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PORTFOLIO

"LATIN 4770: METHODS AND MATERIALS FOR TEACHING LATIN", PROFESSOR R.A LAFLEUR

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Roma   Aeterna.

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PERSONAL STATEMENT ON TEACHING PHILOSOPHY

As a Foreign Languages teacher, especially of Latin, it is my personal belief that I can take my students to "another land". By this metaphor, I mean that, once we have started our "adventure", we are transported somewhere "else" than to the school locations where my students are evolving everyday. In order to lure students in a Foreign language environment – and again, especially in Latin classes – I, the teacher take them by the hand and show them the way. What do I show them?

First of all, I show them that the strange language we are going to use is not "that strange"- and I will convey an atmosphere of "comfort", to remove the fear that may inhabit their mind. Whether we are talking levels I or level II, or III in any foreign language class, there is always that "lingering" fear in students' mind that somehow, they may not "measure up" to their parents' expectation or their friends', or their own.

Secondly, how to I transmit this feeling of comfort? I do so through my own temperament. This is, as a foreign language teacher, how I am thriving: I behave like a stage actress, I believe in what I am doing, and I take the children to a "make believe" place.

Trying to be creative, I have up my sleeves countless tricks to attract the children into this inquiry: "hey, look at this, hear this, can you say it, do you know that you can do it? Hear this speech: can you duplicate it? How does it sound? Sounds different? Of course, it is a different language, but, guess what: it means the same thing as what you are saying every day to your friend!

But now, you can say it in a different language – and we can act it out!"

This is where the crux of my philosophy rests.

My staging ability usually enthralls children because it looks like "fun".

My best experiences took place when I had to take over a dual high school Latin program in Loudoun county, five years ago, and at that stage of the school year, the two schools' programs were falling apart, since the lead teacher had to leave for health reasons. I was called in, to - in the space of three months – "rescue" the situation – without any self-boasting. This was a tough call, because the teacher had –again due to health reasons- more or less "let the leash loose on his students' neck", and yet the principal had urged me not to fail "too many students".

In the process, and this was one of my accomplishments, I enrolled my students – who didn't have any faith in the program anymore at the time I took over – in the "make-believe" adventure.

I brought Latin to life by staging the mythological legends that were featured in their textbooks. I assigned to each student a specific role attached to that particular legend – after of course, having trained the students on the Latin structures that ought to be mastered to comprehend the story – and we "performed".

What I omitted – so as not to bore my readers – is the amount of time I spent, intermingled here and there with jokes, games, etc – "training" my students on declensions. I discovered that one of the best ways to entice them in mastering these structures, was to use some form of friendly competition.

I built teams and brought them to the board where they excelled because they wanted to shine; I provided rewards for everyone.

Let me summarize my short "tenure" with a comment from my Latin II students, a phrase I overheard and that students, as regular teen agers do, didn't realize that it had been heard:

"Vow, this teacher is different! We at least develop our language skills and we build teams! Now I think I understand Latin". I do not recall that they had a moment of idleness in my class. Any lull – if there were any – was used toward reading the texts or working with small groups of struggling students on some difficult structures, to be ready for the next step. In addition, I accounted for any of their activities, in my grading system.

All I wished was to have had these students from day one, instead of rescuing them three months from the end of school.

But, it is all right, I can take another boatload of students and bring them to their Roman port; we'll arrive there safely because I will "train" them in articulating their Latin speech, daily and endlessly – as long as I will act out on beautiful stories, read out loud and impersonate any of the mythological figures outlined in our textbook; I will have then my students take over the floor, when they are ready.

This staging also worked last year at Hylton HS (I was under contract to teach Latin I), where I invited every one of my high school students to participate in the unfolding of the classical legends: we staged the Aeneid – from the Jenney textbook' excerpts.

By the end of our training, we featured two tall Latin I students (seniors): one carrying the other - "his tall father, Anchises" - on his shoulders, and dragging a tiny one by the hand, while leaving poor Creusa behind. The girls naturally, sided with the "abandoned" wife; the boys "scorned" her and decided to side with Aeneas as he was ready to travel abroad for the conquest of a new land. One of the boys tripped, letting go of his charge – which triggered a general hilarity, prompting the assistant principal to "peek" into the classroom – "plane stupefactus". When he realized that everyone was safe and sound, he left.

But the students remembered the story of the Aeneid. They also had to – gathered in groups format - draw pictures and write a short paragraph in Latin about the story.

I do not think I would thrive as a teacher if I didn't like to play comedy. This however, doesn't mean that I "forget" the ones who may not want to play on stage, or who feel they are left out. Left out? It would be hard for me to keep going if I felt some are not in the "fray". I have my eyes everywhere in the classroom, so I invite the "hesitating ones" to work with me, one on one and tutor them when needed: I have done it and enjoyed it because I saw the light on students' face when they suddenly realized that they "got it".

To support the core of my philosophy, I believe in grouping students:

as a teacher, I constantly organize "grouping", not by ability, but by mixed abilities so that each group is a self-sustained entity that is responsible for its outcome, pulling in one direction, different kinds of learners who all have a stake in the outcome.

On that matter, I have comments to write galore. Without dwelling on the topic, I will say that when students know they are watched and that no one can, either "abuse" the other's hard work by loafing within their group, or "bully" the others by giving unwelcome commands, a general sense of "citizenry" emerges for the benefit of the students' social growth.

On the study of group format, I would like to refer to `Karen Lee Singh's "Grammar-translation – and high school Latin"(Lf21c, 90).

As to the middle school learners, there is a need first to introduce the "transescents" (Leaan Osburn, Lf21, 70) to the virtues of group work, if their Elementary teachers have not done so yet. This takes some doing as the age group is still characterized – somehow - by a lingering "instability" and immaturity as to their ability to coalesce among choice partners. Role modeling by the teacher helps in demonstrating how to associate among one's peers, with the objective of accomplishing a common goal/task – for grade!

Regardless of the age group however, I personally enjoy the grouping situation, where I have gotten a hand at controlling what may pass for a non-traditional setting – yet, requiring full accountability on the part of students' work. This feature is of utmost importance in the public schools where students must learn to "sustain each other in their common effort to succeed academically and socially".

The private schools experience a different phenomenon because their philosophy and resources allow for smaller class size and well-targeted personal attention. This is not to say that private schools do not implement group work, it only means that, due to bigger class sizes that characterize public schools, it is vital that teachers in these settings allow students to work in groups.

Care must be given however, that groups not "fossilize" into cliques and then morph into a nascent comfort zone where groups have become a "meeting place".

It is up to the teacher to alert the class at the beginning of the year that groups are interchangeable and everyone must learn to "bend" her/his own allegiances.

Organizing and managing groups is not obvious. It takes some practice and administrators are still "new" to the idea; some are nervous about what they see – especially in foreign language classes, where teachers by definition must take some "risks" – a concept that makes administrators "cringe". We were forewarned about this outcome in our George Mason Foreign languages Education courses – and with justification.

As long as we show results however - if "learning" takes place - then may be we can win over our administrators, and parents will be happy to observe their child's progress.

One of the best ways to enroll both parents and administrators in that approach is to make presentations, during the "Back-to-school night" highlighting the virtues of groupings, through any form of media: power point presentations, schemas, mini-staging, enrolling the audience and finally taking a survey to check understanding of what the teacher/presenter just said.

Many a Foreign languages teachers will tell you that it takes stamina and drive to succeed during - not only these presentations - but of course, throughout the school year, to weather a sustained effort in maintaining the classes' mood, and to "feed" the students' willingness to work for achievable results.

The lure to students in the Foreign language adventure must be seriously planned around demonstrating all of the advantages they have in enrolling and remaining in the class, in demonstrating that they can achieve the scores they are aiming at and keeping their moral high. Naturally, rejuvenating oneself through new strategies learned here and there, changing one's aspect, one's demeanor (after all, showing in front of these students, the

same face all year long, must be a bore for them) – and taking breaks for the teacher's sanity, are all support strategies that will keep the teacher "alive".

The whole process implies determination in leading one's troops where they should arrive. The problem lies with the fact that Foreign languages teaching is a field where support from school boards, tax-payers or administrators is scanter than for the other school subjects (dubbed "more important and urgent"). This parameter is ascribed to a variety of cultural and historical reasons traceable to the American philosophy of public education – of which this is not the forum to discuss.

The consequence however of this historical fact translates into quite an arduous labor that Foreign languages teachers go through - akin to a sales person's job trying to sell his/her wares – to even get attention from the public..

But, it is all right: we can get the attention required, if we can "display" what we like to do in class, with our Language program, in this case Latin!

As a Latin teacher, it is essential for me to enroll parents to support and keep alive a Latin program, however small it could be, because it benefits their children. And this is so easy to prove, via numerous language-based demonstrations, linked to English derivatives, connection with sciences and math, and the results of verbal SATs. In addition, parents like to tout their child's Latin 'ability" reflected through their speech, classical quotations, etc. It is amazing how parents project themselves in their children's achievement. And what about messages sent home through fun, short Latin mottoes, that parents who may not have received a classical instruction will enjoy? In this way, they will "play" along with us!

What a program: again, beware that you must first draw within yourself - to succeed as a Latin teacher - the stamina and will power to make this so-called "dead" language, alive: by practicing it every day, first by yourself - do not let it shrivel – then within your classroom, and pushing it outside your classroom, by enticing the children to use it in their life and enrolling family along, by playing songs, reading mottoes and watching their children 's SAT scores.

This way, they will by proxy, receive the classical education that may be their parents couldn't afford to give them..

SAMPLE OF LESSON PLANS, QUIZZES, TESTING, CLASSROOM CONVERSATIONS, TPR EXERCISES AND WORKSHEETS

UGA fifth assignment: lesson plans.

Preliminary word for the reader.

Middle school/9th graders, public schools: no English grammar background to speak of. An hour and a half worth of Latin, every other day.

Word of day I: SPQR – Senatus Populusque Romanus =The senate and the people of Rome.
Dies mercuri October, Kalendae, MMVIII.

Salvete discipuli! Quid agite? Magistra Eek sum.

Hic (in) Roma sumus ! = Here we are in Rome : Loquamur sicut Romani != Let us speak like the Romans!

I -Quid nomen tibi est ?...etc.> Greetings (here teacher quickly sketches on the board basic greetings, which she will elaborate little by little in the subsequent days).

II- Cavete discipuli : big word of warning ! Do not try to find an English word order in Latin or you will be driven "nuts"(mihi ignosce ob orationem meam!)
Before we start anything at all, in this language program, be prepared to encounter the unexpected, the unusual and to hear sounds that your ears were not accustomed to before.
Here is, in a nutshell what Latin looks like and sounds like:
  Canis mordet puellam
   Dog bites girl………. But you can change the word order:
   Puellam mordet canis, and more..
Why is that? Because the meaning of a sentence is not derived from its word order but from the word endings displayed in that sentence!
If you want to make the girl a subject, change **- am** into **– a** – but then you will have to change can**is** into can**em**, to turn it into an object.
Mehercule! What is a subject, vs an object? A subject is a person, animal or thing (including abstract ones) that <u>acts upon</u> something else (animal, person or things).
Ex: she eats an apple. You best determine what the subject and object are or the apple will be the subject and will eat you alive!---- (That usually does it for students oblivious of the most fundamental grammatical concepts) .

Quick overview – that will help us function in the days ahead: to determine what endings you must give those two subjects/objects in the example given (girl and dog), you will need to learn what are the endings required, from different declensions. (Declensions are noun systems that will tell you what endings to use according to the job of the word in the sentence – but no panic however: we won't overload you with all five declensions at once! You will learn only the first three in stage I of the Cambridge series. In the following stages, you will encounter the other declensions.)

(Side note to the reader): Cambridge approaches the "incidental" language features casually, giving them lip service. The CLC teaching guide advises to only skip over these incidental language features even though the text features declensions 1, 2, and 3 (pater, mater), and ablative singulars in prepositional phrases, such as: Cerberus est in via.
Here is where an eclectic teacher will input extra notes to facilitate students 'learning☺:

III -Back to the students!

Prepare on your required note book (students will have been given a list of required material prior to starting class) the following topics:
divide your notebook in the number of cases that Latin has. Prepare three pages for the ablative. What is a case? A case could be defined as the "job/work" of a word.
Example: nominative case = subject: the girl. Puella.
Accusative case: object: canem. Dog (not as a subject!)..
If now you wanted to add some possessive concept, you would need the equivalent of the English possessive case ('s).
   Vestis puellae. = the dress of the girl. Did you notice how the ending of – puella – has changed? Of the girl = puellae.
So, before we tackle the story of Caeculius, write down – as a principle, the first two declension systems that I will write on the board. I will chose girl and slave. (puella et servus) – to give you a hint as to what to expect in the Cambridge stories.
Students are required to write down – detaching the endings – the first two declensions.
Then teacher proposes a chanting – middle school like of declension memorization observed in one of the Prince W. County middle schools. This last feature promoted a wonderful, speedy learning!

(Required supplement to Cambridge) : teach the entire verb paradigms of sum, and laborat. Explain the point of these two verbs: how do verb inflections work. Teacher requires the memorization of these two, present tense paradigms for next class quiz.)

IV -Now, on with the story of Caeculius. Teacher shows the cartoons, has the students infer from the pictures and the captions beneath, what to expect.
She reads the caption with proper expression and has student mimic her.

Have students infer, from pictures, some of the grammatical concepts

Ask questions.

Then go through the main language features of chapter I:
- word order in sentences with **est, e,g, Clemens est in horto.**
- Word order without **est**…………….Servus in horto laborat.
- Teacher then directs students to the Practice of language, p 9 (substitution exercises) – and proceed with the word study (derivatives**),** p 17.

Teacher then will have students read – in English – all the cultural notes, not only to accustom them to read aloud in front of the whole class but to help them "seed" these important cultural matters – important by the CLC standards – whereas other publishers will stress other cultural aspects of Roman history. And this is where the "rub" is:
 - [Set aside: both Jenney and CLC will feature a Roman house – including its vocabulary, pictures, etc – in the first chapter; but after this expected introduction to daily Roman life, the two publishers will diverge.
Jenney will stress the historical/mythological aspects of Roman civilization and culture from day I – with a short synopsis of the travel to Troy (in Latin) – whereas CLC will stress a "daily" life in a Roman house.
The result of the Jenney strategy will be an early exposure to the "meaty" Latin approach, with the insurance that students will be well-rounded in their classical studies – not forgetting of course the systematic study of derivatives and insight into antique says and sentences. In addition, they will not fall from their chair when being asked about the Trojan historical tradition.
With the CLC approach, teachers are still coming to grips as to the goal that this publisher is trying to attain, other than delivering a "reading-based" approach (but even traditional textbooks such as Jenney emphasize reading since the corpus of the material is from adapted texts to be read in class –not necessarily translated, but read, understood and interpreted), with (in the CLC series), for background, a mundane, daily life – gossip-like – story, of one particular family - which has no resonance with what made Rome great (i,e the story of its founders, its unique, poetic and mythological interpretations, its military successes and defeats).
Any normally-put together teen age student, boy or girl will find something for him/her to "latch on" with the stories developed in the Jenney collection:
from early exploration to mythological stretches to inroads into the story of Rome, and its culture: from warfare to love story (Dido's encounter with Aeneas, and the intrusion of her sister are fully exploited). The dark side of Rome must also be presented –slavery, warfare again, and the harsh tradition of retribution and penalty – which triggered the backlash with Christianity and explains the subsequent centuries of religious conflicts. And there is the connection with our contemporary culture. The cultural connections are one of the five Cs. What is conveyed through the Jenney's approach is the unfolding of a basically archaic story that is so eerie that it could drive to awe any teen age student with a minimal brain power to realize the uniqueness of what is being said.
Stepping out of this eerie-like story telling parameter, amounts to "vulgarizing" the daily life of a Roman family, which can never be understood as being close to an American daily life. By all stretches of the imagination, there are no American families whose composition or lifestyle (slaves holding, etc) can be compared to that of Caecilius: his life

bears no resemblance with that of a two-income American household struggling to pay a rent, etc].

V -Students read aloud in English, cultural notes

VI -Add derivatives.

VII: pensum: study p 18 vocabulary list plus the two verb paradigms: sum and laboro.

VIII – Closure.

What did you discover today?   In a nutshell:
   a) **the language's word order** is odd, to say the least. Why? Because it "reflects" the job of the words you will use – not the "organization" of sentences that you are accustomed to. Henceforth your absolute need to learn what job words can accomplish; whence you will "attach" at the end of it, a proper "termination/inflection" that will reflect what you want your words to do. It will be your decision –and this is why we'll learn how to write Latin basic sentences with your own construction: whether greetings or description of a Roman house (required in your test!) or a travel to Troy, or your own ailment to complain about - that you will use to avoid your next math test (not Latin test of course).
   b) **The culture, civilization.** Isn't this culture fascinating? Don't you anticipate a great legend unfolding in front of your eyes? Do not be misled, however, by whatever rumor you may have heard from big brothers or uncles or any Hollywood movie maker: in truth, Rome was great, it unleashed an entire flow of forces that explain where we come from in terms of land conquest and institutions. And without any prejudice pro or against this ancestor culture, these accomplishments – in true objectivity - were not done without a cost: this is not a fairy tale a la Grimm or Perrault**.**
   This is a story told in blood; and its successes have been made possible only through the harsh discipline of the Roman army, the courage of its generals, the greatness of its writers describing the grandeur but also the degeneration of its abuses, when Rome became over-confident in its power, and triggered the backlashes that were expected (coming from the Gaul, Greeks, and Hannibal, among others, and then, the biggest backlash of all for Rome: Christendom**).**
   This is a lesson to be learned in what mankind can do and not do, with the caveat (derivative study) that you cannot step anywhere without entrenching, sooner or later, on other people's interest: that man has learned not to over extend himself – beyond a threshold where it will be dangerous to tread.
   But on with this great legend, whose language we'll try to follow and "mimic", because imitating a language through story-telling will help us make believe we are in…Rome. Even though our school district requires of us to use the Cambridge program – which doesn't feature per say Roman culture the way it has been perceived throughout the centuries, but only through the daily life of a Roman family – we shall

still, intersperse, throughout your Cambridge curriculum, studies of Roman history and culture that you need to know in order to claim that you have studied Latin. So while we must follow the step-by-step stories presented in Cambridge, expect to receive – and work on – segments from other sources that will give you a glimpse of what you ought to know about Rome.

Day II Dies secundus, Veneris, Ocyober III, V nonae.(aut: ante diem nonas)

Word of the day: "Homo sum: humani nihil a me alienum puto" I am a human being: I think that nothing human is foreign to me"(Terence, the self-tormentor, 77)

Greetings in Latin – but this time as articulated per an Introductory course on Latin, as Traupman's material doesn't feature this aspect of Latin conversation.
FCPS, Introduction to Latin).
(Remember : this is an alternative schedule, so no Latin every day).

Teacher will explain that the Roman calendar system being so intricately difficult for modern minds, the full teaching of its concept doesn't take place until Latin II, per public schools standards. However, students certainly need a glimpse at what it looks like.

Teacher now hands out a warm-up: a duplication of the cartoon characters featured in lesson I. The students will have to explain in Latin what they mean..
Will follow a quick review of the word study done two days before, allows students 5mn to review their quiz (p 18) – then hands out the quiz.

Next, « discipuli; libros aperite pagina viginti » dixit magister. Teacher mimics action.

She points, in the cartoons, at the different verbs now introduced : intrat, spectat, laudat, vocat, all first conjugation verbs. Students are invited to examine the cartoons and infer from pictures what the words may mean. However teacher will also point out the sudden change in the word "hortus" introduced in lesson I. In here, "horto" declined in the locative ablative case, will have to be explained by the teacher, after she introduces the difference between the nominative and accusative cases, and once students have read "Mercator" and "In triclinio", the two Latin readings section of stage II. (Cambridge guidelines, teacher's book).
Teacher advises to look at words in context, before consulting the vocabulary list at bottom of page. She asks questions to elicit meaning of paragraphs or groups of sentences.
Teacher then organizes reading groups to help produce acceptable translations: this could be done through re-reading, acting out the paragraphs, etc.
Next: About the language.

Introduction of subject and direct object through the nominative and accusative cases. Ex: metella Grumoniem vocat. Teacher asks the two ways in which the proper name "Grumio" appears. The answer is given.

This will triggers the explanation of one word that shows the "doer" of the action and the other the "receiver" of the action. Then teacher offers other sentences with accusative endings (-am,-um, - em) on board or transparency.

Consolidation: Go back to stories p 24 and 25- what case is "coquum" in line 6? and Coquus ancillam petat"? Then ask the translation of the sentence under discussion, to remind students of the grammatical relationship shown by the case names.
 (Teacher guide, 33).

Practicing the language, p 27-28.

Teacher guide advises to warn about humorous error between canem and cenam…

 Do exercises A and B.

Cultural background. The "daily life" featured on p 30 up to 32 gives a glimpse of Roman life at the time when no artificial light was provided. A student will read the texts – that will elicit questions.
Pensum: Word derivative: p 33. Students will be responsible for the memorization of the short list, and exercise D, p 28.
Students are warned that a "real" stage test is in the works. Teacher will blend some portions of the stage I with stage II at first – with a mock test implemented a session prior to the real one, to give students a hint as to what to expect.
"Mock" will mean at this level, that the students will have some questions likely to appear in the real test, and some very similar.
The teacher will then correct the mock test in class and will ask for feedback.

So, the next class will have a mock test on parts of stage I and II – expect the following session to feature the "real" thing!...

Closure:

What do you think of the Roman way of eating/dinning, the triclinium, the way they dressed and employed slaves to help with their meals? Or the way women at the time of our story, were allowed to recline at the table, like their male counterparts?
Do you want to know about Roman recipes? Do some research on the internet!

Ita, cavete examen, discipuli – bene valete!

UGA VI assignment – lesson quizzes

Quiz, day I Total points: 100.

Conjugate (vertical paradigm – **in the proper order, as you were instructed in class**). Give the infinitive form of verbs. (1,50 points each) + (3 points per correct verb form). Total=39pts)

Infinitive: /   **Infinitive**:

Sum   /   laboro

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II - In the following paired statements, identify the characters found in your stage I cartoon descriptions. (4 points per correct answer) – total"20 points.

1- Caecilius est -------- a . canis   b. coquus   c. filius d. mater. e. pater

2- Caecilius est in --------a. atrio   b. culina…..c . horto d. tablino. e. via

3 -Grumio est -------------a. canis   b. coquus.   c. filius d.s ervus. e. pater

4- Grumio est in --------- a. atrio.   b. culina.   c. horto. d. tablino. e.via

5- Clemens est ------------a . canis b. coquus. c filius .   d. servus . e. pater.

III - Derivatives.

Select the word (s) that most closely define (s) the underlined derivative. (2 points per correct answer – total: 12 points).

1) -The Frugal Gourmet is known for his <u>culinary</u> skills.

a. managerial   b. cooking.   c. artistic. d. oral

2).Most Police departments have <u>canine</u> units.

a. drug.   b.horse.   c. missing persons.   d. dog

3). The liberals <u>collaborated</u> with the conservatives.

a. fought.   b. worked. c. remained.   d. laughed at.

4). Mark was <u>affiliated</u> with the moderates

a. competed. b. argued.   c. traveled.   d. associated.

5). The <u>viaduct</u> was built in the 1930's.

a. air vent   b. dam   c. station   d. bridge

6). teenagers seldom like to engage in <u>sedentary</u> activities.

a. writing   b.drawing   c. sitting   d.reading

IV. Geography/culture

Select the correct answers for the following statements about Roman culture (2 points per correct answer- 14 points total)

.1) Caecilius and his family lived in the country presently known as ----------------

a. Britain   c. France   e Sicily
b. Italy   d. Germany

2). Pompei was buried by the eruption of ------------------------------

a. Mt. Etna   c. Mt. Everest   e. Mt.Vesuvius
b. Mt St Helens   d. Mt. St Michel

3). Caecilius had three names because he was -----------------------------

a. a Roman citizen   c. wealthy   e. a father
b. important   d. married

4). In the name Lucius Caecilius Iucundus, Iucundus represents a ------------------

a. clan   c. personal name   e. job title
b. family   d. maiden name

5).In the name Lucius Caeculius Iucundus, Caeculius represents a ------------------

a. clan   c. personal name   e. job title
b. family   d. maiden name

6) In the name Lucius Caeculius Iucundus, Lucius represents a------------------

a. clan   c. personal name   e. job title
b. family   d. maiden name

7). Caeculius had the following rights by virtue of his position in society, except for the right ----------------------

a. to own a house   d. to kill a slave without a good reason
b. to own a slave   e. to expect full protection under the law
c. to vote

V A map of Italy will be provided. (5 points per correct answer -15 points total)

Match the list of locations to the numbered geographic areas on the map.

96 …………………………..a. Neapolis

97. …………………………… b. Mont Vesuvius

98…………………………..c. Roma

99…………………………… d. Pompei

100………………………….e. Ostia

Answer key to quiz I.

Conjugate (vertical paradigm – in the proper order, as you were shown in class):
Sum esse   and   **laboro laborare**
Sum   laboro
Es   laboras
Est   laborat
Sumus   laboramus
Estis   laboratis
Sunt   laborant

II In the following paired statements, identify the characters found in your stage I cartoon descriptions.

Caecilius est   ---E----- a . canis   b. coquus   c. filius d. mater. e. pater

Caecilius est in ---D----a. atrio   b. culina…..c . horto d. tablino. e. via

Grumio est -------B------a. canis   b. coquus.   c. filius d.s ervus. e. pater

Grumio est in ----B---- a. atrio.   b. culina.   c. horto. d. tablino. e. via

Clemens est ------D------a . canis   b. coquus. c filius .   d. servus . e. pater.

III Derivatives.

Select the word (s) that most closely define (s) the underlined derivative.

A) -The Frugal Gourmet is known for his culinary skills.

a. managerial   **[b.]** cooking.   c. artistic. d. oral

B).Most Police departments have canine units.

a. drug.   b.horse.   c. missing persons.   **[d.]** dog

C). The liberals collaborated with the conservatives.

a. fought.   [**b**.] worked. c. remained.   d. laughed at.

D). Mark was affiliated with the moderates

a. competed. b. argued.   c. traveled.   **[d].** associated.

E). The viaduct was built in the 1930's.

a. air vent   b. dam   c. station   **[d].** bridge

F). teenagers seldom like to engage in sedentary activities.

a. writing   b.drawing   **[c.]** sitting   d.reading

IV. Geography/culture

 Select the correct answers for the following statements about Roman culture

. A) Caecilius and his family lived in the country presently known as -----B-----------

a. Britain   c. France   e Sicily
b. Italy   d. Germany

B). Pompei was buried by the eruption of ---------E----------------------

a. Mt. Etna   c. Mt. Everest   e. Mt.Vesuvius
b. Mt St Helens   d. Mt. St Michel

C). Caecilius had three names because he was ------A-----------------------

a. a Roman citizen   c. wealthy   e. a father
b. important   d. married

D). In the name Lucius Caecilius Iucundus, Iucundus represents a ------B------------

a. clan   c. personal name   e. job title
b. family   d. maiden name

E).In the name Lucius Caeculius Iucundus, Caeculius represents a ------A------------

a. clan   c. personal name   e. job title
b. family   d. maiden name

F) In the name Lucius Caeculius Iucundus, Lucius represents a--------C----------

a. clan   c. personal name   e. job title
b. family   d. maiden name

G). Caeculius had the following rights by virtue of his position in society, except for the right -----------D-----------

a. to own a house   d. to kill a slave without a good reason
b. to own a slave   e. to expect full protection under the law
c. to vote

V. A map!

96 – b   97.c……………98. d………99.e………..100. a.

Day II quiz II   Total points: 100.

I- Select the verb that describes an action directly related to the characters in stage 2. (3 points per correct verb – total: 30 points).

1 – Caecilius pecuniam ------------------   a. dormit   b. numerat

2 - Quintus cibum   --------------------- a consumit   b. visitat

3.- Metella mercatorem --------------------a. laborat   b.salutat

4.- Servus villam-------------------------a. videt   b. bibit

5- Canis in via -----------------------------a. dormit   b.scribit

6 – Clemens vinum ----------------------a. laborat   b portat

7 – Ancilla suaviter ----------------------a cantat   b. gustat

8 – Amicus Grumionem -------------------a. spectat   b. stat

9 – Mercator canem ---------------------a. salutat………………… b. consumit

10 – Dominus ancillam -------------------a. scribit   b. laudat

II Select the form of the word that correctly completes the sentence. (3 points per correct answer- total: 30 points)

1. --------------est in mensa   a. cibus   b. cibum

2 ---------------togam laudat.   a. dominus   b. dominum

3 ---------------est Pandora   a. ancilla   b. ancillam

4 Coquus ------------spectat.   a. tunica   b. tuncam

5 Caecilus est ----------------------------- a. argentarius b argentarium

6. ---------------------in lecto dormit   a. amicus.   b. amicum

7.servus in atrio --------------------salutat   a. Mercator   b. mercatorem

8.---------------------dominus vituperat   a. servus   b servum

9-----------------------cibum in mensa videt. a coquus   b. coquum

10 ---------------------ancilla gustat   a cena   b cenam

III Derivatives.

Select the word that most correctly defines the <u>underlined</u> derivative. (2 points per correct answer)

1 – for once the meeting was <u>amicable.</u>

   a. amusing   b. cheerful   c. friendly   d.violent

2 – His ambitions were very <u>laudable</u>

a. undesirable   b. excessive   c. loud   d. praiseworthy

3- Her <u>salutations</u> was gracious and sincere

a. greeting   b. message.   c. compliment   d. presentation

4.- England's <u>mercantile </u>policy was offensive to the colonies.

a. trade   b. social   c. political   d. transportation

5. – Latin students often enjoy earned <u>gustatory</u> surprises

a. academic   b. tasty   c optional   d. unusual

6 – The rival team <u>dominated</u> our field

a. ruled……………………..b avoided   c. joined   d. greeted

7 – We never tired of looking at the <u>mesas.</u>

a. canyons   b. table-top lands   c. rivers   d. moutains.

 8 – Calculators are <u>ancillary </u>to math students.

a. similar   b. necessary   c. helpful   .d. near

9 –The play left a feeling of <u>disgus</u>t with the theater patron

a. pleasure   b. wonder   c. bad taste   d. humor

10 – The freshman was pleased to see her beautiful <u>dormitory</u>

a. class room   b. gym   c. laboratory   d. sleeping quarters

IV Culture
Select the words that correctly complete the following statements. (4 points per correct answer – total: 20 points)

1 – Caecilius'first duty of the day was to receive
   the respect of his -------------------   a. patronus

2 – Caecilius was known as these people's   b. forum.

3 – The morning greeting of visitors was called the   c. clients

4 – The main meal of the day was called the …………………………………d cena

5 – He later went to the business center of the city
That was called the --e. salutatio

Day II quiz II – Answer key.

I- Select the verb that describes an action directly related to the characters in stage 2. (3 points per correct verb).

1 – Caecilius pecumiam ---[b]---------------   a. dormit   b. numerat

2 - Quintus cibum   --------[a]------------- a consumit   b. visitat

3.- Metella mercatorem ------[b]-------------a. laborat   b.salutat

4.- Servus villam------------[a]--------------a. videt   b. bibit

5- canis in via --------------[a]-----------------a. dormit   b.scribit

6 – Clemens vinum -------[b]-----------------a. laborat   b portat

7 – Ancilla suaviter --------[a]--------------a cantat   b. gustat

8 – Amicus Grumionem ------[a]-------------a. spectat   b. stat

9 – Mercator canem --------[a]-------------a. salutat…………………. b. consumit

10 – Dominus ancillam -------[b]------------a. scribit   b. laudat

II Select the form of the word that correctly completes the sentence (3 points per correct answer)

1. -----[a]---------est in mensa   a. cibus   b. cibum

2 ------[a]---------togam laudat.   a. dominus   b. dominum

3 ------[a]---------est Pandora   a. ancilla   b. ancillam

4 Coquus - ---[b]--------spectat.   A. tunica   b. tunicam

5 Caecilus est --- ---------[a]------------------a. argentarius b argentarium

6. -- --------[a]-----------in lecto dormit   a. amicus.   b. amicum

7.servus in atrio -------[b]--------------salutat   a. Mercator   b. mercatorem

8.------[b]----------------dominus vituperat   a. servus   b servum

9----------[a]-------------cibum in mensa videt. a coquus   b. coquum

10 --------[b]-------------ancilla gustat   a cena   b cenam

III Derivatives.

Select the word that most correctly defines the <u>underlined</u> derivative. (2 points per correct answer)

1 – for once the meeting was <u>amicable.</u>

    a. amusing   b. cheerful   [c]. friendly   d. violent

2 – His ambitions were very <u>laudable</u>

a. undesirable   b. excessive   c. loud   [d.] praiseworthy

3- Her <u>salutations</u> was gracious and sincere

[a]. greeting   b. message.   c. compliment   d. presentation

4.- England's <u>mercantile</u> policy was offensive to the colonies.

[a.] trade   b. social   c. political   d. transportation

5. – Latin students often enjoy earned <u>gustatory</u> surprises

a. academic   [b]. tasty   c optional   d. unusual

6 – The rival team <u>dominated</u> our field

[a]. ruled……………………..b avoided   c. joined   d. greeted

7 – We never tired of looking at the <u>mesas.</u>

a. canyons   [b.] table-top lands   c. rivers   d. mountains.

 8 – Calculators are <u>ancillary </u>to math students.

a. similar   b. necessary   [c]. helpful   .d. near

9 –The play left a feeling of <u>disgust</u> with the theater patron

a. pleasure   b. wonder   [c.] bad taste   d. humor

10 – The freshman was pleased to see her beautiful <u>dormitory</u>

a. class room   b. gym   c. laboratory   [d.] sleeping quarters

IV Culture
 Select the words that correctly complete the following statements (4 points per correct answer)

1 – Caecilius' first duty of the day was to receive
     the respect of his -----[c]--------------   a. patronus

2 – Caecilius was known as these people's--------[a]-----   b. forum.

3 – The morning greeting of visitors was called the------ [e]--------   c. clients

4 – The main meal of the day was called the -----------[d]-------……………   d cena

5 – He later went to the business center of the city
That was called the ------------------------[b]---------------------------------- e. salutatio

Latin I level testing, covering three chapters (Cambridge series).

Stage I and II have been covered in class and their grammatical material has already been tested through quizzes. Let us keep in mind that mid-term and final exams will have the class re-visit any of the essential concepts to be mastered in this course.

This is what we covered of the third chapter (stage III):

(Off the record: the design for this third chapter assessment exactly matches that of the publishers themselves who thought that at this time group reading – and subsequent work - would come into action!).
Stage 3 features "negotium", with as background, the Pompeian town life business.
The story line: Caecilius goes to work in the forum. Celer paints a mural in Caecilius' house. Caecilius visits Panthagatus, the barber. He then buys a slave-girl from Synphax, the slave dealer.
Main language features: the differentiation of 1rst, 2nd and 3rd declensions (nominative and accusative cases – remembering however that students were supposed to acquire a note book in which they would jot down the five declensions system).
Incidental features:
Attributive adjective, e,g: magnus leo est in picture.
Accusative singular in prepositional phrases, e,g: pictor ad villam venit.
Vocative case, e,g: salve tonsor!
Accusative of portus (4th declension). E,g: caecilius ad portum ambulat.
Sentence pattern: V+ Nom, e,g: respondet Panthagatus.
Focus of language study: the identification of cases or declensions of nouns will be automatically done – better yet, lived – through translation for the group I students – and acting out, for the group IV students who will stage the story of Syphax.

For testing on this chapter, please read directions following those of chapters I and II test first. The chapter III testing will "fit in" the first two chapters testing – remembering the unique feature of the chapter III testing:

Warm up for chapter III test first: grammatical questions done before testing: (directions to stage III test, p 23/24, testing material)

Teacher will divide class into groups of 4. Each group will cover one of the four stories/paragraphs in a different way: each will have – if we are constrained with an hour-scope total, that is (if not, this could take longer: at the HS and MS now, FL are delivered on a block period, which gives the class 90 minutes to complete the entire testing covering three stages – which have been "telescoped"/compacted), around 30 mn maximum to prepare. The completion of that group part of the test –especially the "acting ones" may not take more than 7 minutes. The other groups may take longer: in the order of 8 to 9 minutes.

(Students will have had two days before, a "mock" test, to train them in that endeavor) One group will write a translation of the first story; for the second story, the group will write the answers to the comprehension questions attached to that story; for the third group, will read with dramatization. The fourth will produce a creative presentation: full dramatization, pictures drawing, TPR pictures, sketches, etc, to be viewed by the entire class.

Each work will be graded within those groups as thus:
A) story I = Translation: 50 points (one point removed for grammatical and semantic mistakes. Word order in English will not count).
B) –story II = Comprehension: no leniency as this is an easy group work and no translation is required. Accuracy in answers is expected. (10 questions: 50 points).
C) – story III =: (oral) reading ability coupled with reading for the gist only/sight translation - supported by one another (being noted that these students will have 30mn to prepare for this) Teacher will allocate this task to the "good" readers – and speakers. (Teacher will ask comprehension questions – if needed - after students have read in group first, then in front of the whole class. The rest of class might correct comprehension mistakes). 50 points
D) story IV = students will be graded on their creativity + dramatization ability (50 pts) - this segment being allocated to students who "strive" in public, are boasting, have a strong ego and are devoid of any shyness. 50 points.

Chapter III assessment (graded differently than the two previous ones - merged into one) will follow right after the first two chapters testing.
The chapter III test, in summary, will assess the following achievements:
- "performing a group-based, thorough translation".(group I);
- "having assimilated some minimal speed reading comprehension", (group II);
  "being able to read with dramatization and get the gist of the text", (group III);
  "for the "physical survivors", to shine on stage, using their creativity and self-confidence "(group IV)..
Please keep in mind that the class will have been "warmed-up" prior to testing, on minimal grammatical items (mentioned above).

In short, the first part of the testing will be rather "standard" and the second part will observe a "quadri-colon" crescendo, culminating in something – hopefully – entertaining, whereby the students will get their rewards for having worked hard, and relax the atmosphere of the class.

Answer keys for UGA assignment VII

Stage I. Multiple choice questions.

Stage I text. 1)- a.   2)- c.   3)a.   4)-b.   5)- a. 6) – a. 7) –b. 8) –c. 9) – c. 10)- a.

Stage II text: 12)- b. 13) –a. 14) –a. 15) –b.

Group I. (Translation of "In foro").

Caecilius is not in the villa. Caecilus conduct (some) business in the forum. Caecilius is a banker. The banker counts the money.
Caecilius looks around the forum. Behold! A painter walks in the forum. The painter is Celer. Celer greets Caecilius.
Look! The barber also is in the forum. The barber is Pantagathus. Caecilius sees the barber.
"Hello!" Caecilius greets the barber.
"Hello!"" Responds Pantagathus.
Look/behold! A slave merchant enters the forum. The slave merchant is Syphax. The slave merchant awaits a merchant. The merchant doesn't come. Syphax is angry. Syphax curses the merchant.
(Side comment: one can see how an instructor can be bored [to tears] upon reading and translating this made-up text..However, this is the exact stage I test that the Cambridge series has in store for Latin I students (MS and HS students) From the opinion of many a teachers, this stage I series would fit better the MS than the HS students, and yet, it is offered at the high school level as well..

Group II. (Comprehension questions following the "pictor" paragraph, stage II)

1) - The name of the pictor is Celer.
2)- The dog barks when he hears the pictor.
3)- Metella is in the kitchen.
4) – He calls his mother.
5)- The pictor greets Metella.
6)- The pictor works and paints.
7)- The lion seeks Hercules ferociously.
8)- Hercules hold a stick and beats the lion with it.
9)- He enters the "triclinium".
10)- He looks at the pictures intently and praises them.

Group III – (students do not have to answer in Latin, although they are encouraged to do so at the earliest opportunity – and this was given as a sample of simplistic Latin answers)
1) -Tonsor laborat in taberna.
2) -Tonsor est occupatus cur novaculam tenet et barbam tondet.

3) poeta tabernam intrat.
4) Caecilius ridet cur versus scurrilis est !
5)-Tonsor est iratus.
6)- Tonsor senem secat ! Ergo, multus sanguis fluit.
7)- Caecilius surgit et taberna exit. Fortasse Caecilius exit cur tonsor putat versus scurrilis non est ? (we cannot use the indirect speech at this stage yet – with the Cambridge level I, it is expected of the students to grasp only the minimum difficulties of the language while an indirect speech of course would be in order in this particular situation.)
8) – "senex est perterritus" is what describes best the old man.

Group IV. Sample of script. (Students approached the teacher for help, to "spice up" an otherwise bland dialogue, at the level I – provided that the students will memorize the novelties introduced. But level II grammatical structures cannot be presented yet.

Caecilius: quam magnam navem! Servum quaero, et venalicium video!
Salve Syphax !
Syphax: Salve Caecilius ! Magnum servum habeo !

(Caecilius magnum servum aspicit) : Non me placet ! Nimium magnus foedusque est ! Nolo eum emere !

Syphax : concedo ! Quid femina serva ? Ecce : (plaudit Syphax) : Vinum, ancilla ! Vinum fer ad amicum meum !

Melissa : ecce vinum, dominus !

(Caecilius vinum bibit) quam vinum optimum, Syphax ! Ubi id invenisti ?
Syphax : In Troiae ruinis !

Caecilius : tamen, eratne Troia exstincta ?

Syphax : ita vero ! Etiam, aliquid invenire possumus in urbium ruinis ! Praeterea, omnibus discipulis iuvat fabulas audire !

Ancilla : Maxime ! Huc est ubi dominus me invenit : vaccas mulgeabam agris Troiae !

Caecilius : Et quid ancilla ista ! Pulchra est doctaque ! Debeo eam emere! (remembering that students at this level cannot handle yet a gerundive such as " mihi emendam eam").

Syphax: Maxime! Coquit cenam optimam quoque!

Caecilius: satis, satis! Ancillam Melissam emo!- statim !

(Caecilius returns home with Melissa).

Grumio (coquus) et Quintus (filius Caecilii): salve Melissa ! Pulchra es - et coqua optima ! Nos delectas ! dicunt.

Eheu ! Metella, cum ancilla videt : coniunx nefarius ! – dicit. Cur ancillam adulescentem emisti ?   Omnes viri eidem sunt ! Gemmas debes me emere – pro poenis tuis !

Post disputationem multam, tamen, quia sese amant, Metella et Caecilus ignoscunt quoque !

<div align="center">Finis.</div>

UGA XII assignment.

**Lesson plan to present Latin
passage(s) based on reading.
Comprehension activities follow.**

Stage 6, Cambridge, unit I.

Please note that the students, in engaging in the following activities will fulfill three
essentials goals of the Foreign Languages standards, established by ACTFL (American
Council on the teaching of Foreign Languages).

Goal 1: Communication. Communicate in a classical language.
Standard 1.1: students read, understand, and interpret Latin or Greek
Standard 1.2: Students use orally, listen to, and write Latin or Greek as part of the
language learning process.

Goal 2: Cultures – Gain knowledge and understanding of Greco-Roman culture
Standard 2.1: Students demonstrate an understanding of the perspectives of Greek or
Roman culture as revealed in the practices of Greeks or Romans.
Standard 2.2: Students demonstrate an understanding of the perspectives of Greek or
Roman culture as revealed in the products of the Greeks or Romans.

Goal 4: Comparisons – develop insight into own language and culture
Standard 4.1: students recognize and use elements of the Latin or Greek language to
increase knowledge of their own language.
Standard 4.2: Students compare and contrast their own culture with that of the Greco-
Roman world.

The stage 6 (Pugna, Felix, Felix and Fur) chapter lends itself perfectly to a reading and
comprehension questions approach.

Why? Because – this is one of the main asset of the Cambridge series – the chapters are
all introduced via cartoons, accompanied by legends. And how best to convey the sense
of past actions (both imperfect and perfect, introduced here) but through pictures that
denote what was going on at a specific time when another action happened?
We might have however, to respectfully offer a friendly suggestion to the Cambridge
designers:
even though the formal introduction to the two past tenses is only given lip service at this
stage, the authors could have thought twice in approaching a reading-base story evolving

around the differentiation between the two past tenses – a concept that is easier to fathom when presented thus:
the debate between the use of the two tenses dwells on the "aspect" issue, not so much the "momentary" happening...That one – with due respect - is an inaccurate way to get at the core of the distinction between the two past tenses.
The imperfect is customarily used to describe what was happening in the background, against which an action, expressed in the perfect, takes place.
Ex: I was working, when the phone rang.
Naturally, one can use the imperfect to describe repetitive and customary actions:
When I was young, I used to go to the beach every summer, I was walking to my friend's house, I was playing tennis, etc/. But this becomes a "narrative" imperfect.

However when the author in our present story, describes the streets of Pompeii in which two slaves "were walking" - when suddenly a dog "barked", then we have the ideal scenario for a joint-tense use.
Students will realize quite well what is going on in the pictures, therefore, they will understand to use the imperfect for a background action.

But before they engage in the reading of **Felix**, they will look at the map of Pompeii, located on their classroom wall. Students had read, in previous chapters, some introduction to Pompeii, the major site of the evolving story in the Cambridge unit textbook.
They will discover that there are several "regions" in Pompeii and will locate the forum (marked as "foro" in the enclosed copied map).
They also will hear that the best graffiti were saved from the Pompeian frescoes and ruins, and while the content of some is not advisable to be seen by high school students at this point, students are encouraged to, at a later time, see for themselves that the Latin language was as much varied in scope and register as the English language is.

The magistra will point out that she herself visited Pompeii, before the last major earthquake (winter of 1979/80), hence her discoveries of streets still rich in artifacts, where shop buildings were standing in such an attractive look that she was awed, and mused that a Pompeian in toga would emerge from a corner shop…
This real "tale" never fails to capture the attention of students and triggers multiple questions. Usually, students after such narrative, undertake to ask parents about a field trip to Italy.

Please, take a look at the excerpts from a website dedicated to Pompeii, to provide a cultural background for the students, and that uniquely conveys what magistra saw there – save of course for the real Vesuvius eruptions - but the market places and the forum

were absolutely "intact" from before the 1979 earthquake. We need to thank the webmaster who designed this website:
Italophiles.com/vesuvius.htm

Vesuvius and Pompeii

Pompeii has inspired artists and writers over the years, so there are many accounts and images of the doomed town. This page has one account and many images, all available via *AllPosters.com*, an online poster and print seller. I've reproduced here as many images as I could for your and my enjoyment and edification!

Pompei Archeological Site, Naples, Italy Photographic Print
AllPosters.com

Mount Vesuvius, **mainland Europe's most active volcano**, can be seen from Naples, Italy, and is a favorite subject of artists, tourists, and especially naturalists who visit Vesuvius today, but even more often in the 1800s to observe her then frequent eruptions.

Some of the most impressive images of Vesuvius erupting are **photographs from it's last eruption in 1944**. The U.S. military had retaken the area from the Nazi's, so the military photographers were on hand to photograph the event. The **lava flows were slow-moving**, so few lives were lost, but homes and villages were destroyed.

Although Mount Vesuvius erupts regularly in geological terms, it's the **eruption in the year 79** that fascinates people the most. That's because the **time-capsule-like remains** of the Roman towns of **Pompeii and Herculaneum**, both devastated by the 79 eruption, have been attracting visitors since their **discovery in 1738 (Herculaneum) and 1748 (Pompeii)**.

And historians relive the year 79 eruption by reading a **detailed account of of the 19 hour eruption** of ash, rock and pyroclastic flows that the Roman politician and early naturalist **Pliny the Younger** recorded.

The earthquakes that preceded the eruption, and the long eruption process gave most people plenty of time to leave before the fatal flows arrives at the towns.

Pompeii is unique because it's a **Roman town that has not been altered since the Roman period**. Other Roman towns have continued to be lived in, and changed over the years.

In Pompeii we can see things that help us imagine, as the art below shows, just how things looked back in the year 79.

The **major roads with shops lining them**, and **homes** above the shops, and the major **market** area. The **forum, auditoriums,** and police/soldier **barracks**.
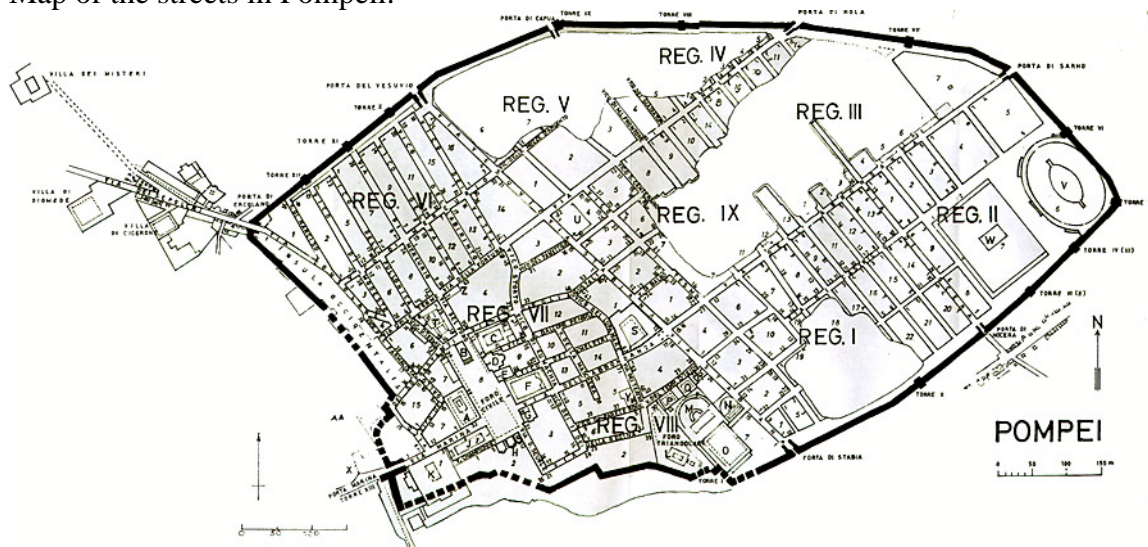

Centurians Barracks, Pompeii, Italy Art Print
AllPosters.com

House of the Golden Cupids, Pompeii, Italy Art Print
AllPosters.com

Map of the streets in Pompeii.

HOW TO INTRODUCE HOWEVER, A LATIN PASSAGE, ACCORDING TO A READING-BASED APPROACH?

For starter, it is wise that the teacher read the text, loud, clearly and expressively – dramatically if necessary. Have students observe the teacher's face, but most importantly, the objective will be to imitate the teacher in her speech. At first, students could read chorally, but then the teacher randomly picks some students to read.
The instructor should pronounce Latin correctly, articulating the syllables and accentuating the ones requiring a longer time spent on them: there is no joking, no inhibition to be had: we are learning to read, but also to listen to the reading so that meaning can be conveyed through proper diction. It is a simultaneous operation between the four skills (not yet writing though –that will be called upon later in the reading comprehension questions). This is the way a reader/speaker/writer is ideally – and was up to twenty years ago – introduced to his "litteras" as in "elementa prima discere".

Strategies for reading-based activities.

The strategies used for reading this chapter come from Hoyos' "ten rules for reading Latin" (Hoyos, CPL on-line article 3.1), the Cambridge Latin course's reading suggestions, D. Perry's (lfc 21, ch 9) and this writer's own "decoding" system – that looks like – but with less sophistication – those of Hoyos, in that this author advocates that Latin having not been written for modern readers, we need to stop attempting to produce an English (or French/German, etc) "replica" of Latin.
This is the ultimate goal. The decoding system of this "magistra" is more immediate, more usable by young students, whereby M. Hoyos' through his examples of subordinate clauses, targets an already more sophisticated audience of readers, but the "sign posts" concept is something this writer has used since she started "playing" with Latin, in a classroom environment; it is also shared by a colleague who worked in the same school last year – we might be the only ones to use this technique across our (or may be two) school division. Most teachers using the Cambridge series play by trial and error after having introduced the students to a background concept and "pre-reading" activities, but the sign posts concept has not been observed and used by these teachers.

Naturally, a good dose of TPR exercises will help convey some messages!

The plot of the passage therefore, will be discovered through reading supported by inferences from the text, recognition of "sign posts" intended to benchmark the reading thread that students will need for deciphering, plus any decoding system that will enhance the Hoyos' tactic, and TPR commands that the teacher will deem appropriate.

Materials:

use of markers, transparencies on which excerpts of passages with colored sign posts will be shown – eventually, a squish ball to be thrown among class members to indicate change of interlocutor, or when to switch between the two different past tenses, and any

without forgetting charts that the teacher will deem appropriate to reinforce structure understanding.

This chapter features the introduction of the imperfect and perfect tenses.

As there is no signal in the text to indicate change of time, where the concept of imperfect versus the perfect is introduced, the teacher can carefully establish the situation in the past.
Ex: what were the slaves doing in the street? Answer in English, cued from the pictures:
- They were walking!
What happened next? - A dog seemed to suddenly bark! Continue to describe the picture: what happens in the third one? Hands rise…the teacher keeps going, the team work between the students and teacher proceeds apace, during which, she surreptitiously "sneaks in" some indication of tense indicators – because the reading approach is great but students need here and there some signposts – à la Hoyos – or any other soundly trained instructor in the matter of languages… As in:
"by the way, notice the ending of the verb: this is an "imperfect indicator" – whenever you spot abat, or abant, or abam, jump and realize: imperfect tense! Ex: he was walking, they were doing this, that…etc. In contrast, if you discern a "vit" ending, go through a different jump - this time on the side: attention: perfect tense!"
Now for the ones who are visual learners, I urge you to circle with your green markers, those tense indicators (that is the endings that reflect the different tenses).

[This is a technique used by D. Perry(Lfc 21, 107) for other sign posts, such as adjectives: the author suggests that they be earmarked during reading activities by students to reflect agreement between nouns and their attributes. According to D. Perry though, the way grammar and vocabulary are introduced in the Cambridge texts requires a good amount of translation to ensure comprehension – to be discussed later!]

Now, we enter into an active process that will help student benchmark their own reading.

Students, I will put you in groups of 3 and you will try to determine some simple rules of your own, for recognizing those tenses: reach a mutual agreement among yourselves and write these rules, the way you perceive them.
In implementing this activity, the teacher will give TPR commands to students to move about the room and meet with their groups:
Ex : Discipuli surgite et ambulate ad mensam Pauli!. Nunc, sumite graphides et scribere incipite !
Tum, movete ad mensam Catherinae, tradite cartas, et legite eas! (quick insight into the accusative pronoun) – the enclitic **– que** will be introduced later.

The reading can continue with **Pugna** – a fight that arose in the forum.

Pugna: there are situations in this passage interrupted by "momentary" (to borrow an unfortunate term) actions.

The teacher can reinforce the difference between the two tense concepts by asking the following questions:

Where <u>was</u> Clement <u>walking</u>?
What <u>did</u> the farmer <u>do</u> to the Greek merchant?
What <u>were</u> the Pompeians <u>doing</u>?
Why <u>did</u> Clement <u>hurry</u> when he <u>heard</u> the noise?
Which Latin word tells you the fight <u>went on</u> for some time? (tandem)
Why do you think the Pompeians supported the farmer?

As the Cambridge Latin course (CLC) guide for this chapter explains, **quod** and **postquam** are found here for the first time, and sentences become longer. It would help the students to listen to and repeat the sentences, observing the pauses that the instructor uses.

The Cambridge Latin course guide also suggests – along with this writer – in order to "consolidate" comprehension, that students set themselves in groups and produce varied translations. This writer has used a technique whereby students will propose on the board - or transparency - the best translation they could come up with, and after the teacher's input, to vote on the most acceptable English rendition.
But this was not the objective of the lesson plan, therefore, we shall refrain the "urge" to translate at this time. However, since the passage is so short and would be insufficient to train the students in furthering their reading skills, we suggest that a second one be tackled – with the permission of the reader.

Second passage to read : Felix et fur.

This is a dialogue format – to change the pace of students' reading.
As a foreword: in order to understand the context of the small "plot" here, the teacher will have to briefly summarize the previous paragraph **("Felix**"), that describes the emotional reunion of a former slave, Felix, and his master Caecilius, who had freed him for having saved his infant Quintus.
The dialogue, **Felix and Fur,** lends itself to dramatization – and can help students build speech and interpersonal skills in Latin.
In this dialogue, both Caecilius and Felix compete to tell the story of the thief attempting to kidnap Quintus - who asked at the end, the identity of the infant being saved.

One of the assets offered by the Cambridge series is the amount of vocabulary offered at the end of each reading section. Teachers may encourage students to read the vocabulary list prior to deciphering the text, or vice versa.

Model reading: The teacher "dramatize" the story at first, demonstrating how Felix was writing in the office, gesturing to show that he was alone in the house, playing a baby sleeping in a bedroom, etc.
Now, the teacher, after having articulated her reading with expression, invites students to repeat the reading, per the model properly demonstrated.

At the end of the story, she reminds students of the emotion expressed by Felix in the previous passage, in order for them to think of the relationships revealed by the two protagonists' feelings.

The CLC suggests that if the story is dramatized, Caecilius' second speech can be mimed, to convey the furtive entry of the thief.

The directions for acting out, uttered by the teacher could resemble these:

Dispuli, dicite has sententias (there is no introduction at this point of "loqui", deponent verb) cum amicis.
Quomodo, magistra?
Recitate clare fabulam Felicis et Caecilii, ut recitavi: eisdem verbis mihi reddite (teacher reiterates the passage, slowly and clearly).
Tum, quaeso, legite clare.et flexa voce! (These TPR commands were introduced as early as Day III, when the magistra presented the classroom vocabulary to her students; they had written down the commands and illustrated them on flash cards – which means by now they all know the proper – sort of "advanced commands"- that the teacher uses)
Nunc, delineate fabulam in carta!
Tum, surgite et clare dicite fabulam, per singulas sententias – et clare voce, quaeso !

Optimi discipuli omnes estis ! Omnes applaudite!

Now that the class has "performed" in quite a decent Latin fashion, the reading/dramatization activity, the discussion evolves around describing character and situation, which will provide a momentum to discover the reality of life under the Romans. This will lead to the "Slaves and Freedmen", discussion in the cultural section.

Comprehension activities:

In addition to acting out the dialogue, students will be asked to respond to the following questions:

Where were Grumio and Clemens when Felix was in the tablinum? (tablino)
Where were Quintus' parents at that time? Why?
What "suddenly" happened in the house, and why didn't Felix hear a thing ?
What made the thief discovered/unmasked?
What did Felix call the thief? What did he "almost" do?
As a reward, what did the master grant to Felix?
Imagine now the reaction of Quintus, realizing who was the infant being kidnapped!

Springing from this dialogue, the teacher might ask questions on the relationship between Caecilius and his slaves, the aspects of slave job that Grumio disliked most, what might Felix say to Grumio about his life as a freedman, what other work was performed by slaves in Pompei, and most importantly, what was the concept of "manumissio?"

As a variant to the comprehension activities:

the teacher will ask her students – set in different groupings this time – to submit to class members of other groups, their own comic strip, so that the faces they will draw may convey their own personal feeling about the situation reported in this dialogue. They are also encouraged to demonstrate through color markings, in the captions, how they understood the concepts of imperfect, as a background to a "striking" action, expressed in the perfect tense.
Then, they will read their own story comic strip, accentuating, dramatizing where the imperfect takes place and the perfect comes in to show action taking place "against" the background..
If students, later, take French – or Spanish, but the issue is that French has a compound past concept that eludes many American learners - with what they learned that day, they will – hopefully -be prepared to tackle the "dastardly" subtle French imperfect/compound past dichotomy.

Closure.

To check understanding, the teacher will read a sentence to the students, with the last word left out. They will underline the verb which would complete the sentence. The first four have pictures. (ex: one picture shows an "argentarius" holding a sesterce in his hand, and the verb choice is between "numeravit/numeraverunt")

Pensum/debita.

The Pensum however will have the objective of seriously consolidate the "acquisition" by students at this time, of the two tense concepts, by "practicing" the language and seeding the structures encountered – and confirmed by the students themselves when they came up with their own way to discover the tense indicators. This will happen, if the teacher allowed them to engage in this activity, and heeding, in that, the suggestions of D. Perry mentioned above.
At this point, along with M. Perry, we think appropriate for the students to be assigned for homework, short translations into English, of a small story depicted in their "Omnibus" workbook, illustrating the two past tenses, and labeled under "Poeta et canis".

The "Omnibus" provides for sound applications of what students read in their textbook . Besides the usual "form-alities" stressing verb endings, students are encouraged to recognize the "infamous" sign posts featured by Hoyos in his CPL Online article 3.1 Example: in the **After or Because** exercise, students are encouraged to complete each sentence with the most suitable group of words that follows – thereby helping students discern what connection between clauses, may these different words have in the sentence.

To conclude the pensum, they can answer – in English – the questions at the end of their Omnibus lesson 6, by re-reading pages 97-100 in their textbook.

Please, read below - to "consult " with Ms. Hoyos on how to read Latin without translating, and then "delight" in discovering the rules of translating Latin, per the author's "precepts".

THE TEN BASIC READING RULES FOR LATIN

RULE 1

A new sentence or passage should be read through completely, several

times if necessary, so as to see all its words in context.

RULE 2

As you read, register mentally the ending of every word so as to recognise how the words in the sentence relate to one another.

Rule 3

Recognise the way in which the sentence is structured: its Main Clause(s), subordinate clauses and phrases. Read them in sequence to achieve this recognition and re-read the sentence as often as necessary,

without translating it.

RULE 4

Now look up unfamiliar words in the dictionary; and once you know

what all the words can mean, re-read the Latin to improve your grasp of the context and so clarify what the words in this sentence do mean.

RULE 5

If translating, translate only when you have seen exactly how the sentence works and what it means. Do not translate in order to find out what the sentence means. Understand first, *then* translate.

RULE 6

a. Once a subordinate clause or phrase is begun, it must be completed syntactically before the rest of the sentence can proceed.

b. When one subordinate construction embraces another, the embraced one must be completed before the embracing one can proceed.

c. A Main Clause must be completed before another Main Clause can

start.

RULE 7

Normally the words most emphasised by the author are placed at the beginning and end, and all the words in between contribute to the overall sense, including those forming an embraced or dependent word-group.

RULE 8

The words within two or more word-groups are never mixed up together.

RULE 9

All the actions in a narrative sentence are narrated in the order in which they occurred.

RULE 10

Analytical sentences are written with phrases and clauses in the order that is most logical to the author. The sequence of thought is signposted by the placing of word-groups and key words.

RULE 11 (*advisory*)

Practise reading Latin regularly, and as often as possible, applying the Reading Rules throughout.

[A Roman baker's *decem*, obviously!]

....

GUIDELINES FOR TRANSLATING

1 The Romans Didn't Know English (this rule is pronounced *TRiDiKEe*). (verb predicate following "Romans" - underscored by this writer)

Since they didn't know English, Latin is not 'hidden English' in form or vocabulary or grammar. Don't treat Latin sentences as though

they are in the same word order and layout as English. If they are now

and then, it's entirely accidental. See Point **2**.

2 a Don't try to find an English meaning for each separate Latin word, to see if accumulating the separate words in English gives the meaning of the sentence. This method thinks of a Latin sentence as

actually Hidden English, and yet *TRiDiKEe.*

b Don't believe that a Latin sentence is simply equivalent to English words in a mixed-up order, either. *TRiDiKEe.*

3 a Phrases, subordinate clauses, and main clauses are all Word-Groups.

This is a really important concept.

Word-Groups are as crucial in a sentence as the individual words. No, they are more crucial.

b The arrangement of word-groups in a sentence is crucial to the meaning.

c The order of words within a Latin word-group obeys logical patterns. Always.

d The order of word-groups in a sentence also obeys logical patterns. Always.

e You can *train your eyes* to recognise all these patterns, which are fundamental to the meaning of the sentence. This is how Romans sight-read Latin. (It is also how we sight-read English.)

f Read *and re-read* each sentence so as to understand its structure and its constructions, before you start to translate it.

4 a Each word in a sentence tells you about the grammar and sense of the words around it. Therefore each word is a ***signpost*** to other words.

b The endings of the words are as important as the beginnings. The endings tell you the grammar of the sentence, i.e. how the words are related to one another. Motto: ' T h e E n d i n g s C o m e F i r s t . '

5 How to recognise a subordinate clause word-group:

- It has to start with a conjunction like *cum, ut, postquam* or the like, or

with a relative word like *qui.*

- It must contain at least 1 finite verb, i.e. a verb with a subject. (Sometimes the subject is implied, not given as a separate word—e.g. *libros lego.*)

- It cannot form a sentence by itself, but is subordinate to a main

clause. Sometimes the main clause is implied but not given: e.g. *Cur fles?—Quia capitis dolorem habeo.* (= [*fleo*] *quia c.d.h.*)

- It obeys Point **7 a-d,** like all word-groups.

6 How to recognise a phrase:

a A phrase is a word-group that does not have a finite verb. A phrase

[i] may be governed by a preposition, e.g. *ex urbe, ab urbe condita, propter gaudium, in Britanniam, ad urbem videndam, multa cum laude*

[ii] may consist of words describing a person, thing or event mentioned nearby, e.g. *urbem ingressus, librum legentes, capillis longissimis,*

multis annis, maximae pulchritudinis (attached to *puella,* for example)

[iii] may be an Ablative Absolute phrase, a gerundival phrase of purpose, or the like. E.g. *Cicerone consule, senatu vocato, ad urbem*

pulcherrimam aedificandam, pacis petendae causa

b You can easily recognise a phrase if it starts with a preposition, but to recognise other phrases you must practise Point **3 a—f.**

7 a A word-group of any kind (main clause, subordinate clause, or phrase), once it has begun, has to be grammatically finished, before the

writer can continue with the rest of the sentence whether this is short or long. [This statement is an example in English]

For the same reason, a sentence must be grammatically completed before the next one can start.

b The only exception to **7a** is that one word-group can 'embrace' another one. E.g. *Cicero, qui olim consul erat, nunc in senatum raro venit.*

But **7a** still applies: the embraced word-group must be grammatically completed, before the writer can go back to the 'embracing' wordgroup.

c Note carefully that **7a** & **7b** are unbreakable rules in Latin, for **7b** is not really an exception to **7a**: the content of an 'embraced'

word-group is part of the Message of the embracing word-group. On Message, see Point **9.**

d A Latin phrase can 'embrace' a subordinate clause, and a subordinate clause can 'embrace' a phrase. E.g. *urbe quae magna erat*

condita, and *ut Romam multis post annis iterum videret.*

e If one main clause embraces a second, the second one has to be in brackets or between long dashes.

8 a In *narrative* Latin sentences, all the events are reported in the proper event order, even when the various events are stated in various

types of word-groups.

b In *descriptive* (non-narrative) Latin sentences, the various wordgroups

are written in the order that seems most logical to the author.

9 In Latin, every sentence carries a **Message**. The Message is not always given by just the grammar and vocabulary of the sentence: it also depends on the context around the sentence, the choice of words in the sentence and the placing of them. The Message is as important as the grammar and vocabulary.

Latin level II (high school)

Magistra: discipuli, primum, fidem vexillo recitemus Americae!

Postquam fidem recitata est: Nunc, silentium, quaeso! Jessica!

Adsum.

Magistra: ubi est Mettella? Mettella?

Aegerrima est ob gravedem aviorum!

Magistra : heu ! iterum praetextum !

Non, ita vero, magistra : puella vero aeger est. etiam contagiosa est!

Magistra : Mehercule ! Exspecto seiunctam esse, quod influenza contagiosa est, sicut vitia sunt… !   -   Deinde, discipuli, errores pensorum emendemus ! Legistisne caput quartum vestri « Historia Romana » ? Aliquae manus tolluntur…

Adhuc omnes legimus solum usque ad caput tertium!

Magistra: sed caput quartum assignavi in diem hodiernum. Nunc legamus "De re Publica Romana » Petre, lege clare, lenteque, quaeso !

Sic, Marcella, repete locum, quod opinor te non audivisse quod Petrus dixit!

Autem, Marcella: Petrus nimius leniter loquabatur !

Magistra : Nunc, omnes definire quae est Res publica conamini – per normas romanas – et contra, americanas ?

Necesse est nobis iterum legere caput quartum, magistra quod non multum intelleximus id quid auctor scripsit. Praeterea, eritne haec probation?

Ita vero! Igitur, vos hortor ut conemini pro virili parte caput quartum studere!
Nisi illud legeritis studueritisque, pro certo cadetis in proxima probatione ista!

Iam, omnes, bene valete!

Classroom conversation.. AP, advanced level.

It is the end of the school day (around 1:15PM); students are burned out, they do not want to pay attention – and a Foreign language class after a whole day spent on Math, Physics or World history is the last wished-for, strange class in the mind of teen-agers. Somehow, Foreign Languages teachers have to "brace themselves" and weather the storm..

Magister: Temperi, quaeso! Julii, unde venis? De valetudinario! Iterum ! quid egisti ? - - - Talum me luxavi.

Magister : incertum est me fidere tibi.. ! Interea, conside maturaque !
Omíttite ambos duos, Giovane Davideque, garrulitatem, quaeso ! Nolite loqui Anglice !
Ubi est pensum vestri ?

-Non est pensum nobis quod id canis edit !

Magister : Omittite nugas, pueri !
Nunc, omnes legite de iste familia quae male functa est!

-de qua familia ?

Magister : de familia Thesei minotaurique !

Euax ! Omnes dementes sunt in familia ista !

Magister : Agite, incipiamus ! Caecilie, lege, quaeso. Metella, noli eum taxare !
Discipuli in vices, fabulam legunt, ubi subito, Caecilium Justinus pede labi effecit !

Magister : parce, quaeso : nunc, paucis te volo post classem – et habeberis in custodia in ludo, ob offensionem istam ! Interea, te mittam ad officinam rectoris !

Agedum, pergite legere ! Amanda, vicis est tibi : tempta meminisse ubi reliquimus simul, lege flexa voce, quaeso !

Nunc, pronomina retractemus, de loco hoc, et quaestiones respondeamus ! Exempli gratia :
-Explicate quod attinet ad figuram « Theseu »in linea 69 ? (Carmen 64 legimus Catulli).
-Explicate quod attinet ad "Gorthynia", in linea 75?'
Deinde, demonstrate/probate quomodo similitudo (lineae 105-111) pertinet ad argumentum carminis istius? ("contorquens flamine robur..)

Nunc, discipuli, tintinnabulum tintinnaturum est –igitur, desinamus legendo! Ad pensum conficiendum, locum hoc fabulae convertite ex latino in Anglicum, ad Diem mercuri !

Probationem habendum est vobis: nolite cadere in probatione hac!
Interea, hebdomade gaudete!

UGA X assignment: TPR conversation

Discipuli, surgite de sellis, et currite ad ianuam !
Quare ?
Quod id dixi ! Nunc, monstrate mensas vestri, tum, tangite mensas, omnes !
Tamen, nolite clamare !

Nunc, oculos claudite aperiteque ! Cur, Paulum, non aperis oculos ? Tempus non est dormire !
Ita vero, magistra, intellego ! occulos Aperio !

Nunc, discipuli, sumite librum de mensa et ponite eum in capite..nolite movere !
Magistra ! Difficilis est ! nequimus id facere !
(magistra summisse cachinnat..) – tum, Euge ! Praemia vobis habeo, discipuli : malum unum pro cuique !

Ecce sunt mala ! Nunc mala ponite in mensa !
Nunc, malum sumite de mensa et id tradite ad discipulum vicinum !

Nunc, Sumite mala et ponite sub sellis !

Heus tu! Noli meum malum pede pulsare !

Discipuli tacete ! Loqui vultisne ? Saltem, orationem elegantem habeatis !

Tamen, ediscendam pergamus!

Ita, maxime, magistra, pergamus! Quid nunc?

Nunc, sumite mensam magistrae ! estne levissima ?
Recte, magistra, mensa tua levissima est, sed, malumus mala edere !

Concedo ! Nunc tempus est quo quamvis edere bibereque, praeter solana tuberosa fricta cocacolamque - vobis licet est!

Ut veri Romani : statim epulemur and ficos adferte lactemque capri !

Glossarium :
Surge/surgite : raise, stand up.
Sella= chair. De sellis: from chairs. Quare: why. Quod: because. Dixi: I said.
Monstra/monstrate? Show (the verb). Tange/tangite (touch)
Vestry: of yours/ yours). Mensa: table.
Omnes: all/together. Nunc: now. Tradite: hand over.
Oculus/os: eye/eyes. Calude/claudite: close. Aperi/aperite: open. Poni/ponite? Put/place.
Tempus est: it is time. Dormire: to sleep. Sumi/sumite? Pick up/take.

In capite: on the head. Noli/nolite (not willing to do, used sometimes as a "periphrastic imperative" verb governing an infinitive (ex: nolite movere: do not move/move ..it) Nequimus..(we cannot from nequeo). Summisse: discretly, quietly.

Cachinat: giggles. Praemia: rewards. Malum: apple. Habeo: I have. Pro cuique: for each one of you. Ecce sunt: here are. Sub sellis: under the chairs.

Pede pulsare: push with the foot. Loqui vultisne: do you (all) want to talk?

Orationem elegantem: elegant speech/conversation. Saltem: at least.

Ediscendam pergamus: let us continue studying.

Levissima: most light/very light. Malumus edere: we prefer to eat.

Concedo: I agree (I concede). Quamvis: whatever you want. Edere bibereque: eat and drink. Praeter: except, besides. Solana tuberosa fricta: fried potatoes/fries.

Cocacola/am: coca cla. Statim: right away. Epulemur: let us banquet/ eat around a banquet table. Ficus/os: figs. Lactem (lac, lactis: milk) caper/Capri: goat.

PowerPoint Presentation on Roman Women – Level 1

Sources:
University New Rochelle.
http://www2.cnr.edu/home/sas/aria/state.html
http://vroma.org/~bmcmanus/flavian.html
Thanks to Dr. Araia.

Status of Roman women:

- A "matrona", she lived under he tutelage of her "pater familias"- or her husband – with no right to vote or hold public office.
- However, after the second Punic war, conditions changed!..

- Men were away, their wives had to administer the family business, with growing independence – which led to more emancipation and "push" for marriage "sine manu" (without transfer of control from father to husband).

- A new Augustian legislation, aiming at strengthening family and morals, exempted women with three children, from legal guardianship by males.
    - As an examplary matrona, Augustus'wife Livia was portrayed as a model of "materfamilias"
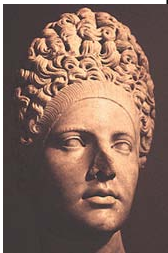
CLASSROOM OBSERVATIONS.

(The first observations were recorded on the on-line LATN4770 assignment electronic **pensa -** which explains the font. The subsequent observations were written on **Word**, and transferred to this portfolio).

Before I met with my official mentor for this school year (2008/9), and while having just started my UGA on-line LATN 4770 class, I decided to observe my mentor from last year, a Latin teacher who works at Brentsville High school, Prince William County Public schools, a Northern Virginia school district.

Preparations – October 2008.

The magister works in a trailer that can contain around 40 students. He had – if I am correct – around 30 students.
The walls of the trailer betray a "regular" Latin classroom: antique posters and mottoes are covering any available space, dictionaries, textbooks are available on all shelves, and some students' work are hanging here and there.

Latin II Brentsville HS. Prince William County schools.

That day was an "Orange" day - when I do not teach French there (I teach French on "Black" days).

The topic was: adverbs and adjective comparatives. Two facts to note:

1) the teacher let, in the opinion of this writer, the students spend an inordinate amount of class time to review the assignment that should have been done at home (how could you fail a quiz after spending half an hour at least, reviewing it?)
2) teacher let students talk and interact a lot. Then, he used some form of TPR by having the students impersonate the adjective and adverbial forms he chose:

ex: sum altior quam tu, altissimus, then the adverb, etc..

B) At the end of October, this writer met her official mentor, teaching at Parkview HS, Sterling, VA, who has several comments on the utility of the "Cambridge" collection. These comments were pessimistic – but justified and shared by several colleagues. . My mentor described the language's shortcomings of his own students and questioned the rationale of enrolling in Latin, students who are English beginners.

One of his main complaints was that some students who already have a poor grasp of English, cannot fathom a Latin reading selection - however easy it is - in

the Cambridge books. In addition, he must supply a great deal of ancillaries since the Cambridge support on that regard is rather scant.
The core of his complaints – shared by other instructors - relates to the lack of genitive form in the noun glossaries at the back, lack of charts and the introduction of grammar features is quite often "incidental".
All of these shortcomings imply more work through the writing of hand-outs, and research that takes away from his tutoring his own struggling students.

"Certamen" George Mason Univ, November 15th.

For the time being, I got acquainted with my mentor, a kind teacher who was willing to support my practicum. Our first educational, common experience, was to moderate the Northern Virginia "Certamen" on that Saturday, at the George Mason University campus.

It was the biggest Northern VA Certamen ever, from everyone's assumption. Some of my mentor's students travelled with us in their school bus and "contested". The ones who did best – of all the crowd gathered that day - from what I understand, were the upper level students. But I saw first hand the efforts by this teacher to promote the Latin program at Parkview HS, Sterling, VA, a Northern VA suburb - whose population is working to middle class.

Formal observation: Parkview HS, Loudoun County, November 18, 2008. Part I.

My official mentor's classroom, likewise his predecessor's, reflects what any professional Latin teacher ought to display in his "lair":

Mythology posters of the Olympus, with the requisite captions, including the symbols attached to these figures, mottoes, Antique Greek and Roman posters found and sold, it is certain in museums of art throughout the country and may be some from Europe; bookshelves full of textbooks, reference material, verb books, and under each desk, one could glance at dictionaries left there by the last occupant – maybe one map (more maps would be desirable).
If the teacher were a female – as I have seen the phenomenon happening in other Latin classrooms – we would be likely to find more "realia":
Plaster busts, statuettes, objects d'art, rewards, trinkets of any sort that magistrae like to collect/amass. The classroom that my mentor was in charge of, reflects his academic bend and temperament. The magister is highly educated, he knows his subject, and while he doesn't deny the attractiveness of a well-decorated – and changing – Latin classroom, he will not dwell or agonize on the necessity of "over"-doing it or regularly changing the décor.
His crowd of students are comfortable with his environment – which is still rich in cultural evocations – please, believe this: we are in Rome there - and that is what matters.

The first students to enter the classroom were the level IV/AP students. On the menu: Ovid's reading. "Pygmalion" was the poem chosen by the teacher. One of the students was invited to recite some excerpts. However, he was told by the teacher - and observed by myself - that he had "overworked" his memorization process. For instance, he seemed to have added a vowel at some point.

The teacher encouraged his students to "take ownership" of their learning and recitation to improve their performance.

Then, they were directed to work on their open book quiz. They had to look in their text, for specific elements that illustrated the comprehension questions at the end of the pages under study (lines 243 - 253).

A very interesting feature warrants a comment: the high technology available to that school might be helpful to students learning Latin poetry scansion. The teacher posted on his electronic board some excerpts of the poem and he sent to the board students to mark the scansion. They seemed to comprehend the mechanism of hexameter pretty well.

The next activity related to starting "Icarus and Daedalus". The teacher showed them how to read the poem, and explained "metonomy".

(One of the students didn't have his book, which obliged the teacher to loan him a class sample).

The students were assigned to read more of "Daedalus and Icarus" for the next class.

Second class: Latin II.

The students had a verb quiz. One of the major verbs studied was "Traho". The teacher then checked their homework - which dealt with relative pronouns. One student in particular was prompter than the others in answering questions. This class was more struggling than the other - but the teacher is a very supportive and helping one.

My mentor then reminded them of the basic pronoun charts - which he wrote on the board, for a future assignment. Again, he stressed "ownership" of learning and reminded students that it pertained to them to set aside some time to learn these elements of Latin grammar, in order to continue reading their Cambridge stories.

This will mark a transition point with my observations.

One of the three main "grievances/objections" from my mentor with regard to the Cambridge series - and if I may boldly poke a personal opinion here - is that a major element is missing in this reading program: Mythology!

How do we teach students the essential, cultural part of the Latin culture if the mythology segment is missing? What the Cambridge series does - at least at the lower levels - is introduce students (under the cover of making the stories "closer to home") to some characters, dubbed to have lived in Roman times, whether in the Italian mainland or conquered Britain.

All of the above stems from some worthy rationale, but unverified from the point of view of the learners. We have yet to see a (even beginner) Latin student reluctant to read about Romulus and Remus, the Aeneid, the Odyssee or Medea. In contrast, numerous are the negative comments from my colleagues, across

two school districts about the ….stories featured in Cambridge.

This is the first negative aspect of the Cambridge series, perceived by my mentor, who is not, as the reader may realize, the only one who sees the flaw. The other main impediment to fully exploiting the series is that it is a "reading"-based series. Here is the rub: many students, especially in some specific neighborhoods, "do not do reading"…What an ugly statement, which applies not only to their daily English readings, but to their social studies reading as well. So, whither the "Latin" reading? As my mentor senses it, for a program such as the Cambridge to thrive, one needs to have a fully literate clientele, who should have been trained in drawing the gist of a text through different schemata: whether graphic organizers, semantic word maps, concept circles, etc. These students, had they been exposed to such reading techniques, might "fathom" the meaning of their Latin Cambridge texts rather easily, even though written in Latin. However, the Latin style of the Cambridge series is so basic that it is possible to get the students' attention via some guided questions and scaffolding through a minimum of Latin structure charts (ex: how many pronouns do we see in this paragraph? how many verbs of the second or third conjugation.. Compete in groups to detect them, etc.).

This writer, last year, taught in neighboring school district where the debate was "hot" between the pros and cons of the Cambridge series. A colleague and I approached the dilemma in a different way: we decided to give the groundwork to students, through a well-disciplined beginning, basic, traditional Latin method (as in "culinary recipes"), in order for them to then dwell easily in the Cambridge reading series. The result was that the lowest grade ever mustered by students in my class, was 90% in their Cambridge tests;. Why? Because I introduced the students to Latin without exposing them to what was "fashionable", but directly through a basic instructional method (borrowed from Jenney) that didn't give them a "hint" of "easier" things to do, such as reading the Cambridge program. There was a drawback to this approach: when they tackled the Cambridge series (once every two weeks), the students felt bored at what they called the "insipid" content, after they had left the beautiful legends (albeit not always well-connected) featured in the Jenney.

The bigger dilemma however is: what do we do with public school students who cannot read more than a ten-line English paragraph without feeling overwhelmed? How do we "transfer" these students to the "other" language experience, without them feeling even more overwhelmed? Would it be better then to start from a higher standpoint, as we did with my colleague last year, to give them the tools needed and then, transfer them to the Cambridge reading selection of the week - that they will cruise through like a breeze?

The debate is opened. Depending on whom you are talking to, this question could - or not - be relevant. However, I witnessed the Certamen a week ago: the winners all came from private schools because their English curriculum is twice as thorough as that of a public school - a grievance voiced by many a Foreign language teachers - modern and classical..

Regardless of the success of the Cambridge publishers "taking the US public schools by storm" with their advertising logos - that tout an "easy" program - when the students are faced with reading - some Latin programs may have a hard time to survive if teachers are not allowed a minimum of flexibility to address the reading shortcomings of their enrolled students - as in "let us tackle the issue upfront: let us give the students the minimum Latin tools first,

enlivened by some mythology excerpts here and there, and then, let us plunge into the Cambridge".

But the Cambridge ought not to remain by itself the only teaching Latin tool in the schools: it is incomplete and orphan of the beautiful heritage of the classical culture that makes it unique and make students chose Latin instead of a living language.

The school districts ' Foreign languages coordinators ought to afford teachers the flexibility needed to address all the learning styles exhibited by students.

Choosing one book only will not help, just because it has been selected through contract between the publisher and the school district. Leave it to the teachers to assess what best materials will support students' learning.

I am sorry to say that if schools want their students to enroll in Latin, they will have to compete with modern textbooks as attractive as the Spanish, French, and German ones - where by the way, the so-called modern target language "reading" aspect is taught, yes, but not emphasized with the result of scaring away students because they cannot get the gist of a story.

When you read a Jenney story by contrast, certainly, not all the legends fall into an always coherent "lego block" sequence, but at least, the Latin is "real", barely expurgated from the authentic, and it conveys the true legends without which Latin is stripped of its value.

Dii ignoscant mihi ob vehementem sententiam meam!

The third impediment to a good exploitation of the Cambridge series rests with the lack of structure and grammatical "scaffolding". A clear example comes to mind, and cited by my mentor: Cambridge glosses names and some grammatical forms, but at the same rate, as casually as mere vocabulary entries - with no explanation whatsoever as to their foundation. For instance, the "locative" is merely quoted as such in the gloss but no further explanation is given. Therefore the student is left on his "hunger" to guess what in the name of the gods would mean a "locative". Certainly - again - the teachers are here to supply such explanations, but then, it is an admission that the textbook is skeletal and prone to let teachers wander about on their own search for the best approach to help students. Where is then the interest of such a textbook?

Let us summarize: the main attraction of the Cambridge series- from the point of view of at least four teachers whom I interviewed on the topic - and of myself - is that there are "cartoons" and because it is a reading approach (again, only palatable for the literate English speakers), one might imagine that the stories are supposedly more "modern" than the traditional Latin legends. So, there are cartoons, hurray for a lower reading level! (Cartoons should be drawn by the students themselves, to reiterate a story, the way this writer does with her modern language class).

As to the teachers' duty to supply grammatical explanations, there is no denying it, but all teachers do this, including with better books, such as the Jenney or the Oxford series. If, in addition to the regular "social" cases that the teachers have to deal with on a daily basis, they must also provide - better yet, correct - for the shortcomings of a textbook, then, we shall witness a disaffection for the subject as the instructors are burnt out, from the current economic situation (schools being tax-based funded, due to the current mortgage crisis, teachers will be laden with bigger classes - if they want to stay on the job. This will be

compounded with the ever growing load of emotional" and "social" cases that will populate the Latin classes).
How do we expect then the teachers to accomplish the Herculean task of re-teaching English reading, teaching Latin structures and teaching Latin reading? Latin teachers, unite!

Class observation – Parkview HS, Part II.

Class observed: Latin III

Teacher had written on his white board the lesson of the day: stage 26 – "Purposes clauses and gerundive forms" – among others, and starting with the chapter "Tribunus".

Prior to starting the lesson however, teacher gave students five minutes to review a quiz.

After the quiz, while students are reading the chapter on "tribunus", (students seem to translate better than they can read – a trait that can easily be remedied with reading practice), my mentor re-teaches parts of speech to students to facilitate the understanding of purpose clauses and gerundive. Ex: "cibus mihi devorandum est". Then teacher explained the mood and tense of "daret", p 111. The instructor explains that some conjunctions will "tip off" students, such as "ut".
Another example of gerundive was given: "ei moriendus est".
Teacher's approach appears very sound: to allow reading and along the way, alerting the students when they are hindered by grammatical stumbling blocks – at which point the instructor "fills the students in " with the "secrets" of the language!
We then tackled the paragraph "about the language: gerundive", where students seemed to grasp the concept with satisfaction.
The "beauty" of the gerundive construction is that it lends rather well to immediate examples, such as "pensum est conficiendum" .
The class focus then shifted on "Practicing the language" – still through the same stage 26. Students were assigned in class, sections B and C of the work.
I proposed to help with translations and examples. We put ourselves in group formats and started to cover the examples given.

TPR activities: the teacher allowed students to move in and out of the class to go to the bathroom. My mentor also talked to the students in Latin to pick up their book – command forms that they all understood; he also joked in Latin – which is fun!
What my mentor and I discussed of great importance was to bring my contribution toward "group activities"- where I learned to keep track of students' productivity and performance. I am grateful to Mr. Perrot for this "opening". My mentor is a fine teacher, who knows his subject on the tips of his fingers and whose classes I enjoy observing.
I thoroughly appreciate that he allowed me in the future to bring a small contribution: that of monitoring his flock of students, through structured group activities, so that not only

they can be held responsible for the outcome of their product but also that they may acknowledge how lucky they are to be led by heir fine instructor.

The bell rang and the teacher assigned to students, a "debita": the reading/translation of "Contentio", the section in stage 26 where the two main protagonists joust over who is honest and skilled with regard to the waging of war in Scotland.
Due to a serious "lull" – we should say "gap" in my official mentor's schedule, on account of tragic family events - I decided to seek the "companionship" of a colleague who teaches Latin I at the middle school level, still, within the same school district where I teach.

Class Observation: Latin I, Pennington MS, Prince William County, Feb 2, 2009

Class was a dual language class, so the agenda featured Spanish before any other language. Spanish was observed for one period.
Next Latin I, middle school was observed for two periods.

The class' walls however feature both languages and culture. In Latin, Roman coliseum, and some mottos – particularly some "urging" the students to learn:
"Initiative: serve yourself to help yourself".

Teacher starts by asking students to turn in their pensum. She didn't check the content of the homework, a task she will perform later.
Teacher then hands out an "Oxford" publisher's packet. She drew from the Oxford, Latin I textbook a story on the Aneid.
But, most important of all parameters: she urged her students to chant their favorite "Latin song"- a song that features both the declension cases and verb inflections. It is to be wished that such device be more popular at the high school level. (on a set-aside note, no teacher observed by this writer ever resorted to such strategy, albeit much loved in this area).
This observer/student has conferred with several Latin colleagues. Each is different; one of them, a high school teacher advised his students to write on big poster paper, the entire declension system and then laminate it so that they may use it in their shower, an idle time during which they might as well keep their mind busy with such mundane activity as "memorizing Latin declensions..: This writer advised the same thing for verbs, to her French students.
The Latinteach website also features teachers' strategies on memorizing declensions and verbs – almost urging teachers to tie themselves in knots to come up with intellectual devices (appealing enough though, that they seem to "disguise" the pain that memorization represents).
On getting back to the observation, it is not sure that such song might appeal to high school learners. At any rate, the teacher then switched to the explanation of the genitive case which she had a nice "round about way" to present: "In Latin, the genitive case is a

long way around, as in: "the book of them". (This, incidentally is a manner of speaking used by young children of French – and English - languages, when they are not yet made aware of the possessive cases – where the proper way would be to say: "their book".)
The teacher then reviewed some second declension nouns, such as "ager", and used a mnemonic approach to itemize what students need to discover in a Latin sentence: Subject, verb and ATR (all the rest – not "all terrain recreation vehicles"!)

The class then, prompted by the teacher, read in unison the Latin excerpts from the Oxford's Fall of Troy, and Hector's death. Then, the magistra called on individual students to answer particular questions and do substitution exercises, a common device used by many a Foreign language teachers.
For closure, it is worth noting what the instructor advised her students to do, in relation to their testing performance: "if you have less than an A, then write the verbs that you missed, 5 times."
The homework was to finish the translation of excerpt for the next class meeting.

Two weeks later, this writer was invited to "perform" some Latin TPR exercises, after the teacher had instructed the students on the purpose of the exercise: "learn better because you introduce physical activity within your lesson!".
(I took the freedom to borrow the TPR exercises featured in the Mc Carthy's assignment). I had first sent some samples to the teacher for Xeroxing.
We proceeded thus: teacher explained the verbs featured in the exercises, I wrote them on the board, said them aloud, then, mimicked the actions.
Then we started: all students were enthusiastic at obliging and implementing any of the exercises, with growing levels of difficulty with more words and adverbs.
The principal poked her head by the door, hearing the loud speeches – and smiled. (She had been warned before hand about my visit..)
I was invited to produce more TPR exercises at a later date, after the class will have completed their National Latin exam.

Class Observation – Parkview HS. Latin III and IV – AP April 20, 2009.

Here is just a little reminder of my mentor's classroom environment: we know what his class looks like: "oozing" Latin: across the walls, are hung Roman and Greek culture posters, mottoes in Latin strewn throughout the panels; beautiful illustrations of myth are displayed with a short summary beneath it; and of course, textbooks and reference materials galore.
The teacher uses a small white board on which he writes his agenda
(On that day, the Latin III grammatical items were the future passive and the passive infinitive).
The magister also "operates" a Promethean white board, an electronic board whose interaction with its user is governed by a software installed on the teacher's desk top

computer. The stylet he uses also is commanded by the same software. This school district, more "awash" with funds than the neighboring ones, has recently acquired such modern devices.

It is to be questioned if they help students in any shape or form. Regardless, the teachers are required to us e them.

The content of the story: the chapter dealt with the revenge of Epaphroditus, a former slave, freed by the emperor Domitian. He had been trapped by Paris, a pantomime and lover of Domitia (wife of Domitian) and Domitia herself, into a scheme whereby he lost consciousness – He had then been sent by the emperor to track down Paris, with the purpose of eliminating him.

At the same time, in view of what Domitia and Paris have done to him, Epaphroditus is out for revenge.

Chapter 34 of Cambridge's stage III features the visit by Domitia to her friend's house (Vitella) – invited by letter, which was itself, another trap to ambush Paris and Domitia. Domitian's guards pursue the pantomime, and after a chase in the house, Paris slips from the roof and dies. Domitia gets exiled.

Two Latin III students were struggling reading the long texts. I coached them and led them to use a "decoding" process, whereby they could determine the flow of the story via the verb endings (classical strategy), to which were added other tips: the use of connectors of all kinds – conjunctions – prepositions and adverbs.

Both understood, in the end, not only the gist of the story, but its true development. As to translating accurately – accounting for the grammar – they would have earned a C+, as they were oblivious to major grammatical indices. But the teacher asked me how I would grade them, per a reading comprehension parameter. On that standard, I proposed an A.

As to grammar, we studied the passive infinitive, which was simply explained by Cambridge (there is nothing to that concept), and the future passive indicative. Again, this is a purely mechanical concept. Both topics, compared to the **ut** clauses or **characteristic** clauses that students had covered before, presented no difficulties. They had no trouble discerning the "embedded" questions in the text, either.

However, a common feature was observed: the students' unwillingness to read Latin properly, as they still stumbled over the final "I" of "servi", and pronounced it like an English "I". At the Latin III level, one would expect more oral Latin performance on their part: they could have at least heeded the way their teacher and I read. However, this shortcoming may be explained by the novelty of the reading approach, as their former teacher – who had moved to another school since – had used a different textbook, "Latin for Americans".

(I will note that few teachers I have observed "dare" to engage in full Latin speech, as if "embarrassed/afraid" to mispronounce vowels and syllables? The TPR commands are not yet in place, as this ingredient is quite new: it seems that the concern, at the high school level, may be the fear that TPR will "distract" both teachers and students in doing something less academic. In contrast, the teacher/mentor I have observed at Pennington is more than willing to, not only "oblige" the request for TPR teaching segments, but she appeared to be conquered by the approach, in view of her students' reaction to it).

The assignment for the Parkview HS Latin III students was to complete the translation for the next time and to perform the integrality of the exercises.

The Latin IV/pre-AP class was studying two poems by Catullus: 22 and 36.
The magister handed me one of his stylets to operate his "Promothean" board. The prpblem with that specific board is the training it requires. When not a teacher on staff, there is no way any student teacher would muster the opportunity to be trained.
So, instead, I guided the students in their translation and scansion, line by line.
It appeared that students had difficulties over the position of comparatives (scitius and infacetior, located in such a way by the poet that it could lead to confusion for these beginners Latin IV students.
The other roadblock for them was the final verse, with regard to the position of "manticae". The comment that both the magister and I made about these students' struggle had to do with their lack of preparation in reading fluency.
On the scansion topic, once they were shown the mechanics of it, and while they were mesmerized by the iambic foot, they had no trouble with scanning the more "predictable" hendecasyllabic verses. They had heard before, however about the iambic verses, used for caricature and personal attack, of which, as we know, Catullus was very fond.
One of the students had trouble fathoming the irony behind the false compliments –but this may be due to some lacks going back to previous years, with different training, maybe?

The second poem seemed to be more interesting to the teenagers: poem 36, devoted to "that most awful" poet, Volusius.
The comprehension of the poems, according to the magister, was expected to have been more "fluid" at this Latin IV level.
To which I will argue that, regardless of the students' level, learners will tend to forget the primary mechanisms of "decoding" and it is always salubrious to re-teach them the mechanisms of the process – this is even used at the 450 level, in our Vergil's Aeneid, book II, literature class, delivered at George Mason U.
Again, the level of a class doesn't matter very much: one of our co-adult learners featured, through a power point presentation – and a Latin song, written on the musical score of "Oklahoma" - the theme of Rome's birthday, that she had presented in front of her 9th and 10th grade class! Our enjoyment at the presentation is a further proof that whatever the stage of the learners, the "emotional" loading in classroom instruction (as was indicated in our chapter 6th and 7th (VII assignment) is always useful to convey the curriculum message, while there is no point to just "giving lip service" to grammatical features of a Latin text, because we are addressing Latin I, or II levels.

The main remark that could be drawn from these observations is that the different "strata" at which Language teachers deliver their curriculum, do not have to dumb down their subject to make it palatable to their audience. This goes both ways: why make a Roman history course obscure in its presentation, assuming college learners having more abstraction ability, will not enjoy some "emotionality" in the presentation? On the other hand, why denying to younger learners, what makes the core of a language? Masking it

with a "cosmetic" whole language approach won't provide the learners with the tools needed to manage on their own, when they move to a different learning setting!
(But the debate will never end: why are math teachers allowed to "dissect" the step-by-step mechanism of a quadratic equation, without being sent to the **Goulag**, while the language teachers are pilloried if they dare – nowadays in the public schools – offer a hint of "decoding", as a mere tool to provide their students with the ability to be "fluid"?)
All these pre-and post reading strategies didn't take place forty years ago when, quite simply, language teachers, just taught to "unfold" the mysteries of language. An experiment was made by this writer who taught her own son English phonics when in kindergarten. After three weeks of one-on-one phonic instruction, having been shown how to use a decoding mechanism <u>via interesting stories</u>, he read third grade-level novels.

This was not meant to digress from the topic at hand, but to demonstrate that by considering one's audience as one provided with a brain [to be activated, instead, of being "spared"], somehow, we can accomplish something: do not spare youngsters of the cerebral work they are expected to accomplish: push them.
Likewise, by shifting (without loosing track of one's objectives) a higher-level instruction toward some more 'emotional" strategies such as TPR, or visual and audio presentations (as silly as the song on Rome's birthday), one can instill some relaxation in the ethos of us all, "wretched" adult learners plagued by stress.

Class Observation – Latin/Practica. May 4, 2009.

Latin I class.

The classroom environment of my mentor's class is by now well-known.

(The only note relates to the topic of the day, written as an agenda format on the small white board: a small test to be taken first, then, the study of the Cambridge's stage 10, featuring among other things, the comparative.)

Students took a small verb test.

Stage 10, Cambridge. The students must have been introduced to the comparative adjective construction; they had been given an assignment related to the topic.
Among other things, they were supposed to have translated two passages in stage 10.
The magister asked me to check the translations (The "Rhetor" and the "Statuae").
To be noted: the teacher had put together a very clear power point presentation on Roman education and its different stages/levels. He projected his presentation on his "Promethean" board, reflecting his work from his own computer, via an LCD projector.
The teacher then dispatched me to check the accuracy of the comparative adjectives translations. I worked with several groups. But the major point I observed was – as I had

anticipated, that day being a Monday **morning,** and knowing how these particular students lack self-motivating skills - that they would "balk" at the invitation to work on their translation. None of what I observed in these students stems from a lack of teaching support, motivation on the part of the teachers, or any teaching skills and technology know-how; it stems from the surrounding environment of Parkview HS –located in a survival-level working neighborhood, where parents' involvement is inexistent.

I had to somehow "prop" them up from their lethargy and convey that time was not of a "dozing off", after their test. Hopefully, by walking among the desks, I was able to keep the different groups "alive" and focused on their task (I, personally enjoy group work organization and peer support).

Students, once I checked their translation, appeared to have grasped the concept of comparative adjectives. I had no trouble having the groups coming up with an approximate translation; However, I showed them why accuracy mattered, especially in the field of comparatives, where nuances must be expressed thoughtfully.

Latin IV- pre-AP. Catullus, poem 64.

My mentor asked me to prepare a sample of my "decoding" system, on a flash drive. I then went on the web to download the original text that I printed on PDF format (it was rather painful to re-format the text into a poetic one). Having made copies of my decoding samples, I showed the students how to proceed, step by step. I demonstrated that by recognizing each ending with its own meaning – whose impact on the "approximate" semantic value of the word may have to be changed, further down, if we were uncertain (in a sense, using a "trial and error" approach) of its true value, we had at least a thread that guided us to the objective of the author. I therefore showed the students that there was nothing wrong in stumbling and feeling one's way through the dark. I translated the words literally and ended up with an English puzzle. At this point, I invited them to de-tangle the puzzle, according to the overall sense of the poem and proposed to submit several translations. I usually have class groups vote on the best, standard English rendition, from a poetic standpoint.

At the end of class, I also took a survey among the students: "how did you survive, or fare, with this technique ? I want honesty, to see what I could do to improve my approach and make your life easier. They unanimously answered that my "navigation system" helped them. When I taught AP Latin, five years ago at Broad Run HS (same school district), I already used this method, because it was distressing to watch the students fumbling about an overall "guessing" activity: we were studying the "eternal" poem 64, with AP-directed questions, and were observed by the assistant principal: he witnessed my guiding job and gave me his feedback (even though his background had nothing to do with Latin). He said: "I have the feeling, Mrs. Eek, that those kids get the gist of what you are doing and conveying. And the students are on task" – we must admit that my predecessor, plagued by illness had to leave the school and that factor had impacted the continuity of the entire Latin program at two high schools (a dual Latin assignment that I accepted to take over on a very short notice as it was urgent for the two principals to give the students a decent "finishing line" before closing the school year.)

From my different observations of these students – at whatever level, but particularly at the Latin IV-pre-AP levels, there is no point mourning their lack of preparation.
Let us assume they are not prepared and let us equip them with the tools they need to translate a poem such as the 64's excerpts. My strategy is to use what I offered them throughout my two experiences with LCPS (Loudoun County Public Schools).
It is not, from the outside look of it, a mere "trial and error" approach, it leans on some more "sophisticated" principles, among those developed by Hoyos in his grammatical analysis (connectors, for instance).
What was fun about our class work during this May 4th observation/practica, was that I stopped at every step of the way when I felt the students were struggling; I gave them breaks and threw in some "emotionality", such as the standpoint of Ariadne left alone on the shore: "how would you feel ladies if that fate befell you, etc ?" Naturally, the expected controversy arose.
My mentor, after having helped his Latin III students, joined the group and added his own commentaries – essentially, the figures of speech that Catullus used in his poem. (Please, read below - at the end of this class observation - a rough sample of "decoding" strategy)

Latin II

The topic "du jour" was the present participle, studied via the "Remedium astrologi" text. A fun story about an astrologer applying magic spells to heal his patients, with a detailed, gory description of what animals and potions he uses   - which most students found an "attractive" theme. (It is out of the ordinary!)
The present participles, disseminated across the text were easy to spot and are clearly presented in the Cambridge II book. I showed the students how to infer their construction from the verb stems and how the third declension adjective mechanism "latched" on them.
Once they saw the difference between the singular and plural, the students got on their way: I showed them the mechanism and propelled them on a momentum – a technique I have used in other Foreign languages classes.
The teacher had a great hand-out to allow students to immediately apply their newly discovered concepts. This is, in my opinion – the best approach: immediate assessment of comprehension – as the topic is still fresh in the mind of the learners, unhindered by other academic or personal considerations; thus they can experience success.
The homework assignment was to complete the "language" exercises on the book.

Exercise from Practicum

Sample of "word for word" decoding strategy.

Catullus'poem 64. - (lines 95-08)

Sancte puer, curis hominum qui gaudia misces

Holy child, with concerns of men who joys mix

Quaeque regis Golgos quaeque Idalimium Frondosum

And you who rule Golgos, and you, who rule Leafy Idalium,

Qualibus incensam iactasis mente puellam

With such (an) inflamed you tossed in mind girl

Fluctibus in flavor saepe hospite suspirantem!

(with) waves in/for a blond often host sighing!

Now, consider this as an English word puzzle, and re=establish the proper English word order.

Do the same thing for each verse.

Ariadne's discourse (excerpt)

'sicine me patriis avectam, perfide, ab aris

Thus, perfide, me from native carried, (from) altars,

perfide, deserto liquisti in litore, Theseu?

Perfide, on the deserted you left (me) on the shore, Theseus?

sicine discedens neglecto numine divum,

thus leaving neglected with the power of the gods

immemor a! devota domum periuria portas?

Unmindful Ah ! Accursed (to) home, lies you carry?

nullane res potuit crudelis flectere mentis

no thing could of your cruel flex mind

consilium? tibi nulla fuit clementia praesto,

plan? To you no was clemency at hand,

immite ut nostri vellet miserescere pectus?

Severe so that of us be willing to feel pity (your) heart ? (us=poetic for "me")

at non haec quondam blanda promissa dedisti

But these once (formely) with charming promises you gave

voce mihi, non haec miserae sperare iubebas,

words to me, not these to me wretched to hope (for) you ordered,

sed conubia laeta, sed optatos hymenaeos,

but a marriage happy, but a longed-for wedding

 quae cuncta aereii discerpunt irrita venti

which all lofty have dispersed invalid the winds .

nunc iam nulla viro iuranti femina credat, nulla

now now no (to) a man swearing woman may believe, no one

viri speret sermones esse fideles;

of her husband may hope conversations to be faihful ;

quis dum aliquid cupiens animus praegestit

who while something desiring mind is eager

apisci, nil

to obtain, nothing

metuunt iurare, nihil promittere parcunt:

they fear to swear, nothing to promise they spare:

sed simul ac cupidae mentis satiata libido est,

dicta nihil metuere, nihil periuria curant.

certe ego te in medio versantem turbine leti

eripui, et potius germanum amittere crevi,

quam tibi fallaci supremo in tempore dessem.

. . . .

Self Assessment – June 2nd, 2009.

Self assessment of AP Latin and Latin II teaching/substituting, at Parkview HS, Sterling, VA.

The AP students I was in charge of that day, were supposed to work on poetry, on prose memorization and recitation. The last two skills relating to "ancient times" indeed, but the teacher thoughtfully devised a learning tool attractive enough to his students having reached the end of the "trail" (They had already taken their AP Latin exam the week before).
My mentor therefore, came up with a great assignment, likely to entice the students in some interesting endeavors, because he left them the choice of the poem style, length, and literary period.
The teacher elected to use the Jenney's III textbook, which features interesting excerpts from the classical period, but also from medieval times.

The major point I noted was the peer-training in recitation – and this happening in June 2009!
The quartet was interesting. The only young lady present (her female peer was attending a Science fair, I believe) coached the student having chosen the "mice in council" – a medieval text. She suggested "chanting" the text, accentuating the rhythm of the words. The "reader" marched and hummed…It seemed to work!
The other student was struggling on Catullus poem 13 (Cenabis bene).
I was in charge of coaching him. I helped him maneuver through the verses, and guided him in detecting verbs, yet he had to realize that for the sake of scansion, pronouns at times, had to be placed first: ("Haec si inquam.."").
We then attempted to have him memorize the poem – which seemed to work. We completed the exercise and the student asserted that he knew enough of it to memorize for his final exam.
The other student worked on "In praise of happy life" by Iusus Lipsius, a Belgian scholar of the Renaissance period. This was a tough call, because the vocabulary was not obvious to fathom for the student.
I however helped the struggling young man and through "decoding", and "markers", a la Hoyos techniques, we navigated through the text.
I do hope the student managed well during his final exam – I guess he must have!
It had been a pleasure to coach students at this level.

Latin II teaching.

The students were handed out a packet on relative pronouns, interrogative and adjective pronouns, and contrast between the two types of pronouns, beautifully put together by their teacher.

The objective was to check homework, to move on with the next reading and pronoun assignments, to translate different sentences from English to Latin and vice versa, and prepare for a homework assignment (Hannibal!)

Some students struggled, but they were all awake – a feature that is not observed in more conventional school districts whose bell schedule calls for an early (as in dawn-like) awakening and a "dozing-off" last school period!
Most students appreciated the fast pace of the homework check, which provided for a rhythm, a phenomenon observed in other Foreign languages settings.
I corrected their exercises, then translated all sentences between the two languages. Some had questions about the "feasibility" of ambiguous answers – with just reasons:
For example, when we ask in English: "whom were they defending?" – the relative pronoun could refer to quam, quem, quos, or quas. Since we didn't have the context of antecedents, I urged the students to exercise a major academic skill: to accept that several solutions exist, embedded in the construction offered for testing. I therefore suggested that any of the above Latin object pronouns being acceptable, they ought to list them all. This is where you can observe learners of different calibers who are open and willing to admit that there are several solutions to a linguistic problem. It behooves the teacher and classmates to convince the more hesitant that it is OK to stumble, and then land back on one's feet .After reviewing one more time the purpose of each pronoun category, I engaged the students in translating – in unison, but after each had contributed to it – the excerpt on Hannibal, which incidentally, mirrors the text from the Wheelock's, assigned to us, students of the LATN 4770 class.
This passage presented no difficulty, and all students enjoyed – so it seemed - its content. I praised the teacher for this choice. Who doesn't like to talk about "this" man, Hannibal, one of Rome's "bête noire" and most famous threat, aside from the Gaul's or the Northern barbarian tribes'?

Worksheet samples

Worksheets for Lesson 5 (Ch I, II and III, Cambridge publishers, Unit I).

Discipuli! You were introduced, in chapter I to at least three verbs. You need now to write down the forms that they undergo when you use them in context. What does this mean? Unlike English, which has only a few "inflections/endings", Latin verbs (as well as those of other languages: French, Spanish, German, Russian, etc) function on inflections..
Here are the synoptic charts for sum, laboro, scribo and dormio
Cavete however: these belong to three different categories.

Sum = irregular.   Laboro = first conjugation . Scribit – third conjugation.
Dormio = fourth conjugation (fear not, you will encounter soon verbs of the second
conjugation).
But let us remain in context and dwell, for the time being, only on the verbs that are
relevant to the chapter under study – in which we do not find second conjugation verbs.
So, here it goes:

Sum – es – est – sumus – estis – sunt. (esse= to be)

Laboro, laboras, laborat, laboramus, laboratis, laborant (laborare, to work). (Salutare= to
greet, amare = to love, laudare = to praise, ambulare = to walk, conjugate on the same
pattern; you will be asked to use these verbs.)

Scribo, scribis, scribit, scribimus, scribitis, scribunt (scribere, to write)

Dormio, dormis, dormit, dormimus, dormitis, dormiunt. (formire= to sleep)

Now, re-write these in a vertical column, starting with the first singular pronoun and
finishing with the third plural, as is the convention in European languages that function
according to this verb system. Careful: the third personal pronouns are "wanting" in
Latin. You will have to replace them with "demonstrative pronouns of different kinds)
(ex= is, ea, etc)

ego	Sum	laboro	scribo	dormio
tu	Es	laboras………………scribis		dormis
ea/is	Est………………laborat………………..scribit			dormit
nos	Sumus…………..laboramus…………….scribimus……dormimus			
vos	Estis…………….laboratis…………… scribitis……… dormitis			
ei/ii/eae	Sunt……………laborant…………….scribunt………dormiunt			

Please, note the endings. Now, you are going to "detach" the endings from their stem.
(ignore "sum", an irregular verb) – at this point, we do not consider the "linguistic"
definition of the stems; let us just focus on the syllables that do not change in the verbs
that are conjugated. But you must "vertite ad tergum" - [plural imperative form of
"verto", vertere] – which means: "turn - to other side"!

Labor – o   scrib – o   dormi – o
Labor – as,   etc….

Perform this easy exercise below, on the lines provided, starting again with "labor-o"..

Labor- o…………………….scrib – o……...............dormi- o……………………………..

…….

………..

………………………………………………………………………………………..

………………………………………………………………………………………..

………………………………………………………………………………………..

Now that you have grasped the "mechanical" system of these verb forms, you will use them immediately in context.

Ex: I work in my house. Laboro domi (in fact this "domi" construction means "at home" – from "domus", fourth declension noun which can have several endings of different declensions – mehercule!).
Scribunt en mensa. (they write on the table: mensa, mensae, first declension noun, here, ablative of location/place where – a case you will encounter soon!).

Now replace the blanks with the proper verb forms:

Agricola (verb "esse")…………..in villa. Caecilius (scribere)….…in mensa.

Cerberus (dormire) ……………….in via. Quintus..(vocare)…………..Caecilium.

Metella et Caecilius (laudare)…………………..Quintum (accusative of Quintus)

Grumio, (laborare - you, second singular person)……………………….bene !

Cras (tomorrow), nos.. (ambulare)…………………………ad forum (to the forum - accusative case of direction, used with preposition "ad").

Caecilius, tu semper (vocare)………………………Grumionem! (accusative form of « Grumio », third declension name).

Worksheet II, Ch III, stage I, Cambridge publishers

Let us distinguish the nominative (subject) and accusative (direct object) cases, as in the following sentences:

Argentarius pecuniam numerat: the banker (subject) counts the money (object: notice the ending for pecunia, first declension, changes into a "am").

Metella (subject) Quintum (object – from Quintus, second declension name) videt (sees).

Now, try your skill at these:

Poeta fabula (change into an accusative case)………………recitat pro Caecilio (dative "of advantage"- for Caecilius .-→ **dative of advantage**: a case to be studied later)

Caecilius (servus – case?)……………………………………..salutat.

Metella culina (accusative?......................) intrat. Metella coquus (ad=preposition of direction requiring the accusative)…………………………salutat.

Quintus Cerberus (accusative ?) …………………………verberat, quod cibum cepit! (because he snatched the food !)

Grumio "furcifer" vocat Quintus (accusative?)…………………quod omne cibum edit ! (because he ate all the food !)

Now: 1)- conjugate those verbs in the proper form and choose the object of your design, to accompany them. 2)- Do not forget to "decline" the nouns! – "dec" – for "declension". Ex: we praise = laudamus the girl (puellam)…………….and the boy (puerum, accusative from puer, 2nd dec)………………………...

She loves……………………..the servant (female: ancilla)……………………………

But (sed) the servant loves…………………………..the master (dominus!)……………

You call (plural form) Metella (first dec)…………………………………………ad cenam.

Celer (the pictor in stage 3) picture (first dec) ……………………………………pingit.

Caecilius et Quintus push (pulsare)…………………ianua (first dec)……………………..

Word bank : to love =amare (1rst c). Dominus = master (2nd dec. noun). Picture=pictura (1rst dec. noun).

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