

*Developing Oral
Skills in Latin*

Overview

Two important elements of communication need to be balanced in dealing with oral skills in Latin: what is said (content) and how well the language flows (proficiency). In dealing with an ancient culture in which students will never have a need to get directions to the train station, culturally authentic content differs greatly from contemporary communicative needs.

Know whether you are testing content or language skill. As you choose or create materials that use visuals to develop oral skills, think carefully about whether you are testing language skills or content, and think about the response you expect and the response you may not have expected. For example, assume that students have been shown a visual of the god Jupiter holding a thunderbolt. If you have just completed a review of the gods, a question such as *Quis est frāter huius deī?* is appropriate. This is a content question; the answer is not found in the visual, although it is elicited by it. Such a question would be an unfair test of language skills if students have not recently been in contact with the content of the subject matter.

Facilitate the flow of communication. Since you cannot always know whether a student has the content under control, be prepared to direct the student who has mastered a degree of language skill into a situation in which the student can demonstrate it. Assume that the student who was asked *Quis est?* while looking at the visual of Jupiter answered, *Vir*. The answer, although not the one that the teacher had expected, is not totally wrong. It presents the teacher with a challenge to keep the conversation flowing. The student could be encouraged to continue by a follow-up such as *Ecce fulmen* [point to thunderbolt]; *portantne virī fulmina? Estne vir aut deus?* The answer, *vir*, could have been avoided altogether by phrasing the first question *Quī deus Rōmānus est?* The phrasing of a question is important. But, it is equally important that a teacher be able to recover from an unexpected, yet understandable, response. If a student does not comprehend the question at all, sometimes it can be rephrased. Such a technique is totally communicative and common in daily conversation.

Encourage communication that is understandable. A word should be said about grammatical mistakes. Students will inevitably make them, but too frequent or too harsh corrections will make them hesitant to speak. While we want our students to be accurate, in most cases the point of an oral exercise is to practice the use of the language. The flow should not be interrupted for constant corrections. One way to handle errors is the following: if a student, in response to the question *Quem videt Aenēās?* says *Dīdō*, the teacher can acknowledge understanding and at the same time let students hear the correct Latin by saying, *Ita, Aenēās videt Dīdōnem*.

Communicate; don't comment on communication. A student is shown a picture of Niobe grieving over the death of her children, shot because of Leto's jealousy. The teacher points to Niobe and says, *Quid agit Niobē?* The student responds, *Dolet*. The teacher says, *Bene. Et cūr dolet Niobē?* The student says, *Est misera quod liberī sunt mortuī*. The teacher says,

Optimē. The teacher's comments, *Bene* and *Optimē*, were comments on the student's ability to communicate. They broke the communicative situation and interrupted the flow of the communication. It is good to let students know that they are doing well, but to interrupt the communication with positive feedback is no better than breaking the flow for purposes of correction.

Participate in nonverbal communication. The look on your face, the movement of your hands, all your physical gestures and positioning are a part of communication. This is the communicative feedback that students need. Watch the students' faces. It is an important indication of how much they are comprehending. Eye contact is important; it is much better not to be reading script from a piece of paper. You may want to prepare your questions or story on file cards; look them over carefully beforehand so that you need to glance down only occasionally. As you become more experienced and confident in oral work, you will need to rely less and less on notes.

Be flexible. Expect the unexpected. Be ready to adapt to a turn in the flow of conversation.

Nōlī timēre. Do not be intimidated by the idea of oral work in Latin. Oral skills develop and improve only with use. Start with the simplest kinds of questions, such as one-sentence questions of the type found on the proficiency exam, and gradually work up to more complex exercises and storytelling. Persistence will pay off and you will become more fluent and comfortable. Remember also that your students will probably be less intimidated about speaking Latin than you are. Students in grades 7 and younger are natural imitators and pick up oral skills very readily.

Adapt these models. The models presented here can be used as they stand. However, your own adaptations based on the particular needs of your students and your own interests and talents will be more successful than a prepackaged lesson. Section II, "A Model with Many Uses," shows how one visual can serve to develop oral skills in eight different ways. Section III, "Models with Specific Purposes," gives several visuals to illustrate each of the eight ways of developing oral skills. Do not be bound by the categories. A visual that teaches culture orally may be suitable for storytelling; it may spark a creative writing session; it may teach vocabulary or grammar; it may be used in a testing situation. A picture is worth a thousand words.

A Model with Many Uses

This model shows how one picture can serve several purposes. Accompanying scripts show how the teacher might proceed in class.



Reading

Introduce the story of the Horātii and Cūriātii

The second king of Rome was Tullus Hostilius. During his reign, the Romans fought a war with their neighbors the Albans (*Albānī*). In each army there was a set of three brothers: the Horātii, who were Romans, and the Cūriātii, who were Albans. Tullus Hostilius and the Alban king agreed that these two sets of brothers would fight each other to determine the outcome of the war. The fighting began; almost immediately, two of the Horatii were killed. But all three of the Curiatii had been wounded.

Read the following story, or a similar one, from your textbook:

Trēs Cūriātii vulnerātī circum ūnum Horātium stābant. Albānī victōriam facilem expectābant. Sed ūnus Horātius erat vir fortis et prūdēs. Subitō ā Cūriātis celeriter cucurrit et fugam simulāvit. Rōmānī erant trīstēs sēcum dicēbant, “Cūr Horātius noster fugit? Estne perterritus?”

Horātius autem nihil timēbat. Trāns agrum festinābat post eum trēs Cūriātii cum difficultāte currēbant. Inter Cūriātiōs erant magna intervalla. Subitō Horātius sē convertit et primum Cūriātium interfecit deinde alterum. Iam erat sōlus ūnus Albānus, quem dēfessum et vulnerātum sine difficultāte interfecit Horātius.

In a subsequent class, review the reading, using the graphic, which can serve as the basis for questions such as the following:

Teacher	Student
<i>Point to three soldiers in black and say</i> Quī sunt hī tres virī?	Cūriātī
<i>Point to soldier in white</i> Quis est alter vir?	Horātius
Estne Horātius Rōmānus an Albānus?	Rōmānus
Cūr frātrēs huius virī nōn sunt in pictūrā? (or Cūr aliī Horatiī nōn sunt in pictūrā?)	quod mortuī sunt—quod Albānī eōs interfēcērunt
Suntne Cūriātī integrī? (or Habentne Curiātī vulnera?)	minimē, vulnerātī sunt (ita, habent)
A quibus fugit Horātius?	ab Albānīs fugit
Quālis vir est Horātius?	fortis, prūdēns, nōn timet
Cūr sunt Rōmānī trīstēs?	quod Horātius fugit
Ubi currit Horātius?	trāns agrum
Ubi currunt Cūriātī?	currunt post Horātium
Quae sunt inter trēs Cūriatiōs?	magna intervalla
Quid accidit postquam Horātius sē convertit?	Horātius interficit primum Cūriātium, deinde alterum.
Cūr est facile interficere tertium Cūriātium?	quod est dēfessus et vulnerātus

Culture

The visual may be used without the reading and without reference to a story.

Teacher	Student
<i>Point to soldier and say</i> Mīles. Omnēs repetitē mīles.	mīles
<i>Point to two soldiers</i> Militēs. Omnēs repetitē militēs.	militēs
<i>Point to two soldiers in middle, fighting</i> Mīles cum alterō mīlite pugnat. Omnēs discipulī repetitē mīles pugnat.	mīles pugnat
<i>Point to sword</i> Hic est gladius. Omnēs repetitē gladius.	gladius
<i>Point to two swords</i> Hī sunt gladiī. Omnēs gladiī.	gladiī
<i>Point to one helmet</i> Haec est galea. In capite mīles galeam gerit. Omnēs discipulī repetitē galea.	galea
<i>Point to two or three helmets</i> Galeae. Omnēs repetitē sunt galeae.	sunt galeae

Teacher	Student
<i>Point to shield</i>	
Miles scūtum tenet. Hoc est scūtum.	
Omnēs repetitē ūnum scūtum.	unum scūtum
Sunt tria scūta.	
<i>Point</i>	
tria scūta. Omnēs tria scūta.	tria scūta
<i>Point to feet</i>	
In pedibus sunt caligae. Quot caligae sunt in pictūrā?	octō caligae
<i>Point to breastplate</i>	
Miles lōricam gerit.	
<i>Point to other breastplates</i>	
Hae sunt lōricae. Discipulī, dicitē lōrica, lōricae.	lōrica, lōricae
<i>Point to tunic</i>	
Sub lōricā est tunica. Miles tunicam gerit.	
Quot tunicae sunt in pictūrā?	quattuor tunicae

The above script serves as an introduction to military uniform and the Roman army itself. Although the main focus is on culture, military vocabulary and basic grammar are an integral part of the communication. This model may also serve as the basis for the following cultural activities:

- a poster on military uniforms
- a model of Roman assault weapons
- timeline of famous battles
- an oral report on a famous Roman general
- library project on the organization of the legion

Listening Comprehension

Teacher says, “listen carefully to this story. I will ask you questions when I finish.”

In pictūrā est Campus Martius. Campus Martius est locus. In hōc locō sunt mīlitēs. Mīlitēs sē exercent hīc. Mīlitēs parant magnam pugnam.

Point to soldier in white

Hic est dux. Dux est potēns et fortis. Hodiē dux docet trēs mīlitēs. Omnēs virī in pictūrā volunt esse victōrēs optimī. Nōn hodiē sed crās erit magna pugna cum hostibus.

Teacher	Student
<i>Ask the following questions</i>	
Quid est Campus Martius?	est locus (in quō mīlitēs sē exercent)
<i>Point to soldier in white and say</i>	
Quis est?	est dux
Quālis est dux?	potēns et fortis
Cūr mīlitēs se parant?	quod crās erit magna pugna, volunt esse victōrēs optimī

You may need to read the story twice before asking questions. Make sure that students know the vocabulary. Try the following methods:

- Explain in Latin (Dux = vir quī dūcit)
- Flex muscles; act it out (potēns et fortis) Flex muscles
- Suggest English derivatives (locus - cf. location)
- Give the English meaning

Teacher

Student

Encourage students to expand basic answers. If a student answers: Est locus to question 1, follow up by asking Quid accidit in hōc locō?

Storytelling

After having completed the above listening comprehension activity, the teacher might direct students to either of the following activities:

- Retell the story in Latin in your own words.
- Tell in Latin what will happen during the battle to the soldiers in the graphic.

The following techniques may be used:

- One student tells the story in three sentences.
- A group tells the story; each member adds a sentence.
- Teacher starts a sentence, and a student finishes it.

Creative Writing

Ask students to write a short paragraph in Latin about the battle. After showing the graphic or after completing an activity such as the listening comprehension above, direct the students to write a short paragraph (three or four sentences) in Latin about a battle. Be sure the composition answers the questions:

- Quī sunt?
- Ubi sunt?
- Quid accidit?
- Quid agunt?
- Cūr ibi sunt?
- Quandō?

Vocabulary

Use the script for “Culture” (see page 62) to teach or reinforce vocabulary. In addition to the vocabulary presented in the model, the following words may be introduced:

General vocabulary

ager, agrī (m)
arbor, arboris (f)
caelum, caelī (n)
mōns, montis (m)
mare, maris (n)

Additional military vocabulary

Campus Martius, Campī Martī (m)
legiō, legiōnis (f)
lēgātus, lēgatī (m)
pedes, peditis (m)
eques, equitis (m)

stō, stāre

exercitus, ūs (m)

exerceō, exercēre

pugnō, pugnāre

interficiō, interficere

Grammar

The graphic may also lead to an exercise reviewing third declension masculine endings and the use of cases and interrogatives. For this sample, the noun miles is used, but others could be chosen instead. The following questions are meant to elicit a particular case and number. If students give incorrect forms, the teacher should supply them with the correct form and ask them to repeat it. While asking the questions, point to the particular area of the visual for reference.

Teacher	Student
Quis est?	miles
Quī sunt?	militēs
Cuius gladius est?	militis
Quōrum gladiī sunt?	militum
Quōcum miles pugnāt?	cum (alterō) milite
Quibuscum militēs pugnāt?	cum militibus
<i>Point to soldier in middle</i>	
Quem hic miles oppugnat?	(alterum) militem
<i>Point to soldier on right</i>	
Quōs hic miles spectat?	militēs
<i>Point to soldier on right</i>	
Cui auxilium dat?	militī
<i>Point to soldier on left</i>	
Quibus auxilium dabit?	militibus

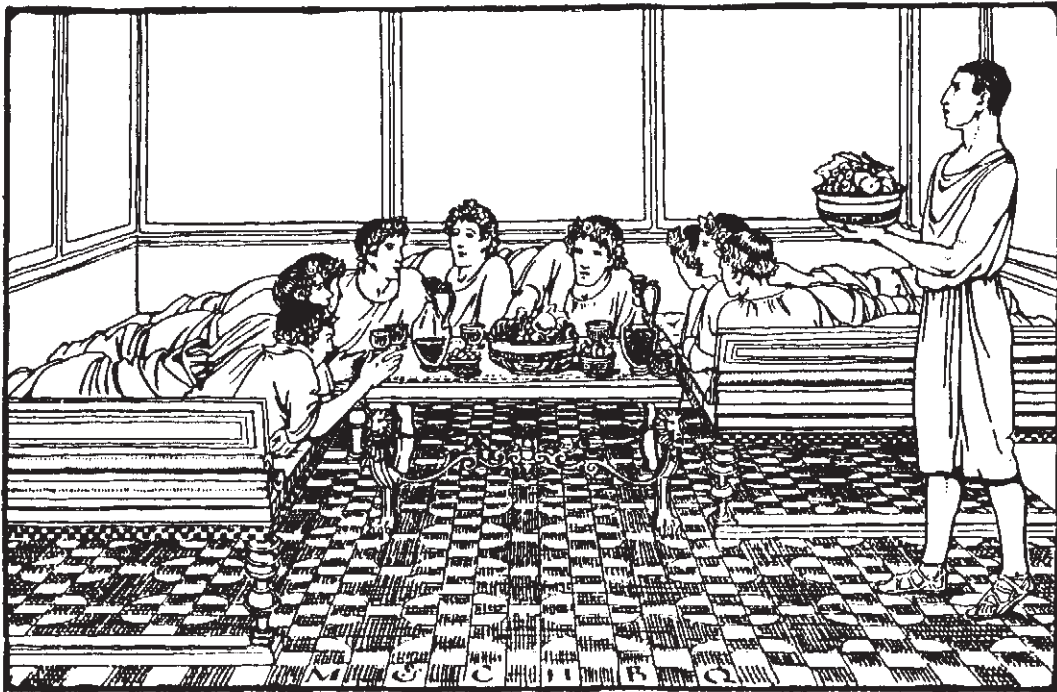
The last two questions above require that students analyze the visual beforehand to determine that there are three soldiers fighting on one side, opposed to one soldier on the other side. This is determined by a careful look at the style of shoes, shape of shields, color of uniforms, and helmet styles.

Testing

The following questions based on visual 1 conform to the format of the proficiency examination:

Teacher	Student
Quid virī agunt?	pugnāt, stant
Ubi sunt?	in agrō, in proeliō, in bellō
Quid in manibus tenent?	arma, gladiōs, scuta III.

A Model with Specific Purpose— Daily Life



Teacher

Ubi sunt hominēs in pictūrā?

Quid servus agit?

Point to one pitcher

Quid est in urnā?

Quot virī (hominēs) sunt in mediō lectō?

Quid gerunt in capitibus?

Student

in tricliniō

ambulat, cibum portat, fructum fert

vīnum, aqua

trēs

corōnās, flōrēs, herbās

Listening Comprehension

Spartacus

Students listen to a passage in Latin and answer questions in Latin.

This passage is long. Proceed as follows:

- 1. Read the entire passage aloud to the class in Latin.*
- 2. Ask the questions on first paragraph, alerting students to focus on the answers as the paragraph is read again. You may even flash the written questions from an overhead projector.*
- 3. Then reread the first paragraph to students.*
- 4. Ask the questions on the first paragraph.*
- 5. Repeat appropriate sentences as necessary.*
- 6. Repeat the procedure for the remaining paragraphs.*



I Hodiē narrō fābulam vēram, discipulī. Olim erat vir, nōmine Spartacus. Habitābat in Graeciā. Rōmānī cum Graecīs pugnābant. Rōmānī victōrēs erant. Spartacus, vir Graecus, ā Rōmānīs captus est. Spartacus captīvus erat, et ad Italiam ductus est. Tum erat servus in Italiā.

Introduce picture and point to gladiator with net

II Nunc, discipulī, Spartacus est gladiātor. Gladiātōrēs in arēnā pugnānt. Ergō, ūnō diē, Spartacus in arēnā pugnābat.

Show picture again and point to both gladiators

III Haec pictūra, discipulī, mōnstrat duōs gladiātōrēs, Spartacus et alter gladiātor. Multī spectātōrēs ad arēnam veniunt. Volunt vidēre gladiātōrēs pugnāntēs. Sunt multī clāmōrēs et multī spectātōrēs. Spectātōrēs sunt laetī. Sed gladiātōrēs sunt miserī. Nōlunt pugnāre. Nōlunt esse mortuī. Necesse est gladiātōribus pugnāre ante spectātōrēs.

- IV** In arēnā Spartacus videt alterum gladiātōrem. Alter gladiātor videt Spartacum. Ambulant in mediam arēnam et tum pugnant. Diū et ferōciter duo gladiātōrēs pugnant. Alter gladiātor cadit ad terram. Spartacus venit ad hunc gladiātōrem. Spartacus eum necat! Tandem Spartacus est victor. Spartacus nunc est laetissimus quod est victor in arēnā. Multī spectātōrēs congrātulātī sunt Spartacum.
- V** Mortuus gladiātor portātur ex arēnā. Et subitō galea cadit. Spartacus spectat faciem alterius gladiātōris. Ecce! Spartacus dīcit, “Est amīcus meus! O mē miserum! Ego necāvī meum amīcum! Ego sum miserrimus! Nōlō esse gladiātor nunc. Volō esse liber!”

Listening comprehension questions:

	Teacher	Student
I	Ubi Spartacus habitābat? Quōcum Rōmānī pugnābant? Quī victōrēs erant? Quis captus est ā Rōmānīs? Quō Rōmānī eum dūxērunt?	in Graeciā cum Graecīs Rōmānī Spartacus ad Italiam
<i>Point to picture</i>		
II	Nunc quid est Spartacus? Ubi Spartacus pugnat?	gladiātor in arēnā
III	Quī volunt vidēre gladiātōrēs pugnantēs? Estne arēna quiēta? Cūr gladiātōrēs nōlunt pugnāre?	multī spectātōrēs minimē (sunt multī clamōrēs) nōlunt esse mortuī
IV	Quem Spartacus in arēnā videt? Quōmodo duo gladiātōrēs pugnant? Quis cadit ad terram? Quis est victor?	alterum gladiātōrem diū et ferociter alter gladiātor Spartacus
V	Quid accidit dum mortuus gladiātor ex arēnā portātur? Cūr nunc Spartacus miserrimus est? Quid Spartacus vult?	galea cadit quod amīcum necāvit (quod amīcus mortuus est) esse liber

You may now want to expand the activity by summarizing in English the story of the slave rebellion led by Spartacus in 79 B.C., which was inspired by this event in the arena at Capua.

Arachne



Students listen to the Latin, are asked questions in Latin, and are encouraged to respond in English. Asking the questions in English is also an efficient means of testing whether students have comprehended the Latin. In a bilingual situation (Latin/English) it is appropriate and efficient to use the native language to check comprehension in Latin. For critical exactness, translation may be appropriate.

In order to tell the story of Arachne, you will need to introduce some new vocabulary.

Teacher

Discipulī, quae sunt in pictūrā?

Student

puella et fēmina, or perhaps Athena,
recognizing her from her spear.

If they identify her simply as fēmina or dea, say:

Ita, in pictūrā sunt puella et fēmina. Nōmen puellae est Arachnē, et fēmina est dea
Minerva. Quid agit puella in pictūrā? Dīc mihi Anglicē.

weaving

Teacher

Student

Rēctē dīxistī Arachnē textit. Omnēs repetitē textit. textit. Arachnē textit.

Arachnē est textrix fēmina quae textit est textrix.

Quid significat Anglicē textrix? weaver

Nunc, discipulī, vōbīs fābulam dē Arachnē narrābō. Arachnē erat puella Graeca. Arachnē optimē texēbat. Pannum textit.

Point to cloth

Hic est pannus. In pannīs erant multae pictūrae pulchrae. Omnēs fēminae pictūrās eius amābant.

Omnēs fēminae dīcēbant “Arachnē, tū es textrix optimā; nēmō textit melius quam tū. Sed cūr textis tam bene? Habēsne auxilium ā deā Minervā? Datne Minerva auxilium tibi?”

Quid putātis, discipulī?

Students express opinions in English.

Arachnē erat puella superba et respondit, “Nēmō mihi auxilium dat. Ego ipsa pictūrās meās texō, Dea Minerva, minimē. Dē Minervā nōn cūrō

Quid dīxit Arachnē, discipulī?

Students paraphrase Arachne’s words.

Mox fēmina senex et misera ad iānuam Arachnēs appāruit. Fēmina dīxit, “Cūr Minervam vituperās? Nōne timēs deam Minervam?” Arachnē respondit, “Minimē, illam deam nōn timeō.” Fēmina dīxit, “Dēbēs eam timēre, quod nunc adest in villā tuā.” Et subitō, fēmina senex et misera in formam deae sē vertit.

Point to Minerva in picture

Nunc dea Minerva stābat in villā Arachnēs.

Quis appāruit in iānuā Arachnēs, discipulī... et cūr?

Students explain situation.

Sed Arachnē etiam nunc nōn timēbat. Dīxit Arachnē, “Sī tū es dea Minerva, tē provocō ad certāmen. Et ego et tū pannōs texēmus certē pannus meus erit melior et pulchrior.”

Quid dīxit Arachnē?

Students explain the challenge.

Tum Arachnē texuit pictūram de sceleribus deōrum. Discipulī, scelus est malum factum.

Pictūra eius erat bona et pulchrā, sed Minerva texuit pictūram dē beneficiīs deōrum. In pictūrā Minervae erant multae rēs bonae quās deī et deae fēcērunt. Et ecce, pictūra Minervae erat melior et pulchrior quam pictūra Arachnēs.

Discipulī, dīcite mihi dē pannīs.

Students describe both tapestries.

Minerva dīxit, “Necesse est tē pūnīre. Amās texerē ergō semper texēs. Et dea Minerva mūtāvit Arachnen in formam animālis.”

Discipulī, quod animal semper textit Dīc mihi Anglicē.

spider

Pull rubber spider from pocket

Ita vērō, Minerva mūtāvit Arachnen in formam arāneae. Nunc et semper misera puella textit et textet.

Storytelling

Aeneas Flees from Troy

Assume that you have been reading or telling the story of the Trojan War with the class. Now that the Greeks have captured the city using the Wooden Horse, you want to introduce the character of Aeneas and the legend of his escape from Troy and journey to Italy. Reproduce a picture such as the following, either on an overhead transparency or on a poster large enough for all students to see easily. It may be necessary to review the story thus far before presenting new material. Adapt the story given here to use vocabulary and forms that your students are familiar with.



Teacher

Student

Spectāte pictūram, omnēs! Est unus puer et
quot virōs in pictūrā vidētis?

duōs

Point to Aeneas

Hic vir est Aenēās. Omnēs repetitive: Aenēās
Iterūm Aenēās

Aenēās

Aenēās

Write name on board or overhead transparency

Aenēās erat dux clārus in urbe Troiā.

Point to Anchises

Alter vir est Anchīsēs. Omnēs repetitive Anchīsēs

Anchīsēs

Write name

Anchīsēs erat pater Aenēae. Quis alius est in
pictūrā?

puer, fēmina

Point to boy

Puer est Ascanius, fīlius Aenēae. Omnēs:
Ascanius

Ascanius

Teacher**Student***Point to woman*

Fēmina est Creūsá omnēs repetitive: Creūsa
 Creūsa est uxor Aenēae et māter Ascanī.

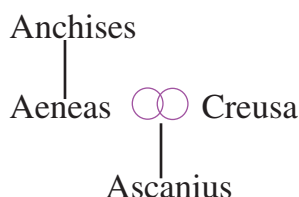
Creūsa

Point to city

Quam urbem in pictūrā vidētis?
 Ubi habitābat Aenēās?

urbem Troiam
 in urbe Troiā

At this point you may wish to stop and make sure that students know who the characters are. Ask questions such as Quis est Anchīsēs? and fill in a family tree on the board or overhead as students answer.



Ubi Graecī Troiam cēpērunt, deī Aenēae dīxērunt, “Aenēā, curre! Effuge ex urbe! Dūc familiam tuam et discēde!” Aenēās igitur dūxit uxōrem Creūsam et filium Ascanium ex urbe. Eunt ad montēs.

You may wish to use the board; write Troia at one end, montēs at the other, and demonstrate going from Troy. Point to Anchises

Pater Anchīsēs erat senex. Nōn poterat currere. Ergō Aenēās patrem Anchīsen portāvit.

Point to picture of Aeneas leading son

Ecce! Aenēās dūcit filium et portat patrem.

Ubi est Creūsa in pictūrā?

Post Aenēan

Estne Creūsa cum Aenēā?

minimē

Cūr nōn est cum Aenēā?

Nōn potest celeriter currere,
 or —tardē ambulat.

Miseram Creūsam! Mīlitēs Graecī eam invēnērunt et interfēcērunt. Aenēās et Ascanius et Anchīsēs tūtō effūgērunt, tūtō ex urbe īvērunt; sed Creūsa nōn effūgit, Creūsa mortua est.

Look back over shoulder

Tum Aenēās respexit et nōn vīdit Creūsam! Creūsa aberat!

Use board again

Aenēās rediit ad urbem et Creūsam petīvit. Ubi est Creūsa?

Mime looking for something

Subitō Aenēās vīdit umbram. Umbra ad Aenēan vēnit.

Pull white handkerchief from pocket, and drape it over pencil, and say

Ecce Creūsa! Umbra est!

Umbra dīxit:

Use ghostly voice

Ego sum umbra Creūsae. Nōn licet mihi ire tēcum. Necesse erat mihi hīc manēre. Sum mortua. Nunc abī! Nōlī dolēre!

Teacher**Student**

Wipe eyes

Nōlī timēre. Effuge! Effuge ex urbe!" Tum umbra ēvānuit.

Remove handkerchief from pencil and put back in pocket. Point to picture

Aenēās ex urbe cucurrit. Invēnit patrem et filium et ad montēs prōcessit.

Ecce Aenēās erat clārus vir Troiānus.

- The Greek accusatives (Aenēan, Anchīsen) were used in this story for correctness. Although you may wish to Latinize the forms for simplicity (Aenēam, Anchīsem), the Greek forms will not bother the students.
- Use as much familiar vocabulary as possible. When you need to introduce a new word, act it out, use a visual, or introduce the new word prior to telling the story. This story can serve as an exercise in total physical response (TPR). *The teacher directs a pantomime acted out by students:*

Choose student #1, a boy. Troia is written on board

Tū es Aenēās. Venī hūc. Stā ante urbem Troiam.

Choose student #2, a girl

Indicate meaning by hand motion

Tū es Creūsa, uxor Aenēae. Sequere Aenēan, marītum tuum.

Choose student #3, a boy. Point to shoulder

Tū es Anchīsēs, pater Aenēae. Pōne manum in humerō. Aenēās Anchīsem portat ex urbe Troiā.

Choose student #4, a boy (or girl)

Tū es Ascanius, filius Aenēae et Creūsae. Tenē manum Aenēae. Aenēās Ascanium ducit ex urbe Troiā.

Address the rest of the class

Vōs omnēs estis deī. Dīcite Aenēae

Curre, Aenēā.

Effuge ex urbe ad montēs.

Dūc familiam tuam ex urbe Troiā.

ī ad montēs.

Curre, Aenēā.

Effuge ex urbe ad montēs.

Dūc familiam tuam ex urbe Troiā.

ī ad montēs.

Address Aeneas

ī ad montēs.

Address Creūsa

Creūsa, tū nōn potes currere. Ambulā lentē.

Choose student #5

Tū es miles Graecus. Curre ad Creūsam, interfice eam.

Address Creūsa

Morīre, Creūsa!

Throw a sheet or handkerchief over Creūsa. Address Aeneas

Aenēas, ubi est Creūsā Prōspice, respice, spectā undique. Relinque Anchīsen. Relinque Ascanium. Redī ad urbem Troiam. Pete Creūsam. Vocā Creūsam. Cre-ū-ū-sa!

Cre-ū-ū-sa!

Teacher**Student***Address Creusa. Indicate meaning by hand motion*

Creusa, orīre! Venī ad Aenēan. Dīc Aenēae:

Sum Creūsa, uxor tua.

Nōn vīvō, sed mortua sum.

Nōlī petere mē.

Effuge ex urbe cum patre Anchīse et cum
filio Ascaniō.

Sum Creūsa, uxor tua.

Nōn vīvō, sed mortua sum.

Nōlī petere mē.

Effuge ex urbe cum patre Anchīse et cum
filio Ascaniō.*Address Aeneas**Label ōra maritima on board*Curre, Aenēā. Curre ad Anchīsen et Ascanium. Dūc eōs et cīvēs Troiānōs ad ōram
maritimam.*Address all*

Nāvigāte, omnēs.

Valē Creūsa. Omnēs

Valē, Creūsa.

Valē, Troia.

Salvē, vīta nova.

Valē, Creūsa.

Valē, Troia.

Salvē, vīta nova.

Technology Integration

Overview

Technology, when integrated with curriculum, has the potential to enhance learning in any content area. Effective integration occurs when students are able to select the best technology for obtaining information, analyzing and synthesizing the information, and presenting it in a professional manner.

The use of computers, CD-ROMs, digital cameras, scanners, video and even older technology such as overhead projectors, cassette recorders, and filmstrips affords teachers the opportunity to explore antiquity and ancient writers as never before. Technology usage, therefore, should not be viewed as an *add-on*, but rather as an *integral* part of teaching and learning.

Here is a short list of websites that may be useful in developing local curriculum:

<http://www.geocities.com/Athens/Forum/6946/literaturelinks.html>

This site includes the Vergil project, Forum Romanum virtual tour, more than 250 paintings and coin pictures, and texts of numerous authors.

<http://princeton.edu/~classics/Classics.Latin.language.html>

This has classical information, text, and the Romulus project.

<http://fordham.edu/halsall/ancient/asbook3.html>

Authentic Latin text can be found at this site.

<http://www.collegeboard.com>

This site provides access to former examinations as well as a tutorial for teachers on item writing, a primer in assessment techniques.

<http://www.caesny.org>

This is the site of the Classical Association of the Empire State.

<http://wings.buffalo.edu/AandL/Maecenas/>

This offers teachers 1,800 photographs from ancient Greece and Rome to use freely for teaching purposes.

<http://vroma.org>

This is a virtual community for teaching and learning the classics.

Assessment

Overview

Assessment is an ongoing process and an integral part of the daily interaction between teacher and student. Successful assessment programs should be both authentic and performance oriented. Of course, assessment must be clearly linked to the curriculum as well as to the instructional practices.

The goals of assessment are to:

- improve learning by assessing students' strengths and weaknesses
- measure levels of student achievement
- help students to be better informed about their own learning
- provide data that can improve program effectiveness
- help teachers monitor their own effectiveness
- provide information for reporting to parents and to the public.

In addition to the informal and continuous assessment that takes place in the classroom, New York State offers two levels of formal assessment in Latin as well as in languages other than English. They are the Second Language Proficiency Examination and the Comprehensive Regents Examination.

After the learning standards for languages other than English were approved by the Board of Regents, it became necessary to take a careful look at these highly successful performance-based State examinations to make sure they were aligned with the new standards. After a review by a committee of Latin teachers, a consensus was reached that, in general, the tests were still an accurate validation of the standards movement.


However, the committee also agreed that minor changes to both the proficiency examination and the comprehensive examination would provide an even better measurement for the standards. Section by section, the committee fine-tuned both examinations. The recommended changes will become effective in 2004. All the changes are outlined in the chart that follows. This chapter also includes charts that will match specific performance indicators to the State assessments. Sample copies of the examinations, minus the changes, can be found in the Appendix.

Second Language Proficiency Examination in Latin— Checkpoint A

The Second Language Proficiency Examination measures student skills in Latin at Checkpoint A, the beginning level of study. This examination is offered every June by the New York State Education Department.

Performance Indicators	Assessed in this section
<ul style="list-style-type: none"> • Read and understand simple connected materials written in Latin. 	Part IIA
<ul style="list-style-type: none"> • Write simple responses to oral, visual, or written stimuli. 	Part IIB
<ul style="list-style-type: none"> • Demonstrate an awareness of the vocabulary, grammar, derivation, and word structure of English. 	Parts IIIA, B, and C
<ul style="list-style-type: none"> • Recognize and comprehend simple spoken Latin statements and questions based on classroom situations. 	Parts IA and B
<ul style="list-style-type: none"> • Articulate simple Latin phrases and convey meaning in controlled situations. 	Parts IB and C
<ul style="list-style-type: none"> • Demonstrate knowledge of some aspects of Greco-Roman culture and selected facts of daily life. 	Parts II and IV
<ul style="list-style-type: none"> • Recognize manifestations of antiquity in the modern world. 	Parts II and IV

SECOND LANGUAGE PROFICIENCY EXAMINATION IN LATIN
(2004)



Part	Skill	Percent of Exam	Format	Description	Change(s) for 2004
IA	Oral Skills: Listening/Writing	5% 5 pts	Dictation	Prior to date of written test, student writes simple connected Latin as read aloud by the teacher.	No change
IB	Oral Skills: Oral Reading	6% 6 pts	Latin passage read aloud	Student is given a Latin passage to be read aloud prior to the date of the written test.	No change
IC	Speaking	4% 4 pts	Oral testing	Prior to the date of the written test, student responds orally in Latin to any or all of the following stimuli: oral, visual, written.	No change
IIA	Reading Comprehension/ Language Skills/Culture	20% 20 pts	Latin passage, multiple choice items, English	Student reads a Latin passage and answers questions in English. These questions may include translation, morphology, syntax, vocabulary, culture, and word study related to the passage.	There will be additional questions so that each question is worth 1 point. Students will answer 20 out of 22.
IIB	Reading Comprehension	15% 15 pts	Latin reading passage, written English response	Student reads a Latin passage and answers in English.	5 questions will be added so that each question is worth 1 point.
IIC	Reading Comprehension/ Culture	5% 5 pts	Visual stimulus Multiple choice items, Latin	Student answers multiple choice questions in Latin that are based on a picture.	1 question will be added so that each question is worth 1 point.
IIIA	Language Skills	15% 15 pts	English passage(s) with underlined words, multiple choice items, English/Latin	Student answers questions based on underlined words in contemporary materials in English (e.g., newspapers, magazines).	5 questions will be added so that each question is worth 1 point. Students will answer 15 of 17.
IIIB	Language Skills	5% 5 pts	Discrete items, multiple choice or matching	 IIIB has been changed to 5% and will always test prefixes.	This question has been changed in IIIB and IIC (5 questions).
IIIC	Language Skills	5% 5 pts	Discrete items, multiple choice or matching	 This section will always test roots.	IIIC is a new section (5 questions).
IV	Culture	20% 20 pts	Discrete items, multiple choice items, English, may include some visual stimuli	Students answer 20 out of 30 questions in English based upon selected facts of Greco-Roman culture.	The category “art and architecture” is removed and these questions will be embedded in part of another topic—“public life.” A new category is added: “Latin used in English.” This will test mottoes, abbreviations, quotations.

Comprehensive Regents Examination in Latin— Checkpoint B

The Comprehensive Regents Examination in Latin measures student skills in Latin at Checkpoint B, which usually represents two additional years of study beyond Checkpoint A. This examination is offered every June by the New York State Education Department.

Performance Indicators	Assessed in this section
<ul style="list-style-type: none"> Understand composed Latin and passages adapted from Latin authors. 	Part IIIA
<ul style="list-style-type: none"> Respond in simple written Latin and in English to questions based on composed Latin and on passages adapted from Latin authors. 	Part IIIB
<ul style="list-style-type: none"> Demonstrate a knowledge of basic Latin vocabulary and language structures and an increased English vocabulary based on Latin. 	Part IIIB, Part IVB
<ul style="list-style-type: none"> Comprehend simple spoken Latin statements and questions based on classroom situations or a simple passage read aloud. 	(Part of an ongoing process within the classroom)
<ul style="list-style-type: none"> Read familiar Latin aloud and speak with accurate pronunciation, appropriate phrase grouping, voice inflection, and expression in controlled situations. 	Part I
<ul style="list-style-type: none"> Demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations. 	Part V
<ul style="list-style-type: none"> Read culturally authentic passages of Latin adapted from Latin authors. 	Part IIID
<ul style="list-style-type: none"> Apply knowledge of Latin literature, authors, and techniques of style to world literary traditions. 	Part IV, Part IIIA, Part IIIB, Part IIIC, Part IIID
<ul style="list-style-type: none"> Comprehend simple spoken Latin statements and questions based on classroom situations or a simple Latin passage read aloud. 	Part II

COMPREHENSIVE REGENTS EXAMINATION IN LATIN

Part	Skill	Percent of Exam	Format	Description	Change(s) for 2004
I	Oral Skills: Oral Reading	5% 5 pts	Latin passage read aloud	Prior to date of written test, student reads aloud a Latin passage provided by the teacher.	No change
II	Oral Skills: Listening/Writing	5% 5 pts	Dictation	Student writes a Latin passage read aloud by the teacher.	No change
IIIA	Reading Comprehension	10% 10 pts	Objective translation, multiple choice	Student reads Latin passage(s) containing underlined portions, and selects the best translation.	No change
IIIB	Reading Comprehension	10% 10 pts	Latin passage(s), written answers in English	Student reads Latin passage(s) and answers in English.	No change
IIIC	Reading Comprehension	10% 10 pts	Latin passage(s), multiple choice, Latin	Student reads passage(s) and answers multiple choice questions in Latin.	No change
IIID	Reading Comprehension/ Language Skills/Cultural Awareness	10% 10 pts	Latin passage(s), multiple choice items, English/Latin	Student answers 10 out of 12 questions, which may include comprehension, translation, morphology, syntax, vocabulary, culture, and word study.	The questions will be passage based with no out-of-context questions. A prefix question will be asked here when such a word is present.
IVA	Language Skills: Grammar	10% 10 pts	Discrete items, multiple choice 	Student is given ten incomplete Latin statements; each followed by four suggested completions in Latin.	There will now be 12 questions and student will choose to answer 10.
IVB	Language Skills: Vocabulary/Word Study	10% 10 pts	English passage(s) with underlined words associated with Latin	Student answers 10 multiple choice questions based on underlined words from English passages (e.g., magazines, newspapers, books, brochures, advertisements).	1-2 prefixes can be asked here.
IVC	Language Skills: Derivation	5% 5 pts	Discrete items, multiple choice/Latin word	Student determines the meaning of an underlined English word, then writes the Latin word with which that English word is associated.	No change
IVD	Language Skills: Latin in English Usage	5% 5 pts	Discrete items, multiple choice or matching 	Student answers questions pertaining to Latin expressions and/or abbreviations.	This section will test either expressions or abbreviations.
V	Culture	20% 20 pts	Discrete items, multiple choice items, English may include some visual stimuli	Students answer 20 out of 30 questions in English based upon selected facts of Greco-Roman culture in the following areas: daily life, myths and legends, history and political life, architecture and art, and literature.	There will be a decrease in questions of daily life and myths and legends, and an increase in literature questions. In the architecture and art section, one question must always be about art.

*Curriculum,
Instruction, and
Assessment—Checkpoint C*

Overview

Checkpoint C proficiency in Latin is generally attained as a result of one to two years of study beyond the Comprehensive Regents Examination. As the result of Checkpoint C instruction, students will meet Standard 1 for languages other than English; that is, they will be able to use Latin for communication. They will read, write, and speak at a level comparable with English language arts Standard 3. This means they can use oral and written language to present, from a variety of perspectives, their opinions, judgments, experiences, ideas, information, and issues.

LOTE Standard 2 is the culture standard and is addressed at Checkpoint C by placing emphasis upon student understanding of both ancient and modern texts. Students are asked to reflect upon authors' styles, their representation of the era in which they were written, and the use of literary devices to enhance meaning. These teaching strategies are closely linked to English language arts Standard 2.

There is no State examination currently available to measure Checkpoint C progress. There are, however, a number of alternate ways to provide an accurate portrait of student achievement at this level. Many teachers use the Advanced Placement examination or the College Board SAT II Latin test.

Most of the assessment that takes place at this highest level of Latin study, however, falls into the category of "ongoing" classroom assessment. This occurs when teachers develop learning experiences that target specific performance indicators for Checkpoint C.

The following pages take each LOTE standard and provide examples of instructional activities and ways to assess them that will demonstrate achievement of the performance indicators for Checkpoint C. A more complete list of activities can be found in the learning standards for LOTE.

NOTE: Essential macrons have been used in prose passages and in Checkpoint A and B passages, but no macrons have been placed in poetry for Checkpoint C.

Examples of Instruction and Assessment for Checkpoint C

Standard 1—Students will be able to use a language other than English for communication.

Standard 2—Students will develop cross-cultural skills and understandings.

Standard: LOTE 1	Performance Indicators <ul style="list-style-type: none">• Students can read and understand selected authors of prose and poetry with some assistance.
----------------------------	---

This is evident when:

- ▲ Students are asked to translate a passage as literally as possible. These may be adapted and/or glossed as needed. (See Sample 1)
- ▲ Students answer comprehension questions based on unadapted passages, using side glosses as needed. (See Sample 2)

SAMPLE 1

ORIGINAL PASSAGE

Incrēdibile est quantō dēsīderiō tuī tenear. In causa amor p̄rimum, deinde quod nōn cōnsuēvimus abesse. Inde est quod magnam noctium partem in imāgine tuā vigil exigō, inde quod interdiū quibus hōrīs tē vīsere solēbam ad diaetam tam ipsī mē, ut vērissimē dīcitur, pēdēs dūcunt, quod dēnique aeger et maestus ac similis exclūsō ā vacuō līmine recēdō.

Pliny, 7.5

[]=Portions that are changed for the adaptation.

Incrēdibile est quantō dēsīderiō tuī tenear. [In causa amor p̄rimum], deinde quod nōn cōnsuēvimus abesse. Inde [est quod] magnam noctium partem [in imāgine tua] [vigil exigō,] inde [quod] interdiū [quibus hōrīs tē vīsere solēbam] ad diaetam tam ipsī mē, ut vērissimē dīcitur, pēdēs dūcunt, [quod] dēnique aeger et maestus ac similis exclūsō ā vacuō līmine recēdō.

ADAPTED PASSAGE AND GLOSSES

Incrēdibile est quantō dēsīderiō tuī tener. Prīma causa est amor, deinde quod nōn cōnsuēvimus abesse. Inde magnam noctium partem dē tē meditāns vigilō. Inde interdiu pēdēs ipsī mē, ut vērissimē dīcitur, ad diaetam tuam saepe dūcunt. Dēnique aeger at maestus ac similis hominī exclūsō ā vacuō līmine recēdo.

GLOSSES

tuī: of you

quod: the fact that

diaetam: living room

SAMPLE 2

Turnus is the leader of the Rutulians and Aeneas's opponent in single combat. With a superhuman effort he lifts a huge boulder in an attempt to hurl it at Aeneas. Although he succeeds in throwing it, the throw is ineffective. What follows is part of a description of his attempt.

Ac velut in somnis, oculos ubi languida ressit
nocte quies, nequiquam avidos extendere cursus
vell videmur et in mediis conatibus aegri
succidimus; non lingua valet non corpore notae
sufficiunt vires nec vox aut verba sequuntur:
sic Turno, quacumque viam virtute petivit,
successum dea dira negat. Tum pectore sesus
vertuntur varii: Rutulos aspectat et urbem
cunctaturque metu letumque instare tremescit,
nec quo se eripiat, nec qua vi tendat in hostem
nec currus usquam videt aurigamve sororem.

Vergil, *Aeneid*, 4.305-308

GLOSSES

conatus, -us, m.: effort, endeavor

aeger, -ri, adj.: weak, sick

succido, -ere: sink, give way

dirus, -a, -um: dread, terrible

cunctor, -ari: delay, hesitate

metus, -us, m.: fear, anxiety

auriga, -ae, m.: charioteer, driver (here describing a woman)

COMPREHENSION QUESTIONS

1. The word *avidos* (line 2) modifies
 - A. *somnis* (line 1)
 - B. *oculos* (line 1)
 - C. *quies* (line 2)
 - D. *cursus* (line 2)
2. The words *oculos...quies* (lines 1-2) are translated
 - A. at night when sluggish sleep has overwhelmed our eyes
 - B. when our eyes closed quietly in the sluggish night
 - C. when the quiet night lies heavy on sluggish eyes
 - D. when the high is sluggish and closes quiet eyes

<p>Standard: LOTE 1</p>	<p style="text-align: center;">Performance Indicators</p> <ul style="list-style-type: none">• Students can express in English the general and specific meaning of Latin passages of prose and poetry, assisted by glosses.
------------------------------------	---

This is evident when:

- ▲ Students are able to render a Latin text in two different ways: a literal translation and a paraphrased statement.

SAMPLE

Languēbam; sed tu comitatus prtinus ad me
venisti centum, Symmache, discipulis;
centum me tetigere manus Aquilone gelatae;
non habui febrem, Symmache, nunc habeo.
Martial, 5,9

GLOSSES

languēo, languere: to ail, to be weak
comito, 1: to accompany
centum: an example of hyperbole
tetigere: tetigerunt
Aquilone gelatae: chilled by the north wind, i.e., very cold

TRANSLATION

literal: a hundred hands having been chilled by the North Wind have touched me
paraphrase: zillions of icy cold hands examined me

<p>Standard: LOTE 1</p>	<p>Performance Indicators</p> <ul style="list-style-type: none"> • Students can read aloud Latin prose and poetry with attention to features such as the metrical structure.
------------------------------------	--

This is evident when:

- ▲ Students prepare oral presentations and demonstrate their ability to pronounce and read aloud.
- ▲ Students can distinguish between classical and ecclesiastical pronunciation.

SAMPLE 1

O tempora, O mōrēs! Senātus haec intellegit, cōsul videt hic tamen vīvit. Vīvit? Immō vērō etiam in senātum venit, fit pūblici cōsili particeps, notat et dēsīgnat oculīs ad caedem ūnum quemque nostrum.

Cicero, in L. Catilinam Oratio Prima, 11-14

The teacher will model the performance of a passage such as this before students undertake the assignment. The teacher will initiate a brief discussion with questions such as “Why did I raise my voice?” and “Why did I stress certain words?”

SAMPLE 2

Dissimulare etiam sperasti, perfide, tantum posse nefas, tacitusque mea decedere terra?
Nec te noster amor nec te data dextera quondam nec moritura tenet crudeli funere Dido?

Vergil, *Aeneid*, 4.305-308

Tandem pauca refert: “Ego te, quae plurima fando enumerare vales, numquam, regina, negabo promeritam, nec me meminisse pigebit Elissa, dum memor ipse mei, dum spiritus hos regit artus. Pro re pauca loquar. Neque ego hanc abscondere furto speravi (ne finge) fungam, nec conjugis umquam praetendi taedas, aut haec in foedera veni.”

Vergil, *Aeneid*, 4.333-339

The teacher will provide a passage and an English essay topic. Students are required to take a position according to the demands of the question, then support that position with appropriate references to the Latin text.

In the first passage Dido reacts to Aeneas's departure. In the second passage Aeneas responds. The interpretation of each passage depends on whether one believes that Aeneas presents a justification for his actions to Dido. In a well-developed essay discuss and defend one of the two persons. Use specific Latin from throughout the passage to support your argument. You may also refer to the events that precede these lines.

NB: This particular performance indicator is relevant to the development of both the reading and speaking skills in Latin.

<p>Standard: LOTE 1</p>	<p>Performance Indicators</p> <ul style="list-style-type: none">• Students can demonstrate an increased English vocabulary based on Latin reading.
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This is evident when:

- ▲ Students can use words in context and are able to discuss English derivatives.

SAMPLE

Extemplo Aeneae solvuntur frigore membra;
ingemit, et, duplices tendens ad sidera palmas,
taliam voce refert:

Vergil, *Aeneid*, 1.92-94

Duplex, duplicis is a word whose meaning can be easily deduced from knowledge of English. Students can make the transition from duplicate hands to both hands when rendering their translation.

Sidus, sideris, on the other hand, is not a common word. Students would learn that the literal meaning of the word is *stars*, but that in context it can mean *sky* or *heavens*. It also provides an opportunity for them to learn the English word *sidereal*.

<p>Standard: LOTE 1</p>	<p>Performance Indicators</p> <ul style="list-style-type: none"> • Students can recognize and appreciate the linguistic and artistic qualities of oral Latin prose and poetry when reading aloud.
------------------------------------	---

This is evident when:

- ▲ Students can identify some effects of metrical structure and diction.

SAMPLE

Haec ubi dicta, cavum conversa cuspide montem
impulit in latus; ac venti, velut agmine facto,
qua data porta, ruunt et terras turbine perflant.

Vergil, *Aeneid*, 1.80-83

Teacher will model the reading aloud of the Latin passage and encourage participation and discussion by students.

<p>Standard: LOTE 2</p>	<p>Performance Indicators</p> <ul style="list-style-type: none"> • Students can use adapted reading from Latin prose and poetry to broaden knowledge about Greco-Roman civilization and its influence on subsequent civilizations.
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This is evident when:

- ▲ Students are able to prepare and discuss relevant cultural content from teacher-selected texts (adapted or unadapted).

SAMPLE

Posterō diē dē Vercingetorix, conciliō convocātō, id bellum sē suscēpisse nōn suārum necessitātum, sed commūnis libertatis causā dēmōnstrat. Quoniam sit fortunae cēdendum, ad utramque rem sī illis offert, seu morte suā Romanīs satis facere seu vīvum trādere velint. Mittuntur dē hīs rēbus ad Caesārem lēgātī. Iubet arma trādī, p̄ncipēs prōdūcī. Ipse in mūnitiōne prō castrīs cōnsīdit, eō ducēs prōdūcuntur. Vercingetorix trāditur, arma prōiciuntur. Reservātis Aeduīs atque Arvernīs, sī per eōs cīvitātēs recuperāre posset, ex reliquīs captīvīs tōtī exercitūi capita singula praedae nōmine distribuit.

Caesar, de Bello Gallicō, 7. 89 [adapted]

GLOSSES

Sit...cedendum: they must yield
Ad utramque rem: for either alternative
Sua: i.e., of Vercingetorix

<p>Standard: LOTE 2</p>	<p>Performance Indicators</p> <ul style="list-style-type: none">• Students can make comparisons of Latin literary style with those of world literary traditions.
------------------------------------	---

This is evident when:

- ▲ Students read unadapted works of Vergil and identify new features of style and content.
- ▲ Students compare and contrast the literary devices employed in an authentic Latin epic with those used in Dante.

SAMPLE

Portitor has horrendus aquas et flumina servat
Terribili squalore Charon, cui plurima mento
Canities inculta iacet, stant lumina flamma,
Sordidus ex umeris nodo dependet amictus.

Vergil, *Aeneid*, 6.298-301

And lo! Toward us coming in a boat,
An old man with the whitened hair of age.

Dante, *Inferno*, 3.82-83

Students frequently use their analysis skills to first comprehend both works, then discuss how they parallel one another. This is an opportunity for teachers to discuss classical influence on later literature. Parallel works for further consideration:

Cicero: Patrick Henry

Plautus: Bert Shevelove (*A Funny Thing Happened on the Way to the Forum*)

Apuleius: Cervantes (*Don Quixote de la Mancha*)

Phaedrus (Aesop): Moliere

Ovid (Pygmalion): George Bernard Shaw (*Pygmalion*)

Suetonius: Robert Graves (*I, Claudius*)

Classroom Activities

Prometheus—*Mount Olympus Press*

Context:

As part of a unit on ancient myths, students were shown a filmstrip about Prometheus and asked to listen for key ideas. They were then asked to read a passage in Latin and answer questions about it. Finally, they were given a longer-term assignment involving creative writing based on the events in the myth. The writing was to take the form of a modern news article for the *Mount Olympus Press*.


<p>Standards: LOTE 1 & 2</p> <p>Checkpoint: C</p>	<p>Performance Indicators</p> <ul style="list-style-type: none"> • Students can read and understand simple connected materials written in Latin • Students can write simple responses to oral, visual, or written stimuli • Students can demonstrate an awareness of the vocabulary, grammar, derivation, and word structure of English • Students can demonstrate knowledge of some aspects of Greco-Roman culture and selected facts of daily life, myths, history, and architecture.
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Commentary:

The Sample:

- contains frequently used vocabulary
- uses vocabulary in context to deduce meaning
- shows creativity and the ability to paraphrase
- shows a connection from the ancient world to the present.

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Out of Town edition

Prometheus Sentenced by Jupiter

Rome, The Associated Press- According to sources, Prometheus, the great Titan who created man, has finally been sentenced. However, the sentence itself is still unknown. The Gods seem to be trying to cover up Prometheus’ location. Prometheus had been put on trial by Jupiter for the crime of stealing one of the treasures of the Gods. Prometheus wore an invisible cloak given to him by Minerva in order to sneak past the guards and get the fire in his great stick. Prometheus then gave it to man, who was at the time dying off and in need of heat, artificial light and a way to protect against attacks by wild animals. The humans were saved by Prometheus’ generosity. According to one of our reporters, Jupiter’s punishment for Prometheus was to create Pandora, the first woman. Another source says that Prometheus was freed by Hercules and brought to Olympus to join the Gods he had defied. Possibly the most accurate of our sources tells us that Jupiter had Prometheus chained to a rock on Mount Caucasus where an eagle ate away at his liver, starting over each day after the liver had grown back during the night. The possible connection of Minerva, the Goddess of wisdom, to this crime is currently under investigation according to Jupiter’s chief of staff.





Translation of Ancient Inscriptions

Context:

As part of a unit in an extended assignment involving chariot racing in ancient Rome, Latin 3 students were given authentic sepulchral inscriptions and directed to translate them. After reading a text in English about a chariot race in the Circus Maximus, they were directed to create an original inscription for a person mentioned in the text.

Commentary:

The Sample:

- shows student's ability to deduce meaning from authentic texts
- is culturally accurate
- indicates ability to select and organize relevant information.

Performance Indicators

- Students can understand composed Latin and passages adapted from Latin authors
- Students can respond in simple written Latin and in English to questions based on composed Latin and on passages adapted from Latin authors
- Students can demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations
- Students can read culturally authentic passages of Latin adapted from Latin authors.

Standards:

LOTE 1 & 2

Checkpoint:

B



Sepulchral Inscription

D.M. Epaphroditus agitator f(actioni) r(ussatae), vic(it) CLXXVIII, et ad purpureum liber(atus) vic(it) VIII. Beia Felicula f(ecit) coniugi suo b(ene) merenti.

To the deified spirits (of) Epaphroditus for the Red stable; he won 178 (times), and after being manumitted to the Purples he won 8 (times). Beia Felicula made (this monument) for her deserving husband.

Aeneid Translation

Context:

The students were asked to translate literally two lines from the *Aeneid*. The students then had to identify the person from the story who made the statement. Finally, the students were asked to identify the poetic meter and to describe how it looks when scanned.

Commentary:

The Sample:

- expresses in English the general/specific meaning of a passage of Latin poetry
- shows evidence that the student can derive meaning through an analysis of Latin grammar
- demonstrates an ability to recognize authentic style
- provides evidence that meaning in English is enhanced through an increased knowledge of word-building skills
- displays mastery of both the events of the story and poetic meter.

Standards:
LOTE 1 & 2

Checkpoint:
C

Performance Indicators

- Students can read and understand a selected authors of poetry with some assistance
- Students can express in English the general and specific meaning of a Latin passage of prose or poetry, assisted by glosses, and can demonstrate a controlled, but increasing, ability to write Latin
- Students can demonstrate an expanding knowledge of Latin vocabulary and language structures and an increased English vocabulary based on it.

Hic subitam nigro glomerari pulvere nubem
prospiciunt Teucris ac tenebras insurgere campis.
primus ab adversa conclamat mole Caius:
“quis globus, o cives, caligine volvitur atra?
ferte citi ferrum, date tela, ascendite muros,
hostis adest, heia!”

1. Here the Teucris catch sight of a sudden cloud gathering with black dust, and darkness rises on the plains.
2. Caius
3. pro,spi,ci,/unt Tev/cris ac te,ne/,bras in/,sur,ge,re / cam,pis
(dactylic hexameter)

1st, 2nd, and 3rd Declensions

Procedure for Turning Grammar into Musical Pleasure:

Activity:

Students already know how to use the nominative, accusative, and ablative with certain prepositions. This lesson will expand the uses of the ablative and introduce the genitive endings and use.

Standard:

LOTE 1

Checkpoint:

A

Performance Indicators

- Student can read and understand simple connected materials written in Latin
- Student can demonstrate an awareness of the vocabulary, grammar, derivation, and word structure of English.

The Teacher:

1. reviews uses of the three cases in question
2. introduces new case (genitive) and makes comparison to English possessive
3. sings/models the declension songs
4. encourages student sing-along
5. puts students in pairs to practice noun drills.

The Students:

1. fill out noun forms as teacher reviews cases
2. take notes on new case (genitive)
3. sing declension songs with teacher
4. work in pairs, completing noun drill forms.

Noun Declensions without the Dative (Sung to the tune of "Good King Wenceslaus")
by David R. Pellegrino

N.B. Spell out the endings when you sing them,
e.g. a, a, e, a, m, long a, a, e, a, r, u, m, a, s, long i, s

1st Declension

	s.	pl.
Nom.	-a	-ae
Gen.	-ae	-ārum
Acc.	-am	-ās
Abl.	-ā	-īs

is how to form 1st Declension.

2nd Declension

	s.	pl.
Nom.	-us	-ī
Gen.	-i	-ōrum
Acc.	-um	-ōs
Abl.	-o	-īs

is how to form 2nd Declension.

3rd Declension

	s.	pl.
Nom.	---	-ēs (N.B. --- = anything)
Gen.	-is	-um
Acc.	-em	-ēs
Abl.	-e	-ibus

That is how to form 3rd Declension.

Reflection:

The students really enjoy memorizing the endings when they are put to a song. It is no longer a chore. Since grammar and endings are so key to the understanding of a Latin passage, the students are better prepared (because they can remember the endings) to read a connected Latin passage with complete comprehension.

Assessment:

Noun drill quiz

	Nom	a	ae	us	i	is	es	
	Gen	ae	arum	i	orum	is	um	
	Acc	um	as	um	os	em	es	
	Abl	ā	is	o	is	e	ibus	

Abl.
Pla.
intang.

91

Mihi praenomen est _____ Noun Drill Quiz

* 1. into the open space - in aream

Nom. Gen. Acc.-D.O. Acc.-Prep. Abl.-Prep. Abl.-No Prep

(S) PL.

ārea, āreae, f. - 1st Decl. 2nd Decl. 3rd Decl.

* 2. out of the ditch - e fossā

Nom. Gen. Acc.-D.O. Acc.-Prep. Abl.-Prep. Abl.-No Prep

(S) PL.

fossa, fossae, f. - 1st Decl. 2nd Decl. 3rd Decl.

* 3. I see my brothers. - fratres

Nom. Gen. Acc.-D.O. Acc.-Prep. Abl.-Prep. Abl.-No Prep

S. (PL)

frāter, frātris, m. - 1st Decl. 2nd Decl. 3rd Decl.

* 4. They went with the coachman. - cum ~~coachmanis~~ raedario

Nom. Gen. Acc.-D.O. Acc.-Prep. Abl.-Prep. Abl.-No Prep

(S) PL. ~~coachmanis~~

raedārius, raedārii, m. - 1st Decl. 2nd Decl. 3rd Decl.

* 5. The overseers are ordering the slaves. - vilici

(Nom.) Gen. Acc.-D.O. Acc.-Prep. Abl.-Prep. Abl.-No Prep

S. (PL)

vīlicus, vīlicī, m. - 1st Decl. 2nd Decl. 3rd Decl.

The Pantheon

Activity:

This lesson respects the skills of included students who can fully participate in the group assignment and can write or dictate their essays, depending on the classroom modifications specified in the IEP.

This lesson introduces Roman architecture as design, technology, and personal experience. It is a cooperative lesson that requires research, small group discussion, full class discussion, and an individual essay from each student.

Standard:

LOTE 1 and 2

Checkpoint:

B

Performance Indicators

- Student can demonstrate knowledge of basic Latin vocabulary and language structures and an increased English vocabulary based on Latin
- Student can demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations.

The Teacher:

- shows pictures, slides, and video clips of typical Roman temples and discusses with the class the general design, technology, and urban fabric of Roman temples. As a comparison, the teacher may show the Pantheon and detail its unique qualities.
- divides the class into cooperative lesson groups of three to five people.
- introduces the guidelines for the cooperative lesson, including the assessment.
- assigns groups to appoint spokesperson to participate in a class discussion of the brainteaser and the issues their group encountered during research: technology, scale, Roman religion, and mathematics in design.
- assigns an essay, to be completed partially in class and partially at home.
- develops criteria and rubric for assessing essays.

The Students:

- work in groups
- choose spokesperson to take part in class discussion
- write essays and complete rough and final drafts.

This very special temple is called the Pantheon. It was erected in Rome, beginning in 118 AD during the reign of the Emperor Hadrian, and it probably took about 100 years to finish it. A portico with a total of 20 columns, 8 across the front, supported a triangular pediment. Each column has a circumference of 14 feet. The columns have Corinthian capitals.

This portico abuts a cylinder with 3 levels. This is the main part of the building. The cylinder is roofed with a dome. Inside the Pantheon, the height from the floor to the top of the dome is 142 feet and the diameter of the circular plan is 142 feet, so that the interior space can describe a sphere. The walls at the base of the building are approximately 20 feet thick.

On the interior of the dome, there are 5 rows of coffers, each having 28 square shapes which decorate the dome and increase the illusion of space. At the top of the dome, there is a circular opening called an oculus, which is 27 feet in diameter and 7 feet thick.

Cut into the walls are 7 niches where there were originally statues of the 7 planetary gods. The Pantheon had statues of as many as 40 other gods as well.

I. Write the numbers used in this paragraph in Roman numerals:

118	<u>CXVIII</u>	20	<u>XX</u>
100	<u>C</u>	5	<u>V</u>
20	<u>XX</u>	28	<u>XXVIII</u>
14	<u>XIV</u>	27	<u>XXVII</u>
3	<u>III</u>	7	<u>VII</u>
142	<u>CXLII</u>	40	<u>XL</u>

BRAIN TEASER: How old is this building? (Give your answer in Roman numerals, please). ~~MDCCLXXX~~ MDCCLXXII

II. Using the underlined words, label the section and the plan of the Pantheon by writing each architectural word in the margin and drawing an arrow NEATLY to the appropriate part of the building.

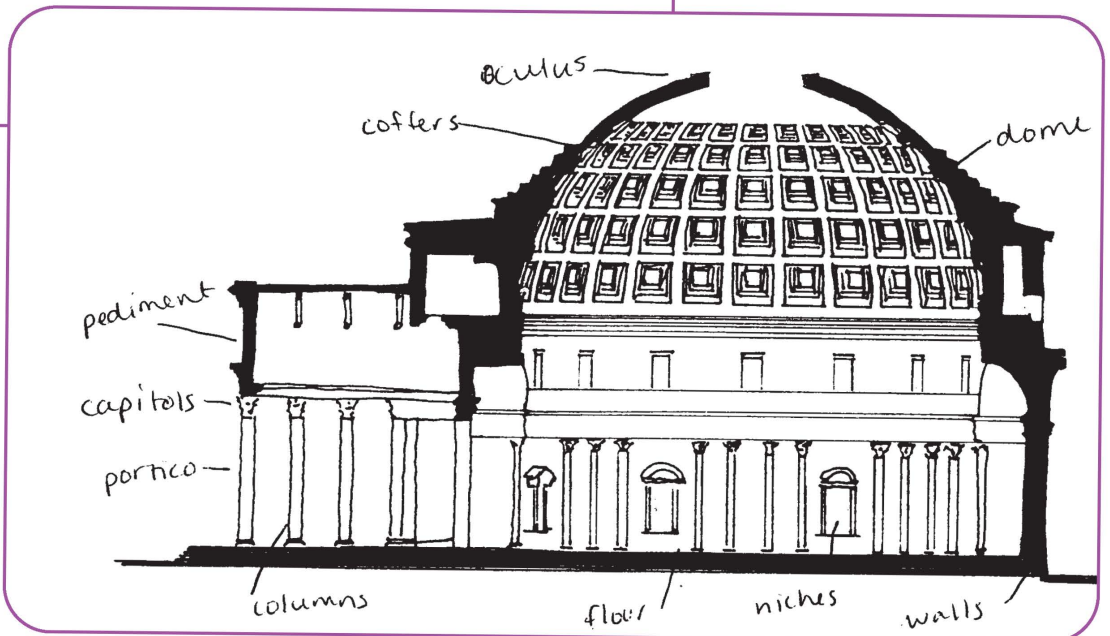
III. Name the seven planetary gods whose statues were in the niches.

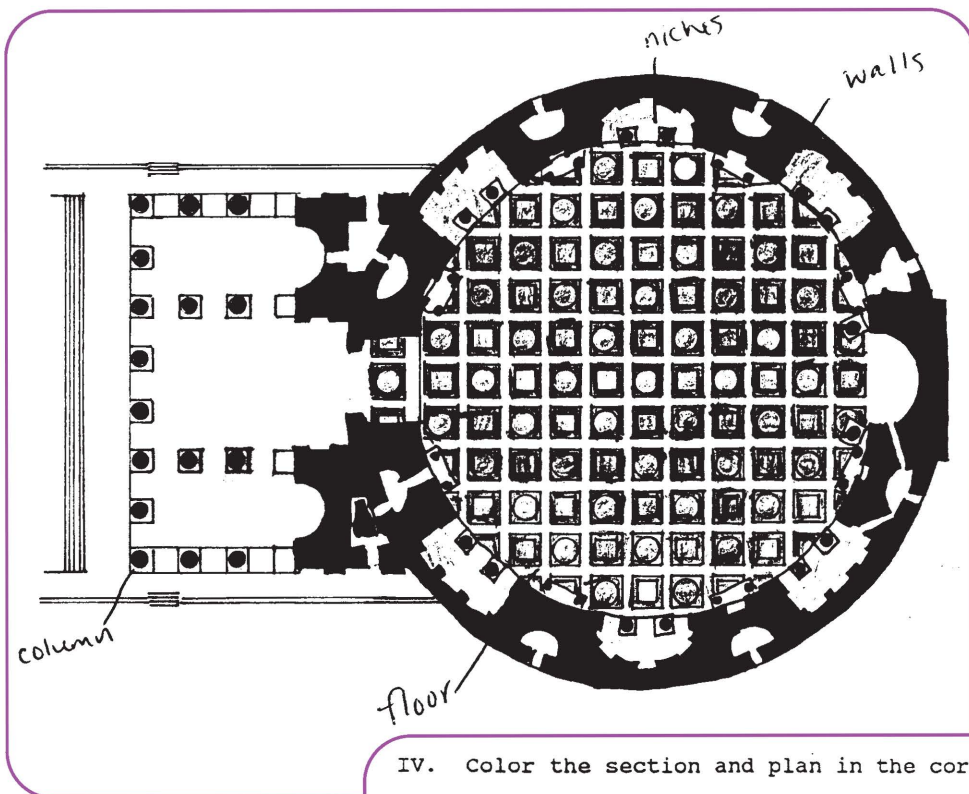
1. Mercury
2. Pluto
3. Neptune
4. Saturn
5. Venus
6. Jupiter
7. Mars

BRAIN TEASER: What two planets are not included?

earth uranus

Why not?





IV. Color the section and plan in the correct colors.

V. Using your dictionary, look up the meaning of the Greek root, PAN: all, every, united

Write 5 English words which have this root. (Caution: check the roots very carefully in your dictionary.)

1. Pandora
(definition) first mortal woman — opens a box letting out all human blessings.
2. Pangea
(definition) a landmass that split apart forming Gondwana and Laurasia.
3. Panoply
(definition) a complete suit of armor.
4. Panic
(definition) a sudden fear.
5. Pancreas
(definition) a long, large elongated gland situated behind the stomach & secreting dig. juice

BRAIN TEASER: Why might this building have been named the Pantheon?

Pan means all; united and theo comes from the word theology which is the study of gods, and goddesses. The pantheon was built to honor all of the gods and goddesses.

Assessment:

Rubric for Pantheon: Part C Essay

A	B	C	D	E
<p>Shows imaginative use of class research</p> <p>Shows organization and clarity of expression</p> <p>Incorporates derivatives relating to the senses</p> <p>Shows accurate use of facts and supporting detail</p> <p>Makes few or no errors in mechanics</p>	<p>Shows acceptable use of class research</p> <p>Shows satisfactory organization and clarity of expression</p> <p>Incorporates some derivatives relating to the senses</p> <p>Shows acceptable use of facts and supporting detail</p> <p>Makes errors in mechanics that do not interfere with communication</p>	<p>Shows only some use of class research</p> <p>Shows some disorganization and lacks effective expression</p> <p>Uses few derivatives relating to the senses</p> <p>Uses few facts or supporting detail</p> <p>Makes errors in mechanics that interfere with communication</p>	<p>Shows very little use of class research</p> <p>Shows minimal organization and no clear expression</p> <p>Uses very few or inappropriate derivatives relating to the senses</p> <p>Uses inaccurate information and no supporting detail</p> <p>Makes errors in mechanics that seriously interfere with communication</p>	<p>Shows no relation to the class research</p> <p>Shows so little organization or expression of ideas that it cannot be read logically</p> <p>Uses almost no derivatives relating to the senses</p> <p>Is very inaccurate; and lacks fact or detail</p> <p>Mechanics overwhelm all communication</p> <p>Paper is blank, or assignment was not done</p>

Reflection:

Students always seem to learn far more than a basic introduction to the architecture of Rome and the Pantheon in particular. This is evident when the class discussion proceeds with a panel format of group spokespersons relating their groups' perspectives.

Directions for a model

Materials: a cylindrical form (we used a large canister which had had popcorn in it)
a hemispherical form (we used a mixing bowl)
a triangular pedimental shape (we cut down a cardboard box)
a rectangular form (a cardboard box)

N.B. These first 4 items should match in scale. This is the only tricky part of the model. It is useful to have a student discussion of these parts; despite having done a lesson on the Pantheon, it may be the first time some of them have really understood it three-dimensionally, even in this simplified way. Establish a scale and send students on a treasure hunt for several days to find, measure and bring to class the appropriate forms.

Time: discussion in class - 15 minutes

Additional materials: plastic wrap (Saran, Handiwrap, etc.)
plaster gauze
scissors
6-8 old pencils (for columns on the portico)
acrylic paint (tempra will crack)
a large piece of foamcore or other cardboard, preferably white
a pan of warm water
a plastic drop cloth
a hot glue gun

(The teacher needs a mat knife or Exacto knife.)

Directions:

Day 1 - Spread the plastic drop cloth. Fill a pan with warm water. Put the students in aprons or old shirts.

Cover each form with several pieces of plastic wrap. Cut the plaster gauze in manageable lengths, and dip it into the warm water briefly. Smooth the gauze over each form, until you have at least 5 layers. Between layers smooth the gauze and soften the plaster, so that the gauze texture melts away. It will work better if you place the plaster side of the gauze out.

Time: 20 minutes; clean-up 5 minutes

Day 2 - Let the plaster forms dry for 24 hours, (or more as convenient).

Day 3 - Remove the plaster shapes from the forms by peeling the plastic wrap away.

Cut the oculus and doorways with an Exacto knife.
Build on the inside of the cylinder a ledge on

How This Unit Can Be Augmented:

Students can create a plaster model of the Pantheon. We do this over several weeks in spare minutes long after the unit of study has been completed. This allows for a great deal of fine-tuning and also allows students to work independently in their free time. It is a great activity for following directions accurately and continuing the inquiry process by the students.

which to rest the dome by hot gluing pieces of foam core or cardboard to the sides.

Meanwhile, trace the outside of the cylinder onto the foamcore base, and draw the paving design on it. Paint or use markers.

Glue the pediment to the rectangular form. Use pencils painted white or wrapped in one layer of plaster gauze to make "fluted" columns to glue onto the pediment. Glue this whole piece (pediment and rectangular piece to the foamcore base.)

Time: 1 class period

Day 4 - Painting the building can be as elaborate or simple as time and materials allow. Because the cylinder lifts off freely from the base and the dome lifts off from the cylinder, this is a three-dimensional model. My class cut strips of paper, drew and colored them with illusions of the interior niches, coffering, columns and statuary, and glued those pieces to the the inside of the cylinder.

Roman Culture Capsules Brochure

Activity:

Components of Producing a Brochure:

The lesson's purpose is to review and bring together a variety of components of culture, to allow students to demonstrate their English writing skills, and to afford Latin students an opportunity to share their knowledge in a meaningful way.

The Teacher:

- discusses what makes a good brochure
- shows a variety of brochures collected from the community
- has books available in the classroom about ancient Rome
- alerts the librarian to the impending research needs
- encourages students to access the Internet for information
- confers (outside of class) with each student on first draft one week after giving assignment
- helps students use the computer for layout and production of their information.

The Students:

- review their class notes to find an area of interest
- research chosen topic
- write narrative for brochure, including appropriate bibliographical references
- confer with teacher before writing final draft
- decide about graphics and presentation.

<p><i>Standard:</i></p> <p>LOTE 1 and 2</p> <p><i>Checkpoint:</i></p> <p>B</p>	<p><i>Performance Indicators</i></p> <ul style="list-style-type: none">• Student can demonstrate knowledge of basic Latin vocabulary and language structures and an increased English vocabulary based on Latin• Student can demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations.
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Soldier Formation

The actual attack (during a war with another country) consisted of many different groups going at different stages. First out in front of everyone was a group of ten municipals of the youngest and poorest soldiers called the *velites*.

Behind the *velites* were ten groups of 120 men called the *hastati*. They were young soldiers who carried spears in battle. Behind them were the *principles*. They were also 10 groups of men who were well armed with plenty of weapons and a cylindrical shield.

The last people were the *triarii*. There was only 5 groups of them. They were 600 very well trained and experienced warriors. This order was called the *quincunx*.

The method of having different sized group going in different waves worked very well against enemies. The *hastati* and *velites* wore out the enemy and then the *principles* killed the remaining people to finish the battle. The *triarii* only had to fight if the war was going badly.

For Further Information :

Ancient Rome. James, Simon. Viking, New York. 1992.

Latin, Two Years. Freundlich, Charles I. Ansco School Publication, Inc. New York 1966.

Rome, 2005 Years Ago. Carpiacci, Alberto C. Beinche Fineze 1974.

The Roman Army. Conolly, Peter. Silver Burdett Company, London 1975.

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Picture on front was copied from, " The Romans ".

Roman Culture Capsules

THE ROMAN SOLDIER

BY MICHAEL STANTON



The Soldier's Life

In the Roman army, any man between the ages of 17 - 46 could be called to serve. Although they were not required to fight more than 16 or 17 separate campaigns, many people enjoyed the army and stayed in it and became full time professionals.

When a person entered the army, he had to say an oath. In the oath he swore an allegiance to his commander. Later the allegiance was changed to the emperor. Training took place everyday and it was very hard. The soldier practiced swimming, running, jumping, javelin throwing, and fencing. Three times every month the whole army had to go on routine marches for 18 miles and a pace at 4 or 5 miles an hour had to be kept.



Copied from, " The Romans "

For punishment a soldier was flogged. If a entire legion disobeyed then their food was reduced. If a mutiny was suspected then every ten person in the army were killed. They were lined up and every tenth person was brought to be killed. This was called *decimatio*. We get the English word decimate from it.

Because of the rough terrain, the soldiers had to carry all their equipment on their back. They carried food, tools for digging and building, two heavy wooden stakes for camp fence, cooking pots, and all other personal belongings.

Some of the soldiers did more than just fight. Many were trained to be surveyors, engineers or stonemasons. Some supervised the construction of roads, buildings, and canals. Soldiers had to buy their own food though, which cost about one-third of their wages. Meals consisted of: cheese, beans, and bread or gruel made of wheat or barley. For drink they had water or *posca*, which was a cheap sour wine.

The soldiers had to serve for 25 years before they could be discharged in order to receive a pension. They were given an amount of money or some land to farm.

The Soldier's Uniform

When a person entered the army he received a brand new uniform. Unfortunately, he had to pay for it. It came out of his wages.

Under his armor a soldier wore a tunic made of wool or linen. Under this was a groin-guard made of leather and metal. In cold weather though, the soldier was given woolen cloaks. Woolen trousers were also worn to keep the soldier warm.

A scarf was worn on the soldiers neck to stop the armor from scratching the neck. Vests were worn made of fine chainmail. The soldier wore heavy sandals which were studded with nails. Above the sandals were metal leg protectors over the skins. On their heads they wore helmets made of metal with a side piece to cover the cheek.



Copied from, " The Romans "

Assessment:

Roman Cultural Brochures

NOMEN_____

Criteria

Cover (10 pts)

Attractive, neat, appealing
Invites the reader to look inside
Theme of the topic is reflected by the design, the paper or the graphic
Includes : a. general topic
 b. individual topic
 c. by line

Content (25 pts)

Neat, organized and easy to read.
Information is accurate
Information is relevant and has been chosen wisely
Demonstrates knowledge and understanding of the content
Contains appropriate visual/s

Clarity (10 pts)

Writing is clear and effective
No spelling and grammar errors

Format (10 pts)

All panels are filled
3-5 sources included
Visuals cited

GRADE_____

Comments:

Reflection:

In addition to reviewing culture, an important component of the brochure was that my students saw a real-life purpose for their work.

Appendices

Glossary

ASSESSMENT	Any process of describing, collecting, recording, scoring, and interpreting information about a student’s learning.
AUTHENTIC MATERIALS	All materials that originate in target languages and are designed for use by native speakers of the target language. In Latin this could refer to the reading of a Roman coin or a speech of Cicero.
CHECKPOINT(S)	<p>The level of proficiency at specified points along the continuum:</p> <p>Checkpoint A is a way station en route to a higher level of proficiency. It is commonly known as the beginning level of language study. The Second Language Proficiency Examination is designed to measure student performance at this level.</p> <p>Checkpoint B is an intermediate level. The Comprehensive Regents Examination measures proficiency at this level.</p> <p>Checkpoint C is the most advanced level of language study. Often, courses at this level are offered for college credit or are designed around the Advanced Placement curriculum.</p>
FUNCTION	<p>The purpose of communication. This refers to:</p> <ul style="list-style-type: none">• communication in Latin• improving communication in English
LOTE	Languages other than English
NYS LEARNING STANDARDS	The knowledge, skills, and understandings that individuals can and do habitually demonstrate over time as a consequence of instruction or experience.
PERFORMANCE INDICATOR	Description of what students can do in the target language at a specific point in the continuum.
PROFICIENCIES	Old terminology for the performance indicators—the degree of facility and complexity in the target language.
SITUATIONS	<p>In Latin, this defines the process through which the communication occurs such as:</p> <ul style="list-style-type: none">• reading• writing• speaking• listening <p>In modern languages it indicates the context in which the communication occurs and defines the communicative partners and their roles.</p>
SPIRALING	The addition of new vocabulary to a previously taught topic or the broadening of a previously taught grammatical structure.
TOPICS	The subject on which the communication occurs.

Good Classroom Practice

Languages other than English (LOTE) are available to an increasingly diverse student population in New York State. Teachers, therefore, need to be aware of classroom procedures that will make LOTE accessible to all students, including students with learning disabilities. Classroom instruction based on sound practice and procedures is not only critical to the development of communication skills and cross-cultural understandings, but also the most important determinant of student success.

The following techniques and strategies are reminders to all LOTE teachers of exemplary classroom practice that will facilitate student achievement and enthusiasm.

General Classroom Procedures

- Break directions down into their smallest and simplest components.
- Give directions orally, in writing, and by showing (e.g., the exact page) when possible.
- Post the daily agenda and tell students how to refer to it during the course of the class.
- Allow students to work in pairs. Students often can benefit from a neighboring student who can help them to find the page and correct worksheet, and can help them to remain focused.
- Make extra materials available (books, worksheets, pencils).
- Keep outside distractions to a minimum.
- Allow students sufficient time to formulate a response. Follow the technique of assigning students a particular exercise ahead of time. Cue them that they will be expected to answer soon by saying: “Mary, do #1; José, do #2; Luz, do #3; Sara, do #4; and Paul, do #5.” This gives students a chance to think and prepare ahead of time.
- Make deadlines reasonable.
- Use a timer to keep students on task and focused.
- Make homework useful; for instance, have students prepare flash cards, organize a bingo board, interview people at home, etc.
- Allow students to quietly ask a neighbor for help when they are lost in the lesson. Teach “ten-inch voices” (a voice level that can’t be heard at a distance of more than ten inches from the speaker).
- Follow a process approach to teaching writing that encourages pair work/share, brainstorming, word banks, several chances at editing, etc.
- Use rubrics that are explained to students and parents in advance.
- Show students a finished product before they begin to work on their own.
- Position yourself close to the students with the greatest needs as you give directions or as you transition from one activity to the next.
- Provide adequate praise for all students.

Materials

- Teach students how to use a glossary.
- Provide activities that teach students about the textbook they are using (e.g., activities that show where the glossary is, where the maps are, how to use the charts, how and when to use the index, etc.).
- Use readable fonts (serif types) and keep the pages free from unnecessary distractions.
- When students are copying information from the overhead or transparency, be sure to check the spelling immediately.
- Allow students to use glossaries in textbooks, vocabulary sheets, or instructional materials posted in the room for all activities.
- Make sure each handout has a clearly stated title.
- Use different colors (not bright ones) for each handout used during a class period and be sure each one is labeled.
- Try to provide handouts that are either typed or word processed instead of handwritten.
- Use textbooks with easily understood directions and clear models.

Assessments

- Allow extra time for tests and quizzes.
- Make sure students know ahead of time what the test and/or quiz will look like.
- Use rubrics that have been explained to the students and that they have in their possession.
- Do less testing on discrete items and more testing on items in contexts, being careful to use contexts and scenarios with which students are familiar.

English Language Arts Standards

Standard 1—Students will read, write, listen, and speak for information and understanding.

As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

Listening and reading to acquire information and understanding involves collecting data, facts, and ideas; discovering relationships, concepts, and generalizations; and using knowledge from oral, written, and electronic sources.

Elementary	Intermediate	Commencement
<ul style="list-style-type: none"> • gather and interpret information from children’s reference books, magazines, textbooks, electronic bulletin boards, audio and media presentations, oral interviews, and from such forms as charts, graphs, maps, and diagrams • select information appropriate to the purpose of their investigation and relate ideas from one text to another • select and use strategies they have been taught for notetaking, organizing, and categorizing information • ask specific questions to clarify and extend meaning • make appropriate and effective use of strategies to construct meaning from print, such as prior knowledge about a subject, structural and context clues, and an understanding of letter-sound relationships to decode difficult words • support inferences about information and ideas with reference to text features, such as vocabulary and organizational patterns. 	<ul style="list-style-type: none"> • interpret and analyze information from textbooks and nonfiction books for young adults, as well as reference materials, audio and media presentations, oral interviews, graphs, charts, diagrams, and electronic data bases intended for a general audience • compare and synthesize information from different sources • use a wide variety of strategies for selecting, organizing, and categorizing information • distinguish between relevant and irrelevant information and between fact and opinion • relate new information to prior knowledge and experience • understand and use the text features that make information accessible and usable, such as format, sequence, level of diction, and relevance of details. 	<ul style="list-style-type: none"> • interpret and analyze complex informational texts and presentations, including technical manuals, professional journals, newspaper and broadcast editorials, electronic networks, political speeches and debates, and primary source material in their subject area courses • synthesize information from diverse sources and identify complexities and discrepancies in the information • use a combination of techniques (e.g., previewing, use of advance organizers, structural cues) to extract salient information from texts • make distinctions about the relative value and significance of specific data, facts, and ideas • make perceptive and well developed connections to prior knowledge • evaluate writing strategies and presentational features that affect interpretation of the information.

Speaking and writing to acquire and transmit information requires asking probing and clarifying questions, interpreting information in one’s own words, applying information from one context to another, and presenting the information and interpretation clearly, concisely, and comprehensibly.

Elementary	Intermediate	Commencement
<ul style="list-style-type: none"> • present information clearly in a variety of oral and written forms such as summaries, paraphrases, brief reports, stories, posters, and charts • select a focus, organization, and point of view for oral and written presentations • use a few traditional structures for conveying information such as chronological order, cause and effect, and similarity and difference • use details, examples, anecdotes, or personal experiences to explain or clarify information • include relevant information and exclude extraneous material • use the process of pre-writing, drafting, revising, and proofreading (the “writing process”) to produce well-constructed informational texts • observe basic writing conventions, such as correct spelling, punctuation, and capitalization, as well as sentence and paragraph structures appropriate to written forms. 	<ul style="list-style-type: none"> • produce oral and written reports on topics related to all school subjects • establish an authoritative stance on the subject and provide references to establish the validity and verifiability of the information presented • organize information according to an identifiable structure, such as compare/contrast or general to specific • develop information with appropriate supporting material, such as facts, details, illustrative examples or anecdotes, and exclude extraneous material • use the process of pre-writing, drafting, revising, and proofreading (the “writing process”) to produce well-constructed informational texts • use standard English for formal presentation of information, selecting appropriate grammatical constructions and vocabulary, using a variety of sentence structures, and observing the rules of punctuation, capitalization, and spelling. 	<ul style="list-style-type: none"> • write and present research reports, feature articles, and thesis/support papers on a variety of topics related to all school subjects • present a controlling idea that conveys an individual perspective and insight into the topic • use a wide range of organizational patterns such as chronological, logical (both deductive and inductive), cause and effect, and comparison/contrast • support interpretations and decisions about relative significance of information with explicit statement, evidence, and appropriate argument • revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect • use standard English skillfully, applying established rules and conventions for presenting information and making use of a wide range of grammatical constructions and vocabulary to achieve an individual style that communicates effectively.

Standard 2—Students will read, write, listen, and speak for literary response and expression.

Students will read and listen to oral, written, and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

Listening and reading for literary response involves comprehending, interpreting, and critiquing imaginative texts in every medium, drawing on personal experiences and knowledge to understand the text, and recognizing the social, historical, and cultural features of the

Elementary	Intermediate	Commencement
<ul style="list-style-type: none"> • read a variety of literature of different genres: picture books; poems; articles and stories from children’s magazines; fables, myths and legends; songs, plays and media productions; and works of fiction and nonfiction intended for young readers • recognize some features that distinguish the genres and use those features to aid comprehension • understand the literary elements of setting, character, plot, theme, and point of view and compare those features to other works and to their own lives • use inference and deduction to understand the text • read aloud accurately and fluently, using phonics and context cues to determine pronunciation and meaning • evaluate literary merit. 	<ul style="list-style-type: none"> • read and view texts and performances from a wide range of authors, subjects, and genres • understand and identify the distinguishing features of the major genres and use them to aid their interpretation and discussion of literature • identify significant literary elements (including metaphor, symbolism, foreshadowing, dialect, rhyme, meter, irony, climax) and use those elements to interpret the work • recognize different levels of meaning • read aloud with expression, conveying the meaning and mood of a work • evaluate literary merit based on an understanding of the genre and the literary elements. 	<ul style="list-style-type: none"> • read and view independently and fluently across many genres of literature from many cultures and historical periods • identify the distinguishing features of different literary genres, periods and traditions and use those features to interpret the work • recognize and understand the significance of a wide range of literary elements and techniques, (including figurative language, imagery, allegory, irony, blank verse, symbolism, stream-of-consciousness) and use those elements to interpret the work • understand how multiple levels of meaning are conveyed in a text • read aloud expressively to convey a clear interpretation of the work • evaluate literary merit based on an understanding of the genre, the literary elements, and the literary period and tradition.

text.

Speaking and writing for literary response involves presenting interpretations, analyses, and reactions to the content and language of a text. Speaking and writing for literary expression involves producing imaginative texts that use language and text structures that are inventive and often multilayered.

Elementary	Intermediate	Commencement
<ul style="list-style-type: none"> • present personal responses to literature that make reference to the plot, characters, ideas, vocabulary, and text structure • explain the meaning of literary works with some attention to meanings beyond the literal level • create their own stories, poems, and songs using the elements of the literature they have read and appropriate vocabulary • observe the conventions of grammar and usage, spelling, and punctuation. 	<ul style="list-style-type: none"> • present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience • produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect • write stories, poems, literary essays, and plays that observe the conventions of the genre and contain interesting and effective language and voice • use standard English effectively. 	<ul style="list-style-type: none"> • present responses to and interpretations of works of recognized literary merit with references to the principal features of the genre, the period, and literary tradition, and drawing on their personal experiences and knowledge • produce literary interpretations that explicate the multiple layers of meaning • write original pieces in a variety of literary forms, correctly using the conventions of the genre and using structure and vocabulary to achieve an effect • use standard English skillfully and with an individual style.

Standard 3—Students will read, write, listen, and speak for critical analysis and evaluation.

As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information, and issues.

Listening and reading to analyze and evaluate experiences, ideas, information, and issues requires using evaluative criteria from a variety of perspectives and recognizing the difference in evaluations based on different sets of criteria.

Elementary	Intermediate	Commencement
<ul style="list-style-type: none"> • read and form opinions about a variety of literary and informational texts and presentations, as well as persuasive texts such as advertisements, commercials, and letters to the editor • make decisions about the quality and dependability of texts and experiences based on some criteria, such as the attractiveness of the illustrations and appeal of the characters in a picture book, or the logic and believability of the claims made in an advertisement • recognize that the criteria that one uses to analyze and evaluate anything depend on one's point of view and purpose for the analysis • evaluate their own strategies for reading and listening critically (such as recognizing bias or false claims, and understanding the difference between fact and opinion) and adjust those strategies to understand the experience more fully. 	<ul style="list-style-type: none"> • analyze, interpret, and evaluate information, ideas, organization, and language from academic and nonacademic texts, such as textbooks, public documents, book and movie reviews, and editorials • assess the quality of texts and presentations, using criteria related to the genre, the subject area, and purpose (e.g., using the criteria of accuracy, objectivity, comprehensiveness, and understanding of the genre to evaluate a sports editorial) • understand that within any group there are many different points of view depending on the particular interests and values of the individual, and recognize those differences in perspective in texts and presentations (e.g., in considering whether to let a new industry come into a community, some community members might be enthusiastic about the additional jobs that will be created while others are concerned about the air and noise pollution that could result.) • evaluate their own and others' work based on a variety of criteria (e.g., logic, clarity, comprehensiveness, conciseness, originality, conventionality) and recognize the varying effectiveness of different approaches. 	<ul style="list-style-type: none"> • analyze, interpret, and evaluate ideas, information, organization, and language of a wide range of general and technical texts and presentations across subject areas, including technical manuals, professional journals, political speeches, and literary criticism • evaluate the quality of the texts and presentations from a variety of critical perspectives within the field of study (e.g., using both Poe's elements of a short story and the elements of "naturalist fiction" to evaluate a modern story) • make precise determinations about the perspective of a particular writer or speaker by recognizing the relative weight they place on particular arguments and criteria (e.g., one critic condemns a biography as too long and rambling; another praises it for its accuracy and never mentions its length) • evaluate and compare their own and others' work with regard to different criteria and recognize the change in evaluations when different criteria are considered to be more important.

Speaking and writing for critical analysis and evaluation requires presenting opinions and judgments on experiences, ideas, information, and issues clearly, logically, and persuasively with reference to specific criteria on which the opinion or judgment is based.

Elementary	Intermediate	Commencement
<ul style="list-style-type: none"> • express opinions (in such forms as oral and written reviews, letters to the editor, essays, or persuasive speeches) about events, books, issues, and experiences, supporting their opinions with some evidence • present arguments for certain views or actions with reference to specific criteria that support the argument (e.g., an argument to purchase a particular piece of playground equipment might be based on the criteria of safety, appeal to children, durability, and low cost.) • monitor and adjust their own oral and written presentations to meet criteria for competent performance (e.g., in writing, the criteria might include development of position, organization, appropriate vocabulary, mechanics, and neatness. In speaking, the criteria might include good content, effective delivery, diction, posture, poise, and eye contact.) • use effective vocabulary and follow the rules of grammar, usage, spelling, and punctuation in persuasive writing. 	<ul style="list-style-type: none"> • present (in essays, position papers, speeches, and debates) clear analyses of issues, ideas, texts, and experiences, supporting their positions with well-developed arguments • develop arguments with effective use of details and evidence that reflect a coherent set of criteria (e.g., reporting results of lab experiments to support a hypothesis) • monitor and adjust their own oral and written presentations according to the standards for a particular genre (e.g., defining key terms used in a formal debate) • use standard English, precise vocabulary, and presentational strategies effectively to influence an audience. 	<ul style="list-style-type: none"> • present orally and in writing well-developed analyses of issues, ideas, and texts, explaining the rationale for their positions and analyzing their positions from a variety of perspectives in such forms as formal speeches, debates, thesis/support papers, literary critiques, and issues analyses • make effective use of details, evidence, and arguments and of presentational strategies to influence an audience to adopt their position • monitor and adjust their own oral and written presentations to have the greatest influence on a particular audience • use standard English, a broad and precise vocabulary, and the conventions of formal oratory and debate.

Standard 4—Students will read, write, listen, and speak for social interaction.

Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

Oral communication in formal and informal settings requires the ability to talk with people of different ages, genders, and cultures, to adapt presentations to different audiences, and to reflect on how talk varies in different situations.

Elementary	Intermediate	Commencement
<ul style="list-style-type: none"> listen attentively and recognize when it is appropriate for them to speak take turns speaking and respond to others' ideas in conversations on familiar topics recognize the kind of interaction appropriate for different circumstances, such as story hour, group discussions, and one-on-one conversations. 	<ul style="list-style-type: none"> listen attentively to others and build on others' ideas in conversations with peers and adults express ideas and concerns clearly and respectfully in conversations and group discussions learn some words and expressions in another language to communicate with a peer or adult who speaks that language use verbal and nonverbal skills to improve communication with others. 	<ul style="list-style-type: none"> engage in conversations and discussions on academic, technical, and community subjects, anticipating listeners' needs and skillfully addressing them express their thoughts and views clearly with attention to the perspectives and voiced concerns of the others in the conversation use appropriately the language conventions for a wide variety of social situations, such as informal conversations, first meetings with peers or adults, and more formal situations such as job interviews or customer service.

Written communication for social interaction requires using written messages to establish, maintain, and enhance personal relationships with others.

Elementary	Intermediate	Commencement
<ul style="list-style-type: none"> exchange friendly notes, cards, and letters with friends, relatives, and pen pals to keep in touch and to commemorate special occasions adjust their vocabulary and style to take into account the nature of the relationship and the knowledge and interests of the person receiving the message read and discuss published letters, diaries, and journals to learn the conventions of social writing. 	<ul style="list-style-type: none"> write social letters, cards, and electronic messages to friends, relatives, community acquaintances, and other electronic network users use appropriate language and style for the situation and the audience and take into account the ideas and interests expressed by the person receiving the message read and discuss social communications and electronic communications of other writers and use some of the techniques of those writers in their own writing. 	<ul style="list-style-type: none"> use a variety of print and electronic forms for social communication with peers and adults make effective use of language and style to connect the message with the audience and context study the social conventions and language conventions of writers from other groups and cultures and use those conventions to communicate with members of those groups.