INSTITUTE FOR

CLASSICAL LANGUAGES

LITTERARUM LUMEN ACCEDAT
Let the Light of Literature Approach

THE OFFICIAL PACKET

To see session handouts online:

SCAN ME

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Repairing the Ruins 2021 Pre-conference: Latin Practicum

In the last decade or so Latin teaching has largely polarized into two methodologies: the natural method (which favors speaking and writing Latin) and the grammar-translation method (which favors chanting endings systematically, analysis, and translation). This division, however, did not always exist. In the centuries that produced the most successful formal Latin education, students were taught to speak, write, and read Latin as well as analyze it grammatically and translate it into their native tongue (or sometimes even into ancient Greek).

The vision of the ACCS *Institute for Classical Languages* is to bring this kind of robust mixed methodology back to the teaching of ancient languages in our schools--not merely because we believe it produces better readers of ancient texts, but because we believe it produces better readers in general, better thinkers, better problem-solvers, and better communicators.

The 2021 Latin Practicum, hosted by the *Institute for Classical Languages*, is a series of hands-on workshops, offered by experienced mixed-methodology Latin instructors and administrators, designed especially for both teachers and administrators.

<u>Session Descriptions</u>
listed alphabetically with page numbers for materials as needed

<u>Assessment</u> - p. 5
Target Level: Intermediate, Advanced
Want to improve your tests & quizzes? Considering adding projects to your curriculum? Interested in ways of lessening the gap between your advanced and struggling students in the same class? This workshop will provide you with structures and examples of improving the ways you hold your students accountable and assess their understanding more effectively.

<u>Direct Method Grammar</u>
Target Level: ALL
Want to get students to pay attention to endings? This workshop is a demonstration of how to use direct method illustrated examples to get students to focus on the meaning of endings.

<u>Direct Method Vocab</u>
Target Level: ALL
Would you like to learn how to introduce vocabulary to your students in a way that is more permanent, more accurate, and more fun? This workshop is a demonstration of how to teach vocabulary by guiding students to use new words directly--through direct method illustrated examples and composition.

<u>The Games Circuit</u> - p. 6
Target Level: ALL
Play is an important part of the learning process as it engages various parts of the brain in reviewing concepts, while at the same time breaking down barriers as students relax and enjoy language. This session invites teachers to play together as we engage in a variety of classroom games that teachers can easily reproduce in classrooms for any level of Latin instruction

<u>Introduction to Poetry</u> - p. 9
Target Level: Intermediate, Advanced
Poetry is an essential part of the canon of classical literature, and a genre that should be a part of every Latin curriculum. In this session we will engage in a delightful and engaging introduction to Latin poetry, with a focus on meter and scansion, that will serve you and your students well in the classroom.

<u>Lateral Entry</u> - p. 12
Target Level: Intermediate, Advanced
Are transfer students an important growth potential for your school? Curious how Latin/Languages programs on-board students of varying abilities? This seminar-style workshop will consider different solutions to challenging scenarios enabling all participants to contribute and glean from the conversation.

<u>Oral Composition</u>
Target Level: ALL
Spoken Latin in the classroom does not have to be the Wild West! This workshop will show how to get students speaking Latin grammatically and systematically--while loving it.

<u>Reading Strategies</u> - p. 13
Target Level: ALL
As soon as weaker students see a hard sentence, they seem to forget everything they have learned and start guessing. This workshop shows how to get students to stop guessing and use their knowledge of grammar to understand the sentence.

<u>Symptoms of Healthy Latin Programs</u>
Target Level: ALL
How can you be sure that your (teachers') classroom routines are promoting good language learning? How can you litmus test a program? What are some immediately implementable tweaks that encourage long term growth amidst faculty and students alike? This workshop will showcase practices that contribute to student and teacher growth for lead teachers and administrators to use to evaluate and improve classroom culture.

Assessment

MFoster

I.   Why Assessment?

II. Theses:

III. Imagine: How would our schools' effectiveness change if our students…

IV. First Principles: What is an assessment? What kinds are there?

	Formative	*Summative*
Informal	Ticket out the Door Classroom Participation Group Work Peer Observation	Review Guide Self-assessment
Formal	Quiz HW Packet*	Unit Test Final Exam Cumulative Project

V.   Aims:

VI.   Attitudes:

VII. Actions:

VIII. Examples:

IX.   Takeaways:

X.   Resources:

XI.   Q&A:

<u>The Game Circuit - *LUDAMUS!*</u>
MFoster | prepared by KMoore

I.   Card Games - *Mendax!*
   A. Objective:
      1. Master Roman cardinals for 1 - 10 (along with *dux, rex, regina*).
      2. Build confidence in speaking in another English, even with the simplest phrases.
   B. Setting Up the Game
      1. Game Components: 1 deck of cards
      2. Deal out the entire deck to all players.
      3. 2 of Clubs goes first!
   C. Rules of Play
      1. In ascending order value and quantity (*Duo - Alpha*), students discard their cards, declaring number and value. This must be reported in Latin.
         a) *unus - duo, duo - tres, tres -quattuor, quattuor - quinque, unus - sex, duo - septem, tres-octo, quattuor - novem, unus - decem, duo - duces, tres - reginae, quattuor - reges, unus - alpha, etc.*
      2. If a player is suspected of a false declaration . . .
         a) Another player (as an accuser) may call out ***MENDAX!***
         b) If the declaring player is indeed false, he must take the entire deck of cards in the pot.
         c) If the declaring player is truthful, then the accusing player must take the entire deck.
      3. Anyone who speaks in English loses his turn.
   D. How to Win!
      ❖ The first player to get rid of all cards should declare: ***VICTOR SUM!*** or ***VICTRIX SUM!***
   E. Other Number Games
      ➔ *Piscare!* Play "Go Fish" but with Latin phrases.
         a) *Habesne ___?*
         b) *Ecce!*
         c) *Minime! Piscare!*

II. Word Games, Recognition - Boggle
   A. Objective
      1. Build vocabulary through competitive word recognition.
      2. Students will improve morphology through recognition of various forms.
   B. Setting Up the Game

1. Components: boggle game with timer, paper, pencils
2. Each player should have a piece of paper and pencil/pen.
3. Place the Boggle Box and timer in the center.

C. Rules of Play
1. One player shakes the Boggle Box to mix letter dice, then lifts the lid to reveal the scrambled letters.
2. Second player starts the timer (one minute).
3. Players silently right down as many words as they can decipher.
4. Words are created by a straight vertical line, no curves or angles.
5. When the time stops, players count up (check/correct) words.
6. A word may be challenged by another player with a Latin dictionary or grammar book as a resource.

D. How to Win!
   ❖ The player with the most correct words wins.

E. Other Word Games
   ➔ Word Wheel, Bananagrams, etc.

III. Word Games, Recall - Scrabble
A. Objective
1. Increase vocabulary skills through word building, as opposed to word recognition.
2. Increase vocabulary skills through the use of compound words.
3. Students will improve morphology through use of various forms.

B. Rules of Play and Victory
1. Use the traditional rules for Scrabble.
2. The only exception is that all words must be correctly spelled Latin words.

C. Latin Modifications
1. Use a traditional English gameboard, but with weight distributions according to the letter frequency of the Latin alphabet.
   https://en.wikipedia.org/wiki/Scrabble_letter_distributions
2. Use a specially designed Latin board with all notations given in Latin and pre-fabricated Latin tiles.
   http://www.verbumsapienti.co.uk/

IV. White Board Games - Pictionary

<u>**Introduction to Poetry: A Guide to Scansion and Meter**</u>
MFoster | Prepared by KMoore and MFoster
*Use Scansion Sheet

I.   Poetry Fundamentals
   A. **Meter**, < Grk. *metron*, is the *measurement* or **rhythm of syllables** in a poem
      ■ Qualitative meter is a regular pattern of stressed and unstressed syllables
      ■ **Quantitative** meter is a regular pattern of syllable weight: **long and short**
   B. **Metrical Foot** - Short groups of long/short syllables that can be arranged to create different styles of meter.`
      ★ Dactyl
      ★ Spondee
   C. **Scansion** (Quantitative) - The division of poetic verses into feet based on the patterned groups of long/short syllables, therefore simply **marking each syllable's vowel sound with a** *macron* **—** or *breve* **U**
II. Sifting syllables
   A. Definition
   B. Division
   C. Quantity
III. Dactylic Hexameter
   A. This is the traditional meter for epic poetry in both Greek and Latin.
   B. Arrangement of dactyl and spondee patterns.
      ★ Strawberry Jam-Pot
      ★ Elisions
IV. Practice!
   A. Scan the first line together.
   B. Scan the second line as individuals - check.
   C. Scan the third line together
      ★ Discuss Elisions
   D. Scan the remaining lines as individuals/small groups - check.
   E. Cantemus!
V. Project Idea
   A. Memorize and Recite
   B. Prepped Poetry Slam!

Scansion Sheet

Dactylic Hexameter (the epic meter) = $—\smile\smile\ |\ —\smile\smile\ |\ —\smile\smile\ |\ —\smile\smile\ |\ —\smile\smile\ |\ —\smile$

Dactyl(*os*) = _____ hex = ___ meter = _____ spondee = _____

dactyl
δακτυλος
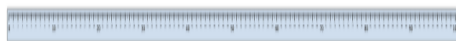
Each verse of hexameter is six feet of dactyls and spondees arranged into one of sixteen possible patterns[1].

A Syllable consists of a singularly pronounced vowel, consonants optional. Syllables are divided as follows:
1. Between two consonants   c/c
2. Between two vowels (never divide a diphthong)   v/v
3. When a single consonant is surrounded by two vowels, divide in front. v/cv

Quantity. Syllables are long if:
1. Long vowel (nature)
2. Diphthong (nature)
3. Short vowel followed by a double consonant. (position)

    A syllable is said to be "**naturally long**" if it contains a long vowel or a <u>diphthong</u>:
    ● long vowels are marked by a macron
    ● Latin diphthongs (two vowels that make one sound) = ***ae, oe, ei, ui, au, eu***

    A syllable is said to be "**positionally long**" if the vowel precedes two consonants or the double consonants z or x. However, two consonants will not necessarily produce a long syllable if the combination is a stop followed by a liquid.
    ● p, b, t, d, k, g are stops.
    ● l and r are the liquids

Elisions are "collisions" of vowels between words
On occasion the final syllable of a word will elide with the first syllable of the word that follows it. This allows the poet greater flexibility in adhering to meter and producing artistic effect. In general elision occurs with the following combinations:
● **vowel - vowel** = one vowel sound pronounced
● **vowel - *h*** < initial "*h*" is hardly heard
● ***um* - vowel** < terminal "*m*" is majorly mumbled/nasal

E.g. Horace: **vīta solūtōrum miserā ambitiōne gravīque**

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[1] DDDD DDDS DDSD DSDD SDDD DDSS DSDS DSSD SDSD SDDS SSDD SSSD SSDS SDSS DSSS SSSS

Dactylic Hexameter

ˊ ˊ ˊ ˊ ˊ ˊ

— ‿‿ | — ‿‿ | — ‿‿ | — ‿‿ | — ‿‿ | — ‿

 D/S | D/S | D/S | D/S | D | S

Ovid's *Amores* **III.2**

> Nōn ego nōbilium sedeō studiōsus equōrum

Vergil's *Aeneid* **1.1-7:**

> Arma virumque canō, Trōiae quī prīmus ab ōrīs
>
> Ītaliam, fātō profugus, Lāvīniaque vēnit
>
> lītora, multum ille et terrīs iactātus et altō
>
> vī superum saevae memorem Iūnōnis ob īram;
>
> multa quoque et bellō passūs, dum conderet urbem,   5
>
> inferretque deōs Latiō, genus unde Latīnum,
>
> Albānīque patrēs, atque altae moenia Rōmae.

Vergil's tomb inscription: Elegiac Couplet

> Mantua mē genuit, Calabrī rapuēre, tenet nunc
>
> > Parthenopē. Cecinī pāscua, rūra, ducēs

Et Cetera:

Pentameter: — ‿‿ | — ‿‿ | — ‖ — ‿‿ | — ‿‿ | —

Hendecasyllable: — — | — ‿‿ | — ‿ | — ‿ | — ‿

<u>Lateral Entry</u> - p. 16

MFoster

I.   Key to Lateral Entry Success is Knowing and Prioritizing your Core Content
     A. What is important?
     B. When is it important?
     C. How is it important (methods/means)?
     D. What is *most important* / essential!
     E. What is less important / can be bypassed or minimized

II.   How do you know that you know? Assessment:
     A. Lateral Entry Exam:

     B. Different kinds of Tests:

     C. Communicating the results:

III.   Methods of Onboarding:

IV.   Follow up:

V.   PR Considerations:

Reading Strategies

TGriffith

Reading I -

Circum oppidum Tusculum mūrus nōn tam longus est quam circum Rōmam.

Verba Mēdī ā Lȳdia laeta audiuntur.

Etiam ancillīs meīs mala et pira dā!

Puer cui Iūlius malum dat est fīlius eius.

Sōle oriente nāvis eōrum ē portū ēgreditur multīs hominibus spectantibus.

Ille trīstīs mercēs suās dē nāve lābī et in mare mergī videt.

Quārē mē crassiōrem fierī putās?

Certē plūs edō quam solēbam sed nec plūs nec minus quam opus est.

Nōn vereor eōs ut mē docet Epicūrus. Sed nesciō quōmodo, multās rēs videō quae incertum mē faciunt. Sī nūllus est deus, quōmodo sōl et stēllae movērī possunt? …

Satis bene mē valēre sentiō.

Reading II -

Orpheus nōbilissimus fidicen atque poēta ēgregius fuit, quī inde ā puerō tam pulchrē canēbat, ut nōn sōlum bēstiae ferae ad eum accēderent, vērum etiam rapida flūmina cōnsisterent, nē strepitū cantum eius turbārent, ac saxa ipsa arborēsque (mīrābile vīsū) ad audiendum venīrent.

Cum igitur Orpheus Eurydicēn, pulcherrimam virginem, valdē amāret neque iam sine eā vīvere posset, eam uxōrem dūcere cupiēbat, quae tamen eius amōrem contemnere vidēbātur. Brevī vērō, cum cotīdiē trīstissimum Orpheī dē suō amōre dēspērantis cantum in silvīs audīret, virginis animus ita permōtus est, ut ipsa eius amōre magis magisque caperētur.

Laetī igitur et maximō amōre coniūnctī, Orpheus et Eurydicē ad nūptiārum diem pervēnērunt; quī tam fēlīcēs omnibus esse vidēbantur, ut nēmō fortūnam eōrum umquam mūtārī posse putāret. Tanta tamen erat eōrum laetitia, tam grātae omnibus illae nūptiae, tam multae omnium laudēs, ut Aristaeus, pāstor quī iam anteā Eurydicēn amāverat, nōn sōlum trīstitiā, vērum etiam magnā invidiā afficerētur, cum sē nihil iam ex virgine spērāre posse vidēret. Cum igitur illa in silvā versārētur ubi flōrēs carpere volēbat, ut mēnsam ōrnāret, Aristaeus, quī post arborem sē occultābat, eam persequī coepit.

Eurydicē, cum prīmum hoc animadvertit, tantō illīus virī metū affecta est, ut omnia perīcula oblīta, per altās herbās et inter dūra saxa nūdīs pedibus celerrimē curreret, ut ab eō fugeret et ad Orphēum, marītum suum amātissimum, redīret. Cum vērō iam eum haud procul stantem vidēret, et ut sibi auxilium ferret clāmāret, serpēns, quī in herbā latēbat, eius nūdum pedem dextrum momordit; quō morsū statim misera fēmina periit.

Tum Orpheus, quī uxōre mortua, dē suā quoque vītā dēspērābat: "Heu!" exclāmāvit, "Quid nunc faciam? Quid spērem? Quōmodo vīvam posthāc? Cūr mē īnfēlīcem relīquistī, mea cārissima coniūnx?" Per multōs diēs, trīstis et maestus, neque cibum neque aquam sūmere voluit...

Reading III -

[35] Sīc profāta virgō conticuit ingressūque iam validō pompae populī prōsequentis sēsē miscuit.

ītur ad cōnstitūtum scopulum montis arduī, cuius in summō cacūmine statūtam puellam cūnctī dēserunt, taedāsque nūptiālēs, quibus praelūxerant, ibīdem lacrimīs suīs extīnctās relinquentēs dēiectīs capitibus domuitiōnem parant.

et miserī quidem parentēs eius tantā clāde dēfessī, clausae domus abstrūsī tenebrīs, perpetuae noctī sēsē dēdidēre.

Psȳchēn autem paventem ac trepidam et in ipsō scopulī vertice dēflentem mītis aura molliter spīrantis Zephyrī, vibrātīs hinc inde laciniīs et reflātō sinū sēnsim levātam suō tranqulllō spīritū vehēns paulātim per dēvexa rūpis excelsae, vallis subditae flōrentis cespitis gremiō lēniter dēlāpsam reclīnat.

Symptoms of Healthy Latin Programs

MFoster

Discuss the top three characteristics of good programs in 6 minutes with a neighbor or two.

I. Look for Language:

A. ▢▢▢ Communication   B. ▢▢▢ Creation   C. ▢▢▢ Interpretation

II. Look for Differentiated Success:

A. ▢▢▢ Assessment   B. ▢▢▢ Delivery   C. ▢▢▢ Encouragement

III. Look for the "Four Loves" & More:

A. ▢▢▢ Latin   B. ▢▢▢ Language(s)   C. ▢▢▢ Literature   D. ▢▢▢ Learning

IV. Takeaways:

V. Resources:

VI. Q&A: