific trouble spots detailed here can all be addressed by getting students to think in certain categories and engage in certain behaviors when they are in the act of literal translation. They can also be of assistance in essay writing and even more so on the multiple-choice section of the examination. Many students, however, will not develop these strategies and habits without direct guidance from the teacher and, in some cases, positive and/or negative reinforcement.



Appendix B

Grid and Instructions

Translation Data Collection Procedures:

- A. Use Special Grids for First Four Papers Each Quarter
- B. For Completely Correct Chunks Mark "+" in "ALL" Column
- C. For Completely Missing Chunks Mark "-" in "ALL" Column
- NOTE: [MAXIMUM MISSING = 11]*
- D. For Words Not Translated, Strike Through the Word in the Grid
- E. Evaluate ALL Words in Each Chunk
- F. Strike Through 2-Letter Codes for ALL Identified Mistakes
- G. Write Total Number of Credited Chunks at Bottom of "ALL" Column

Legend:

WM = WRONG MEANING
DE = DEPENDENCY MISTAKE

[e.g., Predicate Adjective, Adjective Modification, Subject of X, Construed With, Apposition to X, Requires X as Antecedent, Completing X, Construed as Genitive Completing X, Other Instances of Incorrect Case]

CA = CASE MISTAKE
TE = TENSE MISTAKE
PE = PERSON MISTAKE
NU = NUMBER MISTAKE
VO = VOICE MISTAKE
MO = MOOD MISTAKE

VOC = NOT TRANSLATED AS VOCATIVE

CM = NOT TRANSLATED AS COMPARATIVE

PPL = NOT TRANSLATED AS PARTICIPLE

CHUNK	ALL	WORD 1	WORD 2	WORD 3	WORD 4
1		obstipui [WM/TE/PE/NU/VO]			
2		subiit [WM/TE/PE/NU/VO]	subiit [WM/TE/PE/NU/VO]		
3		cari [WM/DE]	genitoris [WM/DE/CA]	imago [WM/DE]	
4		ut [WM]	vidi [WM/TE/PE/NU/VO]		
5		regem [WM/DE]	aequaevum [WM/DE]		
6		vitam [WM/DE]	exhalantem [WM/DE/TE/PPL]		
7		crudeli [WM/DE]	vulnere [WM/CA]		
8		deserta [WM/DE]	Creusa [WM/DE]		
9		et [WM]	directa [WM/DE/PPL]	domus [WM/DE]	
10		et [WM]	parvi [WM/DE]	casus [WM/DE]	lulii [WM/DE/CA]
11		respicio [WM/TE/PE/NU/VO]	et [WM]	lustrum [WM/TE/PE/NU/VO]	
12		quae [WM/DE]	sit [WM/TE]	copia [WM/DE]	
13		me [WM/DE]	circum [WM/DE]		
14		deseruere [WM/TE/PE/NU/VO]	omnes [WM/DE]	defessi [WM/DE]	
15		et [WM]	saltu [WM/CA]	misere [WM/TE/PE/NU/VO]	
16		aut [WM]	dedere [WM/TE/PE/NU/VO]	ignibus [WM/CA]	
17		corpora [WM/DE]	aegra [WM/DE]		
18		ad [WM]	terram [WM/DE]		
TOTAL					

Appendix C

Omissions and Errors in Word Meaning

V1 (2005)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	31	47	103	185	317	683
Wrong English equivalent	51	143	207	249	368	1018
Total "vocabulary" errors	82	190	310	434	685	1701
Omissions as % of all errors	<i>37.8%</i>	<i>24.7%</i>	<i>33.2%</i>	<i>42.6%</i>	<i>46.3%</i>	<i>40.2%</i>
Ratio: omission to wrong Eng.	<i>.607</i>	<i>.329</i>	<i>.498</i>	<i>.743</i>	<i>.861</i>	<i>.671</i>
V2 (2005)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	53	122	192	295	460	1122
Wrong English equivalent	112	219	262	308	344	1245
Total "vocabulary" errors	165	341	454	603	804	2367
Omissions as % of all errors	<i>32.1%</i>	<i>35.8%</i>	<i>42.3%</i>	<i>48.9%</i>	<i>57.2%</i>	<i>47.4%</i>
Ratio: omission to wrong Eng.	<i>.473</i>	<i>.557</i>	<i>.733</i>	<i>.958</i>	<i>1.34</i>	<i>.901</i>
V1 (2006)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	40	146	181	219	397	983
Wrong English equivalent	98	247	279	329	447	1400
Total "vocabulary" errors	138	393	460	548	844	2383
Omissions as % of all errors	<i>29.0%</i>	<i>37.2%</i>	<i>39.4%</i>	<i>40.0%</i>	<i>47.0%</i>	<i>41.3%</i>
Ratio: omission to wrong Eng.	<i>.408</i>	<i>.591</i>	<i>.649</i>	<i>.666</i>	<i>.888</i>	<i>.702</i>
V2 (2006)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	17	75	114	187	247	640
Wrong English equivalent	158	298	397	495	526	1874
Total "vocabulary" errors	175	373	511	682	773	2514
Omissions as % of all errors	<i>9.7%</i>	<i>20.1%</i>	<i>22.3%</i>	<i>27.4%</i>	<i>32.0%</i>	<i>25.5%</i>
Ratio: omission to wrong Eng.	<i>.108</i>	<i>.252</i>	<i>.287</i>	<i>.378</i>	<i>.470</i>	<i>.342</i>
V1 (2007)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	49	140	184	314	538	1225
Wrong English equivalent	109	255	311	381	430	1486
Total "vocabulary" errors	158	395	495	695	968	2711
Omissions as % of all errors	<i>31.0%</i>	<i>35.4%</i>	<i>37.2%</i>	<i>45.2%</i>	<i>55.6%</i>	<i>45.2%</i>
Ratio: omission to wrong Eng.	<i>.450</i>	<i>.549</i>	<i>.592</i>	<i>.824</i>	<i>1.25</i>	<i>.824</i>

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V2 (2007)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	9	29	75	120	284	517
Wrong English equivalent	73	160	266	431	509	1439
Total "vocabulary" errors	82	189	341	551	793	1956
Omissions as % of all errors	<i>11.0%</i>	<i>15.3%</i>	<i>22.0%</i>	<i>21.8%</i>	<i>35.8%</i>	<i>26.4%</i>
Ratio: omission to wrong Eng.	<i>.123</i>	<i>.181</i>	<i>.282</i>	<i>.278</i>	<i>.558</i>	<i>.359</i>
LL1 (2005)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	20	108	185	257	506	1076
Wrong English equivalent	59	139	270	372	458	1298
Total "vocabulary" errors	79	247	455	629	964	2374
Omissions as % of all errors	<i>25.3%</i>	<i>43.7%</i>	<i>40.7%</i>	<i>40.9%</i>	<i>52.9%</i>	<i>45.3%</i>
Ratio: omission to wrong Eng.	<i>.339</i>	<i>.777</i>	<i>.685</i>	<i>.691</i>	<i>1.10</i>	<i>.829</i>
LL1 (2006)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	26	86	148	288	434	982
Wrong English equivalent	19	51	116	204	250	640
Total "vocabulary" errors	45	137	264	492	684	1622
Omissions as % of all errors	<i>57.8%</i>	<i>62.8%</i>	<i>56.1%</i>	<i>58.5%</i>	<i>63.5%</i>	<i>60.5%</i>
Ratio: omission to wrong Eng.	<i>1.378</i>	<i>1.686</i>	<i>1.276</i>	<i>1.412</i>	<i>1.736</i>	<i>1.534</i>
LL1 (2007)	Top	2nd	3rd	4th	Bottom	Total
Words omitted	18	65	112	159	348	702
Wrong English equivalent	46	91	144	185	279	745
Total "vocabulary" errors	64	156	256	344	627	1447
Omissions as % of all errors	<i>28.1%</i>	<i>41.7%</i>	<i>43.8%</i>	<i>46.2%</i>	<i>55.5%</i>	<i>48.5</i>
Ratio: omission to wrong Eng.	<i>.391</i>	<i>.714</i>	<i>.778</i>	<i>.859</i>	<i>1.247</i>	<i>.942</i>

Appendix D

Coniecta Cerva Sagitta

Word	Type of error	Top	2nd	3rd	4th	Bottom	Total
cerva	left out	0%	0%	2.1%	8.5%	4.3%	3.0%
	meaning	0%	2.1%	6.4%	8.5%	21.3%	7.7%
	dependence	0%	4.3%	0%	4.3%	4.3%	2.6%
	part of speech	0%	0%	0%	2.1%	0%	0.4%
	case	0%	6.4%	0%	6.4%	6.4%	3.8%
	number	0%	0%	0%	0%	2.1%	0.4%
coniecta	left out	2.1%	2.1%	0%	2.1%	8.5%	3.0%
	meaning	34%	68%	70%	61.7%	59.8%	59.0%
	dependence	48.9%	76.6%	76.6%	66%	51.1%	64.1%
	part of speech	0%	2.1%	2.1%	0%	8.5%	2.6%
	tense	0%	0%	0%	0%	4.3%	0.9%
	voice	0%	0%	0%	2.1%	4.3%	1.3%
sagitta	left out	0%	2.1%	2.1%	8.5%	12.8%	5.1%
	meaning	0%	10.6%	10.6%	19.1%	19.1%	12.0%
	dependence	27.7%	38.3%	48.9%	36.2%	31.9%	36.8%
	part of speech	0%	0%	0%	0%	2.1%	0.4%
	case	0%	4.3%	0%	17%	17%	7.7%
	number	0%	6.4%	2.1%	6.4%	2.1%	3.4%



Appendix E

Errors on Prepositions

Passage	Segment with preposition	Top	2nd	3rd	4th	Bottom	Total
Aen. 2.202 (V 2005)	sollemnes ad aras 42	2.4%	4.8%	4.8%	4.8%	9.5%	5.2%
Aen. 2.203 (V1 2005)	a Tenedo	0%	0%	9.5%	2.4%	26.2%	7.6%
Aen. 2.203 (V1 2005)	tranquilla per alta	0%	9.5%	4.8%	11.9%	11.9%	7.6%
Aen. 2.205 (V1 2005)	ad litora	0%	2.4%	11.9%	9.5%	11.9%	7.1%
Aen. 2.206 (V1 2005)	inter fluctus	0%	4.8%	7.1%	19%	28.6%	11.9%
Aen. 1.378 (V1 2006)	ex hoste	0%	0%	0%	2.2%	13.3%	3.1%
Aen. 1.379 (V1 2006)	classe ... mecum	0%	8.9%	4.4%	8.9%	13.3%	7.1%
Aen. 1.379 (V1 2006)	super aethera	0%	15.5%	8.9%	26.7%	26.7%	15.6%
Aen. 1.380 (V1 2006)	et genus ab love summo	4.4%	0%	8.9%	6.7%	33.3%	10.7%
Aen. 2.564 (V2 2006)	me circum	0%	0%	6.4%	17%	31.9%	11.1%
Aen. 2.566 (V2 2006)	ad terram	0%	4.3%	6.4%	8.5%	25.5%	8.9%
Cat. 31.9 (LL1 2005)	ad litora	0%	2.3%	2.3%	2.3%	4.5%	2.3%
Cat. 31.11 (LL1 2005)	pro laboribus tantis	13.6%	18.2%	29.5%	36.4%	29.5%	25.5%
Aen. 4.70 (V1 2007)	nemora inter Cresia	4.3%	8.7%	17.4%	8.7%	37%	15%
Aen. 6.848 (V2 2007)	de marmore	0%	6.5%	2.2%	8.7%	6.5%	4.8%
TOTAL number of errors (not percentage)		10	27	39	56	97	



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