High School Latin Curriculum
on Four Myths in Ovid’s *Metamorphoses*

A thesis submitted to the Miami University Honors Program
in accordance with the requirements for
University Honors with Distinction

By Melanie Elizabeth Rund

May 2010
Oxford, Ohio
ABSTRACT

High School Latin Curriculum on Four Myths in Ovid’s *Metamorphoses*

By Melanie Elizabeth Rund

In this paper, I offer eight lesson plans and one final assessment on Ovid’s *Metamorphoses* for upper level high school Latin students. The purpose of this curriculum paper is to explore how Latin high school curriculum can be meaningful, contextualized, and standards based. The lesson plans focus on four myths from Ovid’s *Metamorphoses*, those of Actaeon and Diana, Baucis and Philemon, Niobe, and Ceyx and Alcyone. Each lesson plan includes objectives, standards addressed, procedures, an anticipatory set, materials list, and an explanation of assessment and evaluation. After creating this curriculum and attending two professional conferences, I conclude that lesson plans should grow and change with the teacher and that a purpose driven curriculum, where Latin is contextualized and meaningful, is essential for successful Latin classrooms.
High School Latin Curriculum on Four Myths in Ovid’s *Metamorphoses*

By Melanie Elizabeth Rund

Approved by:

_________________________, Advisor
Dr. Judith de Luce

_________________________, Reader
Dr. Martha Castaneda

_________________________, Reader
Mr. Jeffery Ruder

Accepted by:

_________________________, Director
University Honors Program
I would first like to acknowledge and appreciate the support and interest that Dr. Judith de Luce, Miami University Classics Department, has shown as I work on the topic of Latin curriculum. As a student, it is beyond encouraging to have a scholar and a teacher express genuine interest in your ideas. In addition, I acknowledge and appreciate the help and advice received from readers Dr. Martha Castaneda, Miami University Teacher Education Department, and Mr. Jeffery Ruder, Miami University Honors Department. Additionally, I appreciate the feedback received from Mr. Mark Torlone, Sycamore High School of Cincinnati, Ohio, and Ms. Erin Osman, Holland High School of Holland, Michigan, on earlier sections of this project. Also, I thank Ms. Kate Rabiteau, Assessment Specialist for Advanced Placement Latin and French, for her insight on the Latin Advanced Placement Exams. I acknowledge Dr. Paul Lyddon and the Miami University Teacher Education Department for the registration to the 2008 Miami University Conference on the Teaching of Foreign Languages in October, 2008.
Preface

During my sophomore year at Miami University, I began to get anxious about integrating my two areas of study, Latin and Education. At the same time, I was translating Ovid’s *Metamorphoses*, and often found myself thinking, “I wish I had read this in high school.” These two ideas, Latin pedagogy and the *Metamorphoses* in high school curriculum, remained in my mind, and first resulted in a course extension with Dr. Judith de Luce of the Classics Department, then in a paper for the Undergraduate Research Conference in Classics in the Spring of 2008, and now, finally, culminating in an Honors Thesis.

I am excited to enter the field of language instruction at this point in history. Technology offers so many new opportunities, standards enhance professionalism, and instructional strategies turn toward addressing the needs of students and capitalizing on their strengths. I view these eight lesson plans and one integrative assessment as one way that a Latin curriculum based on Ovid’s *Metamorphoses* can be contextualized, meaningful, and standards based. The analysis that follows discusses the research that has informed the development of the curriculum. Finally, I reveal the conclusions that I have drawn from this process.
# Table of Contents

Abstract .......................................................................................................................... ii
Approval Page ................................................................................................................ iii
Acknowledgements ....................................................................................................... iv
Preface .......................................................................................................................... v
Curriculum Rationale ................................................................................................... 1
Instructional Goals ........................................................................................................ 3
Unit Goals ..................................................................................................................... 3
Unit Objectives ............................................................................................................. 3
Standards ....................................................................................................................... 4
Unit Description ............................................................................................................ 5
Unit Assessment and Evaluation .................................................................................. 6
Thematic Web and Lesson Plans ................................................................................... 9
  1. Author Web Quest Activity .................................................................................. 10
  2. Ceyx and Alcyone Review Lesson ....................................................................... 14
  3. Ceyx and Alcyone Scansion Review Activity ....................................................... 16
  4. Niobe Close Reading of Transformation and Musical Introduction Activity ...... 19
  5. Actaeon and Diana Close Reading and Literary terms Activity ......................... 21
  6. Actaeon and Diana Reception in Art Activity ....................................................... 23
  7. Baucis and Philemon Storyboard Activity ............................................................ 26
  8. Baucis and Philemon Expert and Novice Group Activity .................................... 28
  9. Final Integrative Project ....................................................................................... 31
Analysis ......................................................................................................................... 34
Conclusions .................................................................................................................... 38
Works Cited .................................................................................................................. 41
Document A ................................................................................................................... 43
Document B ................................................................................................................... 47
Document C ................................................................................................................... 49
Document D ................................................................................................................... 51
Document E ................................................................................................................... 53
Curriculum Rationale

I believe that identifying the values and educational goals that underlie any curriculum is essential to quality instruction. By continually reflecting on and defining the motivation behind curriculum and instructional strategies, one gains new and more experienced perspectives on the material and thus gradually becomes the most effective teacher one can be. I believe that every person has unique skills and interests, and it is through education that these skills and interests flourish. Thus, the societal role of education is as an implement for the successful expression of these distinctive qualities. Based on these beliefs, Latin is a meaningful discipline and is one of the many subjects worthy of study.

By means of the following lesson plans, I hope to show how instruction in Latin can be more than learning to translate. I will explore ways that Latin curriculum can be contextualized, and thereby more meaningful to students. Latin is a challenging, but rewarding, practice in communication. By reading Latin, we encounter the products, perspectives, and practices of the Greek and Roman culture. There are innumerable connections to be made between Latin and other disciplines such as literature and history. We gain a better understanding of our own culture and language by comparing and contrasting it with that of the Romans. And finally, the study of Latin allows us to participate in larger communities of language and culture. When designing curriculum for an ancient language, we might ask, “What knowledge is useful?” I believe that useful knowledge makes connections with other aspects of our lives, equips us with tools to use in the ‘real world’, and causes our minds to stretch and grow. These are the values and educational goals that have informed my decisions about the following unit on Ovid’s *Metamorphoses*.

Ovid’s *Metamorphoses* is a particularly exciting curricular option when attempting to contextualize Latin. I argue that Ovid’s work is accessible to young adults and holds great
potential for students to connect with the work personally. The *Metamorphoses* is divided into 250 myths. While these myths are certainly not discrete and disconnected there is a sense of episodic structure, with stories organized into manageable parts. Ovid’s rich vocabulary might be difficult for some, yet his language overall tends to exclude archaisms and proves a manageable challenge. The author displays a sense of humor in some of the most unexpected places, and the work is particularly rich in mythology and themes that will appear in later literature, especially that of Shakespeare. The myths of the *Metamorphoses* appear as inspiration for modern art and music, such as Benjamin Britten’s “Six Metamorphoses After Ovid, Op. 49” and the paintings of John William Waterhouse. Finally, the myths chosen for this curriculum include themes that will resonate with young adults, such as fairness and power relations. All of these characteristics combine to make the *Metamorphoses* a challenging, yet accessible, curricular option for high school Latin students.

While many authors have a long history of valuable and effective inclusion in high school curriculum, Ovid’s work not only provides a reasonable challenge to students’ knowledge of the Latin language and literature, but brings a unique sense of life and dynamism. The venerable epics of Vergil and Homer will always be more than worthy of our study. However, to me, the *Metamorphoses* seems modern and vital. The teenage years are ones of rapid mental, physical, and emotional development. What better way to connect with such store-houses of energy and change than with Ovid’s narrative of 250 myths of transformation. Through quality instruction, a student’s study of the *Metamorphoses* can solidify his or her interest in Latin, and thereby help to sustain the bright future of Classical Languages. For these reasons, I believe that the *Metamorphoses* has excellent odds for engaging and exciting today’s high school students.
**Instructional goals**

1. Continually and intentionally access student’s background knowledge so that they may be confident when introduced to a new task and will have a strong command of the building blocks of the Latin language.

2. Provide multiple and varied opportunities for students to express themselves through interpersonal, interpretive, and presentational communication styles.

3. Incorporate technology seamlessly and appropriately, in order to strengthen the students’ ability with technology, capture their interest, and make use of the exciting resources available online.

4. Use of unaltered authentic texts.

5. Encourage students to become comfortable speaking Latin aloud in class, to write descriptive and summative Latin sentences or phrases, and to use Latin creatively.

6. Create opportunities for Latin students to make themselves known within their own school, but also to engage with the larger language community, made up of both students and professionals, beyond their school.

**Unit goals**

1. **Communicate** in Latin using the interpersonal, interpretive, and presentational modes of communication.

2. Gain knowledge and understanding of Greco-Roman **culture** through the study of perspectives, products, and practices.

3. **Connect** with other disciplines and expand knowledge.

4. Develop insight into our own language and culture by means of **comparison**.

5. Participate in wider **communities** of language and culture.

**Unit Objectives**

Students will be able to:

1. Read the entire *Metamorphoses* in English translation.

2. Translate into English:
   - Actaeon and Diana bk 3. 131-252
   - Ceyx and Alcyone bk 11. 410-583 and 650-748
   - Baucis and Philemon bk 8. 611-724
   - Niobe bk 6. 301-312

   (Approximate total of 510 lines)

3. Identify form, part of speech, and construction of selected Latin words and phrases in context.
4. Identify and analyze the author’s modes of expression in specific passages (i.e., imagery, metrical effects, and figures of speech) and their significance to the greater work.

5. Scan dactylic hexameter and distinguish the importance of meter to the poem.

6. Use clear and precise textual evidence to support statements and observations made in class discussions and in written assignments.

7. Identify, analyze, and discuss themes and motifs found in both specific passages and the greater work.

8. Produce summative and descriptive Latin sentences about the reading.

Standards
These standards are a collaborative project of The American Classical League, The American Philological Association, and regional classical associations. The standards were published in 1997 by The American Classical League.

Standards for Classical Language Learning
Communication Goal 1-Communicate in a Classical Language
Standard 1.1 Students read, understand, and interpret Latin or Greek.
Standard 1.2 Students use orally, listen to, and write Latin or Greek as part of the language learning process.

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

Connections Goal 3- Connect with Other Disciplines and Expand Knowledge
Standard 3.1 Students reinforce and further their knowledge of other disciplines through their study of classical languages.
Standard 3.2 Students expand their knowledge through the reading of Latin or Greek and the study of ancient culture.

Comparisons Goal 4- Develop Insight into Own Language and Culture
Standard 4.1 Students recognize and use elements of the Latin or Greek language to increase knowledge of their own language.
Standard 4.2 Students compare and contrast their own culture with that of the Greco-Roman world.

Communities Goal 5- Participate in Wider Communities of Language and Culture
Standard 5.1 Students use their knowledge of Latin or Greek in a multilingual world.
Standard 5.2 Students use their knowledge of Greco-Roman culture in a world of diverse cultures.

Unit Description
This unit is a study of Ovid’s unique work, the Metamorphoses. The Metamorphoses comprises many myths, some well known and some not as familiar. The myths are woven together in various ways, but they are most clearly unified by the theme of transformation.

Students will engage Ovid’s poem through translation, scansion, written analysis, and discussion. The following unit examines the myths of Actaeon and Diana, Ceyx and Alcyone, and Baucis and Philemon. Also, students will read a short selection from the story of Niobe. By studying these particular myths, the students should have a sense of the variety of myths and transformations that Ovid chooses to include in his poem. While the stories of Actaeon and Diana, Baucis and Philemon, and Niobe are similar in their notoriety, each involves a distinct kind of transformation. In the simplest of terms, Actaeon undergoes a transformation of punishment, Baucis and Philemon undergo a transformation of reward, and Niobe’s physical transformation follows her mental metamorphosis. Ceyx and Alcyone is a lesser known myth.

By studying this story, students will be exposed to a broad array of the myths in Metamorphoses, not just the ‘staples’. Ceyx and Alcyone demonstrate a transformation of mercy, rounding out our look at the many types of metamorphosis in Ovid’s work.

I have chosen these myths out of a combination of my own preferences, what I thought were valuable for content, and with what I thought students would connect. The themes of violence, fairness, and power relations in Actaeon and Diana and Niobe are critical to the rest of the work, while having great potential for encouraging young adult students to connect these stories to their own lives and experiences. Baucis and Philemon and Ceyx and Alcyone give two
examples of love themes that work throughout the other myths. I felt that the relatively positive ending of Baucis and Philemon balanced the difficult outcomes of the other three myths.

The Standards for Classical Language Learning divide the sample progress indicators into beginning, intermediate, and advanced students. The grades expected to correspond to these three levels vary according to the Latin programs. In the traditional program, the beginning level might align with Latin I high school students, intermediate with Latin III, and advanced with Advanced Placement students. The Standards for Classical Language Learning do include progress indicators, but they are samples and not prescriptive or exhaustive. Therefore, although I have taken these indicators into account, I have not listed them on each lesson plan. I have directed the lessons to the advanced level, but in some cases an intermediate sample progress indicator has been used, especially regarding Standard 1.2. Before undertaking the unit, students should have advanced critical thinking and writing skills, familiarity with the scansion of dactylic hexameter, and experience translating original Latin texts. Additionally, I have written these lessons for after the students have read an English translation of the entire work, specifically the translation of Charles Martin (2004). In order to suggest a time frame for this unit, I have consulted the sample syllabi of Advanced Placement teachers. From these syllabi, it seems that approximately 45-50 lines of Ovid are assigned per week, along with additional activities or projects. (Greenberger 129-200) Therefore, for my 500 line syllabus, the unit would span ten weeks.

**Unit Assessment and Evaluation**

This unit includes four means of assessment. First, brief translation quizzes, graded on a 0-3 point scale will be given every three to four class periods. These quizzes will be short and straightforward, designed to encourage students to review their translations after they have
completed them. These quizzes will make up a small portion of the students’ overall grade and serve as a formative assessment, revealing weaknesses to the teacher and students. The following scale will be used to evaluate the quizzes.

**Rubric #1 (points)**

- 0  Did not complete the quiz
- 1  Only completed one part of the quiz
- 2  Completed the translation with minor errors and some confusion about the main ideas
- 3  Accurate completion of translation, with clear comprehension of the main ideas and meaning

Next, students will be evaluated through class participation and contribution to discussion. Advanced Latin students will encounter discussion based classes when they enter college, if they chose to attend college. Therefore, it is important to introduce them to this class style. Also included in this evaluation is assessment of students’ in class interaction with their peers. In order for this evaluation to be accurate, the teacher must make a point to actively circulate among student groups as they work together. Participation and in class work will be assessed according to the following scale:

**Rubric #2 (points)**

- 0  Refusal to participate and contribute to the class discussion
- 2  Participates in activities and contributes to the class discussion occasionally
- 4  Participates frequently, works well with others, actively contributes to the discussion
- 6  Participates actively, encourages and learns from others, makes frequent and insightful comments during class discussion

(Adapted from Castaneda “Participation Rubric”)

The following lesson plans include six assignment assessments. Students will write an article and two pieces of Latin graffiti in lesson one, will scan a line of poetry in lesson three, will write a description in Latin of a transformation in lesson four, will complete a worksheet in lesson five, will make a storyboard in lesson seven, and finally, will write a response in lesson
eight. Each of these assignments will be evaluated according to their individual components, but each of these evaluations will be based on the following point scale:

<table>
<thead>
<tr>
<th>Rubric #3 (points)</th>
<th>10</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9-8</td>
<td>Demonstrates High Proficiency/Quality</td>
</tr>
<tr>
<td></td>
<td>7-6</td>
<td>Clearly Demonstrates Proficiency/Quality</td>
</tr>
<tr>
<td></td>
<td>5-4</td>
<td>Demonstrates Progress towards Proficiency</td>
</tr>
<tr>
<td></td>
<td>3-2</td>
<td>Demonstrates Strong Need for Intervention</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Assignment is Inappropriate or Falls below above Descriptions</td>
</tr>
</tbody>
</table>

(Adapted from Torlone “Reading Rubric”)

Finally, students will complete a summative assessment that integrates elements from the entire unit on Ovid. This project is intended to tie together the four myths that students read in Latin and to incorporate the skills practiced in the activities into one final product that displays the depth and breadth of students’ ability. The evaluation of this project is described fully in lesson 9.
Thematic Web and Lesson Plans

**Actaeon and Diana**
*Book 3 lines 131-252*
5. Close Reading and Literary Terms Activity
6. Reception in Art Activity

**Ceyx and Alcyone**
*Book 11 lines 410-583*
2. Review Lesson
3. Scansion Review Activity

1. Author Web Quest Activity

**Ovid’s *Metamorphoses***
Reading of the English Translation

**Niobe**
*Book 6 lines 301-312*
4. Close Reading of Transformation and Musical Introduction Activity

**Baucis and Philemon**
*Book 8 lines 611-724*
7. Storyboard Activity
8. Expert and Novice Group Activity

9. Final Integrative Project

(Adapted from Castaneda “Assessment #3”)
1. **Author Web Quest**

*Rationale*

This WebQuest is designed as an introduction to the larger unit on *The Metamorphoses*. The WebQuest will introduce biographical information about the author so that students will understand the social and historical context in which *The Metamorphoses* was written. The WebQuest format will encourage students to engage with technology, to develop skills following directions, and allow students to work at their own pace. Additionally, the WebQuest can be worked on in a school computer lab or at home. Overall, the WebQuest helps students to use information found on the web to make their own perspectives and products.

*Standards Addressed*

**Goal: Communication**

Standard 1.2 Students use orally, listen to, and write Latin or Greek as part of the language learning process.

**Goal: Culture**

Standard 2.2 Students demonstrate an understanding of the perspectives of Greek or Roman culture as revealed in the products of the Greeks or Romans.

**Goal: Connections**

Standard 3.2 Students expand their knowledge through the reading of Latin or Greek and the study of ancient culture.

**Goal: Communities**

Standard 5.2 Students use their knowledge of Greco-Roman culture in a world of diverse cultures.

Below, you will find the assignment itself.

**Who is Ovid?**

*Introduction*

A text is never an island, devoid of context and creator. By recognizing that a text is situated in a time and place and is written by someone who is affected by his or her culture, we will not only have a better literary understanding of the work but will also find intriguing new meanings and ask interesting new questions. Therefore, before we jump in to the *Metamorphoses*, we must ask, “Who is Ovid?”

*Task*

Your task, in order to answer this question, is write a brief (5-6 paragraph) news article about the author Ovid. The article should **not** be an editorial, meaning that it will simply present the facts. (Don’t worry; you’ll be able to express your opinions later!) The article should answer these questions: Who is Ovid? What did he do? What were his origins? How do we know what we do about him? What did he write? How is he situated within history? What is important to know about his relationship to political figures of his age? How has his work been received throughout history?
After you have written the article, you will write two pieces of graffiti, in Latin, that either expresses your opinion about Ovid and his work. These will be short, one to two sentence pieces of graffiti. Then, the whole class will paint their graffiti onto large pieces of paper, and we will post them in the school hallway for everyone to see.

Process
1. Begin the project by reading these three biographies online:
   http://ancienthistory.about.com/cs/people/a/ovid.htm
   http://www.notablebiographies.com/Ni-Pe/Ovid.html
   http://larryavisbrown.homestead.com/files/xeno.ovid1.htm
   Note: These are not the ultimate sources on Ovid, but they give a good overview. We will discuss his life in more depth as we go through the class.

2. Look at one artist’s representation of Ovid. Did it fit with what you had imagined?
   http://ancienthistory.about.com/od/romeancientrome/ig/Ancient-Rome/Ovid---Latin-Poet-3yE.htm

3. Visit both of these timeline sites. The first site has two timelines, one showing the events of Ovid’s life and one showing historical events. Make note of where Ovid was and what he was doing during these historical events. The second site has a more detailed timeline. Use this site to fill in some of the gaps left by the first site.

4. Next, because you have learned about Ovid’s time in both Sulmo and Tomi, look at these maps to see the modern day equivalent. Pan out to orient yourself with Italy and the rest of the Roman Empire.

5. Now that you have found all of this information, synthesize what you have learned in a news article that answers the questions asked in the “task” portion of this assignment.

6. When you are done with the news article, read the portion of this web site that discusses Roman graffiti (approximately the top half). Pay close attention to the examples of Roman graffiti.
   http://hyperhistory.org/index.php?option=displaypage&Itemid=676&op=page

7. Finally, after learning about Ovid, it is your turn to form an opinion about him, his work, his life, his relationship to political figures, etc. Express this or these opinions in two brief Latin sentences. I have provided a link to an online Latin dictionary if you need it.
   http://arts.cuhk.edu.hk/Lexis/Latin/
8. On the day that this project is due, you will turn in your news article and your graffiti, and you will paint these graffiti onto large pieces of paper. We will post these pieces of paper in the hallway.

**Resources**

**Basic Biographies**
About.com Ovid- Overview of the Latin Poet Ovid by N.S. Gill [http://ancienthistory.about.com/cs/people/a/ovid.htm](http://ancienthistory.about.com/cs/people/a/ovid.htm)

This site gives basic biographical information about Ovid, including his hometown. It lists his other works, his relationship with Augustus, and his possible exile. The article also gives metrical information about the *Metamorphoses* itself.

Notable Biographies
[http://www.notablebiographies.com/Ni-Pe/Ovid.html](http://www.notablebiographies.com/Ni-Pe/Ovid.html)

This is another biographical site. It has particularly good information about Ovid’s early life and works, and it also discusses his influence during the Middle Ages and the Renaissance Period.

**More detailed biography**

This site has biographical information about Ovid and discusses his impact on Western art and literature. Also, the site gives both a brief outline of the structure of the poem and then gives detailed book by book commentary with corresponding artwork.

**Picture**

I selected this site solely for the visual representation of Ovid. The image is quite austere and Roman looking.

**Timeline**
The Romans- Timelines [http://www.the-romans.co.uk/timelines/ovid.htm](http://www.the-romans.co.uk/timelines/ovid.htm)

This is a great timeline that juxtaposes the events of Ovid’s life and concurrent historical events. It is an excellent way to visualize the historical context of the poet’s work. It will also help when determining Ovid’s interaction with Augustus.


This timeline, while it only includes one entry for Ovid specifically, has a lot of important historical information that is absent from the timeline above.

**Maps**
Google Maps- Sulmona, Italy
Ovid was born in ancient Sulmo, Italy. This map shows modern Sulmo, now Sulmona. Students will be able to visualize Ovid’s original distance from Rome. Students can zoom in and out to see both larger and smaller perspectives on the region.

Google Maps- Constanta, Romania

Constanta, Romania is the modern day site of Tomi, Ovid place of supposed exile. As with the map of Sulmona, students will be able to visual Ovid’s distance from Roma at the end of his life. Students can zoom in and out to see both larger and smaller perspectives on the region.

Graffiti

The National Centre for History Education

The first half of the information on this page is a very nice overview of Roman graffiti. The site talks about where we have found graffiti, who wrote these inscriptions, and gives both pictures and texts as examples. Also, the examples contain important cultural information.

Latin = English Dictionary

This is an online tool that will help students with the project. It is a Latin to English and English to Latin dictionary. I chose this dictionary because it seems to be the easiest to use and least confusing.

Conclusion

Through this assignment, you have learned about the author of the *Metamorphoses*. By examining the context of this work, you will be better prepared to comprehend and interpret Ovid’s poem. Keep these things in mind while we read, as we will have many opportunities to discuss the text and the context!

Evaluation

The students’ products from this lesson will be evaluated according to rubric #3, tailored to the specific requirements of the assignment.

(Dodge “WebQuest Taskonomy”; Dodge “Creating WebQuests”)
2. Review Lesson for Ceyx and Alcyone

Subject: Ovid’s *Metamorphoses*, Book 11 lines 410-583 and 650-748

Grade Level Indicator: Advanced

**Standards for Classical Language Learning:**

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

Goal: Comparisons
- Standard 4.1 Students recognize and use elements of the Latin or Greek language to increase knowledge of their own language.

**Lesson Objectives:**
Students will be able to
- Identify and describe the five noun cases
- Identify and decline the five noun declensions
- Match nouns and adjectives by case, number, and gender
- Conjugate all five verb conjugations in the six tenses, two voices, and three moods
- Synthesize their knowledge of verb conjugations by producing a comprehensive synopsis chart for one verb (Shrum Appendix 3.4)

Anticipatory Set: The teacher should introduce this lesson by saying that he or her wishes to prove to the students how much they already know about Latin. He or she should be clear that this lesson is an intentional ‘step back’ before launching into intensive reading in Latin. The teacher should state that he or she expects that students will actively identify grammar concepts that they are unsure about or do not know by heart, and through this review, strengthen those weaker areas. Finally, the teacher should stress that a solid knowledge base in grammar will only increase the ease and meaningfulness of the Latin that they will read.

Instructional Strategies:
- Group work
- Interpersonal Communication
- Spiraling
- Technology
- Authentic Text

Materials:
- Computers
- Interactive PowerPoint presentation (Document A)
- Large sheets of poster board or paper
- Markers, other colorful writing tools
- Reference materials that students might need (ie, Latin dictionaries)
Procedures:
Procedure 1: Approximately 25 minutes
In the school computer lab, students will review noun and adjective forms.
   a. Students will log on to the computers and access the interactive PowerPoint presentation. The presentation reviews all case endings for all noun declensions and reviews adjective forms. The presentation allows students to move at their own speed. The design of the presentation visually enhances the most important or challenging forms. Also, the presentation includes voice recordings of the endings being reviewed, so that students will experience the language aurally as well. Finally, the presentation reviews parts of speech, covering the function of nouns and adjectives in a sentence.

   b. Students will answer the two review questions at the end of the presentation that ask them to identify forms in authentic textual examples from the Ceyx and Alcyone story.

Procedure 2: Approximately 30 minutes
Students will work in small groups to create a verb synopsis.
   a. As students begin to finish the PowerPoint review, the teacher will group students and assign them a verb in a person and number with which to create a synopsis. (For example, *amo, amare* in 3rd person plural)
      1. There are five verb conjugations and there will be two groups working on a verb of each conjugation, for a total of ten groups. (Therefore, two groups will have a verb in the first conjugation, two groups for second conjugation, etc.)

   b. Students will work together to determine the following information about their verb form:
      The four principle parts of their verb
      All six tenses in active and passive voice, Indicative
      Present, Imperfect, Perfect, and Pluperfect, Active and Passive,
      Subjunctive
      Present Imperative forms

   c. Students will draw a clear graphic organization of this information on a large piece of poster board or paper.

Procedure 3: Approximately 5 minutes
Students will post these graphic organizers in the classroom, to serve as visual reminders of the verb forms. Before the end of class, the teacher will ask students to pick out the major changes that occur between verb conjugations.

Assessment and Evaluation: Student’s performance in this lesson will be evaluated informally, but will factor into their class participation and discussion grade according to rubric #2.
3. Ceyx and Alcyone Scansion Review Activity

Subject: Ovid’s *Metamorphoses*, Book 11 lines 410-583 and 650-748

Grade Level Indicator: Advanced

Standards for Classical Language Learning:
Goal: Communication
  Standard 1.2 Students use orally, listen to, and write Latin or Greek as part of the language learning process.

Goal: Culture
  Standard 2.1 Students demonstrate an understanding of the perspectives of Greek or Roman culture as revealed in the practices of the Greeks or Romans.

Goal: Connections
  Standard 3.2 Students expand their knowledge through the reading of Latin or Greek and the study of ancient culture.

Goal: Communities
  Standard 5.2 Students use their knowledge of Greco-Roman culture in a world of diverse cultures.

Lesson Objectives:
Students will be able to
  - Scan the dactylic hexameter found in Ovid’s *Metamorphoses*
  - Trace the musical quality of public speaking from ancient Greek practice to that of the ancient Romans, and finally to current Jewish and Muslim cultural practices
  - Recite a line of Latin poetry in dactylic hexameter
  - Create a podcast that synthesizes the class’ recitations
  - Exhibit their oral interpretations of the text to the wider Latin and Greek community of students and teachers online (Shrum Appendix 3.4)

Anticipatory Set: Teacher will introduce this activity by explaining that students will be reviewing scansion and going beyond what they have previously done with scansion. Immediately after this introduction, the teacher will play a seven minute podcast from LATINUM.

Instructional Strategies:
Presentational Communication
Interpersonal Communication
Technology
Spiraling
Authentic Text

Materials:
LATINUM podcast by Evan Millner [http://latinum.mypodcast.com/200705_archive.html](http://latinum.mypodcast.com/200705_archive.html) ("Culture Broadcast Number Two")
Scansion Review worksheet (Document B)
Ovid’s text for Ceyx and Alcyone
Equipment with which to video record students’ recitation
Equipment with which to create a podcast of student’s recitation
Possible support of the school’s media specialist

Procedures:
Procedure 1: Approximately 12 minutes
The class will listen to a LATINUM podcast posted by Evan Millner in February of 2007. LATINUM is an online immersion course for home school and distance learning, that emphasizes speaking and listening in Latin learning. The podcast is entitled “Culture Broadcast Number Two” and lasts approximately 7 minutes. Millner discusses authentic Latin oratory and public reading of poetry and argues that the Romans had a musical quality to their oral presentation, derived from Greek practice. He also discusses how the effects of this ancient Greek musicality in speech can be observed today in Jewish pronunciation of the Torah and Muslim singing of the Koran. [http://latinum.mypodcast.com/200705_archive.html](http://latinum.mypodcast.com/200705_archive.html) The teacher will briefly recap this information and clarify concepts after playing the podcast.

Procedure 2: Approximately 30 minutes, adjusted for the needs of the students
The teacher will review scansion with the class, using the Scansion Review worksheet below. This lesson operates under the assumption that students have scanned poetry before and are familiar with the process.
   a. The teacher will walk students through the review.
   b. In class, students will scan the poetry at the end of the review sheet on their own or with a partner.

Procedure 3: Time for students to prepare their recitation, approximately 50 minutes in class for the recitations, introduction, and conclusion to be recorded.
The class will create a podcast of recited poetry from the myth of Ceyx and Alcyone, to be posted online.
   a. The teacher will select a section of poetry from the myth of Ceyx and Alcyone for the students to scan and recite.
   b. Each student will be assigned a line or sentence to scan and recite. (Each line or sentence should encompass a complete thought.)
      1. Students will scan the line correctly.
      2. Students will rehearse a confident and musical recitation of their assigned line. In order to lower anxiety and assure the quality of the recitation, students do not need to memorize the line.
3. With the teacher’s help, students will individually record their recitation.

c. During class time, students will video record their recitation on the teacher’s computer. It will be the teacher’s responsibility to set up the recordings in such a way that they can be easily compiled into a podcast. After the recordings have been made, the teacher should demonstrate to the class how he or she made the recordings into a podcast. In addition, the teacher should arrange the recording time in such a way that the student reciting can do so in privacy. For example, the teacher could set up his or her computer in hallway outside his or her class and request that the school’s media specialist be available in the hallway to help the students, while the teacher occupies the rest of the class in the classroom. This arrangement could speed the process, and lessen students’ self-consciousness as they recite.

d. Collectively, the students will develop an introduction and conclusion to their compiled recitation and record this as a group.

e. The teacher will make this podcast available to the wider Latin community. A good site to post this podcast on would be eLatin eGreek eLearn. This is a wonderful online community of Classicists, young and old. The site already contains many interesting high school Latin and Greek projects that incorporate technology. [http://eclassics.ning.com](http://eclassics.ning.com) (Reinhard eLatin eGreek eLearn)

**Assessment and Evaluation:** Students’ participation in the class discussion and their podcast recording will be assessed according to rubric #2. Students’ written scansion will be evaluated according to rubric #3.
4. Close Reading of Transformation with Musical Introduction Activity

Subject: Ovid’s Metamorphoses, Book 6 lines 301-312

Grade Level Indicator: Advanced

Standards for Classical Language Learning:
Goal: Communication
   Standard 1.1 Students read, understand, and interpret Latin or Greek
   Standard 1.2 Students use orally, listen to, and write Latin or Greek as part of the language learning process.

Goal: Comparisons
   Standard 4.2 Students compare and contrast their own culture with that of the Greco-Roman world.

Lesson Objectives:
Students will be able to
   - Compare and contrast an example of modern musical reception of a myth in the Metamorphoses with Ovid’s text itself
   - Evaluate the success of this reception in expressing Ovid’s narrative
   - Identify elements of Ovid’s literary structure and style
   - Compose a Latin paragraph (minimum five sentences) that describes or expresses a transformation (Shrum Appendix 3.4)

Anticipatory Set: The teacher will begin this class by playing a piece of music inspired by Ovid’s Metamorphoses. The playing of Benjamin Britten’s “Niobe” from Six Metamorphoses After Ovid serves as an extended anticipatory set for this lesson. The music grabs students’ attention at the start of the lesson, and, at three minutes, should not be a length that will lose their attention. This musical example should help students as they take a close look at the transformation of Niobe in the text.

Instructional Strategies:
Authentic text
Interpretive Communication
Presentational Communication

Materials:
Benjamin Britten, Six Metamorphoses After Ovid, Niobe
Latin text
Latin dictionaries

Procedures:
Procedure 1: Approximately 10-15 minutes
   Students will listen to and discuss the piece “Niobe” from Benjamin Britten’s Six Metamorphoses After Ovid
a. The teacher will play the piece (lasting 3 minutes) at the very beginning of class. [http://www.youtube.com/watch?v=TMzrVYM6Bpo](http://www.youtube.com/watch?v=TMzrVYM6Bpo) (“Britten 6 Metamorphoses after Ovid: Niobe”)

b. The teacher will give a brief background on the piece, including author’s name, motivation, and intention for the work.

c. The teacher will ask students to assess whether or not this modern musical reception of the myth is successful and to give examples of how it does or does not express Ovid’s version of the Niobe story.

Procedure 2: Approximately 30-35 minutes
Students will write a short response on the transformation of Niobe in lines 301-312 and discuss these responses in class.

a. Students will have 5-10 minutes to write and answer to this question, using specific textual examples: How does Ovid’s use of specific verbs and adjectives in this passage reflect Niobe’s transformation?

b. The teacher will facilitate a full class discussion by asking students to share concepts and examples from their written responses.

Procedure 3: Remaining class time, with the rest as homework
Student will compose a paragraph that expresses transformation.

a. The student will choose some kind of transformation to describe. (For example, winter to spring, awake to tired, young to old, running to walking, etc.)

b. In a minimum of five sentences, the student, through their Latin diction, will express this transformation. Each sentence should have at least one main verb, a direct object, and two adjectives or adverbs. Students might consider how verb voice/tense/mood and a variety of adjectives (ie. comparative, superlative) might enhance their description.

Assessment and Evaluation: Students’ participation in the opening class discussion will be evaluation according to rubric #2. Students’ transformation paragraph will be evaluated according to a tailored rubric #3.
5. Actaeon and Diana Close Reading and Literary Terms Activity

Subject: Ovid’s *Metamorphoses*, Book 3 lines 131-252

Grade Level Indicator: Advanced

Standards for Classical Language Learning:

Goal: Communication
- Standard 1.1 Students read, understand, and interpret Latin or Greek.

Goal: Connections
- Standard 3.1 Students reinforce and further their knowledge of other disciplines through their study of classical languages.

Goal: Comparisons
- Standard 4.1 Students recognize and use elements of the Latin or Greek language to increase knowledge of their own language.

Lesson Objectives:

Students will be able to
- Produce a literal translation of 10 lines taken from an upcoming translation assignment
- Demonstrate comprehension and interpretation of the text by answering the worksheet questions
- Identify 3-5 literary techniques employed within the passage
- Apply their knowledge of the literary techniques that they have identified in Latin to create 4-6 of their own English example sentences of the literary technique (Shrum Appendix 3.4)

Anticipatory Set: When introducing this lesson, emphasize that this is an opportunity to practice high quality translation on a small segment of text, for precise translation comes from precise practice. Also, remind students how often literary techniques come into play in analysis and state that this lesson foreshadows their coming homework assignment. Therefore, precision on this worksheet will be a huge boost when translating the homework assignment.

Instructional Strategies:

Interpretive Communication
Interpersonal Communication
Pair Work
Spiraling
Authentic Text

Materials

- Worksheet with Latin text and questions (Document B)
- Latin dictionary
- Handout on literature techniques (see Document C)
- Any classroom materials that may apply
Procedures:
Procedure 1: 45 minutes
    Distribute the worksheets and pair students to begin working.
    a. Students should collaborate in pairs on all aspects on the translation and questions.

    b. The teacher should be *actively available* to answer questions and participate in the pair discussions.

Procedure 2: Approximately 10 minutes, or the remainder of the class period
    Teacher will elicit from students examples of the literary techniques found in the Latin passage and their English examples that demonstrate these techniques. The worksheets will be collected from each student at the end of class.

Assessment and Evaluation: Students’ completed and turned in worksheet will be evaluated according to rubric #3.
6. Actaeon and Diana Reception in Art Activity

Subject: Ovid’s Metamorphoses, Book 3 lines 131-252

Grade Level Indicator: Advanced

Standards for Classical Language Learning:
Goal: Communication
Standard 1.2 Students use orally, listen to, and write Latin or Greek as part of the language learning process.

Goal: Connections
Standard 3.1 Students reinforce and further their knowledge of other disciplines through their study of classical languages.

Goal: Comparison
Standard 4.2 Students compare and contrast their own culture with that of the Greco-Roman world.

Lesson Objectives:
Students will be able to
- Describe and identify pre climactic, climactic, post-climactic, and synoptic images
- Describe the subjects and action of an image using Latin vocabulary
- Link artistic reception of myth to the Latin text
- Compare and contrast the text to the artistic reception
- Evaluate the success of the image in portraying the myth as told by Ovid (Shrum Appendix 3.4)

Anticipatory Set: The teacher will have the first image to be discussed displayed as the students walk into class. This will signal to the students that this class will be based on imagery, and they can consider the image as they settle in. Also, the teacher should already have the terms pre climactic, climactic, post climactic and synoptic written on the board. At the beginning of the lesson, the teacher should emphasize that we gain understanding of an ancient text not only by reading the text itself, but studying how it has been receive throughout the centuries. Art is one medium that reception of literature can be received.

Instructional Strategies:
Technology
Pair Work
Interpersonal Communication
Scaffolding

Materials:
- Students will need their Latin texts out and ready
- PowerPoint of selected images: (Document E)
  ICONOS Project: Outlines the books of the Metamorphoses and provides corresponding images
Woodcuts and Engravings of Ovid’s Metamorphoses Books 1-8
http://www.uvm.edu/~classics/ambrose/clas42art5.html
Woodcuts and Engravings of Ovid’s Metamorphoses Books 9-15
http://www.uvm.edu/~classics/ambrose/clas42art7.html
Compiled by Philip Ambrose at the University of Vermont. (Ambrose “Classics 42: Mythology”)

Geocities, NapoliWeb
Statue group from the Royal Palace at Caserta http://www.geocities.com/kpkilburn/caserta.htm
(Kilburn “The Royal Palace in Caserta”)

Other good image sources for students:
http://www.gashakespeare.org/photos_meta morphoses.asp
Website of the Georgia Shakespeare Theatre. Images of actors performing the modern play
“Metamorphoses” by Mary Zimmerman

http://www.famsf.org/fam/about/imagebase/index.asp
Fine Arts Museums of San Francisco. Wonderful searchable database of images.

http://etext.virginia.edu/latin/ovid/ovidillust.html
Ovid Illustrated: the Reception of Ovid’s Metamorphoses in Image and Text
University of Virginia: Renaissance images of every myth in the poem. It is difficult to make out the
pictures, but notice the page layout, the minimal amount of text per page, and ornate detail on the
boarders.

http://larryavisbrown.homestead.com/files/xeno.ovid5.htm
A site by Larry Brown that examines Ovid’s influence on Western Art and literature, containing many
interesting pictures.

Procedures:
Procedure 1: Approximately 5-7 minutes
The teacher will conduct a brief lesson on narrative timing in art, explaining and giving
examples of pre climactic, climactic, post climactic, and synoptic narrative in art. The
terms will have been written on the board for students to refer to throughout the lesson.

Procedure 2: Approximately 50 minutes
With guidance from the teacher, the students will analyze and discuss each image in the
PowerPoint slideshow.
   a. First, the teacher will tell the students the source of the image and its creator.

   b. The teacher will facilitate a full class discussion that addresses these questions: What myth does the image depict? What is the context of the image within the myth? Does the artist depict a transformation? If so, how? What parts of the myth did the artist choose to include? What did the artist choose to exclude? When asking what is included and excluded in the image, the teacher will ask for one or two word responses in Latin, using the vocabulary from the text.

   c. Students will then discuss and answer the follow questions with a partner: Is the image pre climactic, climactic, post climactic, or synoptic? Link the specific
actions and/or subjects of the image to specific Latin text from the *Metamorphoses* and compare and contrast the two.

d. The teacher will solicit a few conclusions from the pair discussions and proceed to ask these questions of the whole group: *Evaluate the success of this image in terms of the depiction of transformation and overall effect. What might you have done differently to depict this myth?*

e. The teacher and students will repeat the same process with the next image.

**Assessment and Evaluation:** Students’ participation in this lesson will be evaluated according to rubric #2.
7. **Baucis and Philemon Storyboard Activity**

**Subject:** Ovid’s *Metamorphoses*, Book 8 lines 611-724

**Grade Level Indicator:** Advanced

**Standards for Classical Language Learning:**

**Goal: Communication**
- Standard 1.1 Students read, understand, and interpret Latin or Greek.
- Standard 1.2 Students use orally, listen to, and write Latin or Greek as part of the language learning process.

**Goal: Communities**
- Standard 5.1 Students use their knowledge of Latin or Greek in a multilingual world.

**Lesson Objectives:**

Students will be able to
- Translate Book 8 lines 611-724
- Subdivide the story into at least six essential scenes
- Create a visual representation of each scene
- Write one summative and one descriptive Latin sentence about each scene
- Present their story-boards to their peers
- Compare and contrast their own story boards with those of their peers

(Shrum Appendix 3.4)

**Anticipatory Set:** Introduce this lesson as a way to review and reflect on the Baucis and Philemon story which the students have just read in Latin. Also emphasize that the descriptive sentences that students will write will provide an opportunity for creativity. Finally, the introduction should emphasize that the storyboards, which will be posted in the school hallway, will be an opportunity for Latin students to share with the larger community.

**Instructional Strategies:**

Pair work
Interpersonal Communication
Presentational Communication
Authentic Texts
Student output
Peer feedback

**Materials:**

Latin text
Poster board
Markers/colored pencils/crayons
Latin dictionaries if needed
Other materials requested by students

**Procedures:**
Procedure 1: Approximately 35 minutes of in class time, with the remaining work as homework
Divide students into pairs.

a. With their partners, students will decide how to subdivide the Baucis and Philemon story, making sure to select at least six scenes and in those selected scenes, to include pre climactic events, the climactic event, and post climactic events.

b. Students will then visually represent the scenes that they have selected, in the correct narrative sequence, on the poster board. Ideally, students will draw the scene, but other creative visual representations should be encouraged, as long as they are clearly understood on paper.

c. Students will then collaborate to write two Latin sentences as captions to their story board visuals. The first sentence should briefly summarize the action of the scene. The second sentence should be a description of some aspect of the scene. (For example, “The house of Baucis and Philemon was humble in appearance, with its thatched roof, small size, and low, rough hewn doorway.”)

Procedure 2: Approximately 5-7 minutes per presentation, with time for discussion at the end
Students will present the story boards to their peers.

a. In class, students will describe their visual representations, and they will speak their Latin sentences allowed to the class in both Latin and English.

b. After all the groups have presented their story board, the class will have a reflective conversation about the project. This discussion will foreshadow future consideration of the reception of the Metamorphoses.

1. What elements of the story were most frequently represented?

2. How did the storyboards differ?

c. Students will display their storyboards in the school hallway, or somewhere that they will be visible to the rest of the student population.

Assessment and Evaluation: The students’ storyboards will be evaluated according to rubric #3, tailored to match the requirements of the assignment.
8. Baucis and Philemon Expert and Novice Group Activity

Subject: Ovid’s *Metamorphoses*, Book 8 lines 611-724

Grade Level Indicator: Advanced

Standards for Classical Language Learning:
Goal: Communication
   Standard 1.1 Students read, understand, and interpret Latin or Greek.

Goal: Culture
   Standard 2.1 Students demonstrate an understanding of the perspectives of Greek or Roman culture as revealed in the practices of the Greeks or Romans.
   Standard 2.2 Students demonstrate an understanding of the perspectives of Greek or Roman culture as revealed in the products of the Greeks or Romans.

Goal: Comparisons
   Standard 4.2 Students compare and contrast their own culture with that of the Greco-Roman world.

Lesson Objectives:
Students will be able to
   - Use specific textual examples to support their conclusions
   - Apply the information about Greek hospitality customs to the text and compare and contrast these customs with those of modern America
   - Analyze the concepts of transformation, guardianship, *concordia, humilitas*, and *pietas* within the context of the story
   - Compare and contrast Baucis and Philemon with the surrounding stories (Shrum Appendix 3.4)

Anticipatory Set: Introduce this lesson as a chance to take a close look at the meaning of the Latin text. Also, emphasis should be placed on the student’s responsibility to engage with and master the information while in the Expert group so that they may effectively teach the information while in the Novice group.

Instructional Strategies:
Expert/Novice Group work
Interpersonal Communication
Interpretive Communication
Authentic Texts

Materials:
Ovid’s *Metamorphoses*, Book 8 lines 611-724
Group questions
Selections from an article on Greek hospitality customs: [http://www1.union.edu/wareht/gkcultur/guide/8/web1.html](http://www1.union.edu/wareht/gkcultur/guide/8/web1.html) (Biggs “The Value of Hospitality”) 11/1/08
Procedures:

Procedure 1: Approximately 40 minutes

Divide students into five groups. These five groups are the “Expert” groups.

a. Each group will have a different question or topic on which to become an expert. Each group will receive one of the following questions or topics and should find specific textual examples to support their conclusions.

1. Students in this group will read selections from this article on Greek hospitality customs: http://www1.union.edu/wareht/gkcultur/guide/8/web1.html
   Students will then apply these customs to the Baucis and Philemon reading, discussing how the couple adheres to this ancient custom.
2. This group will investigate issues of transformation in the reading, identifying what kind of transformation takes place, who transforms the couple, why they are transformed, and what might Ovid want to reader to think about this transformation.
3. This group will investigate the significance of guardianship in this story, specifically addressing the goose as a guardian and who acts as a guardian when.
4. This group will consider the inclusion and significance of these three terms to the story: **concordia**, **humilitas**, and **pietas**.
5. Group five will contextualize the story of Baucis and Philemon within the rest of the *Metamorphoses*, comparing and contrasting the stories directly before and after Baucis and Philemon and the transition between them.

b. Students need to feel comfortable with their responses to these questions before they move on to procedure 2.

Procedure 2: Approximately 40 minutes, plus teacher wrap up

Students will break away from their Expert groups and form new groups (Novice groups), composed of at least one Expert on each topic. In order to avoid confusion, the teacher may want to organize these groups ahead of time.

a. Here, students will share their Expert information on their topic or question with the other members of the Novice group. Students should ask each other clarifying questions.

b. The teacher should leave enough time at the end of the activity to answer any questions that students might have and to elicit feedback on the discussion from the students.

Procedure 3: Approximately 20-30 minutes outside of class

Students will compose a brief response based on one of the discussion prompts above. Students should incorporate the discussion that occurred with their classmates and textual examples.
Assessment and Evaluation: Students’ participation in the lesson will be assessed according to rubric #2. Students’ response to one of the group topics will be assessed according to a tailored rubric #3.
9. Final Integrative Project

Now that we have read Ovid’s version of the myths of Actaeon and Diana, Ceyx and Alcyone, Baucis and Philemon, and a brief selection from Niobe, it is time to tie these stories together. I have designed this project so that you will have the greatest opportunity to apply and display your knowledge. The majority of the tasks in this assignment are tasks that we have practiced multiple times in class, which means that you have the skill to not only complete these tasks, but complete them with precision and well-informed creativity! Personally, I’m excited.

Directions:

1. Select a passage (minimum ten lines) from Ovid’s *Metamorphoses* that we have not yet read in Latin. The passage can be from one of the myths that we focused on, but it needs to be something that you have not already read in Latin. For example, you could select the scene in which Morpheus is awakened in order that he appear in Alcyone’s dream as Ceyx. Or, you could select any other passage in the *Metamorphoses*. Before you chose, please read through the other tasks of this project, and make sure that your passage is interesting to you and will highlight your knowledge.

2. The first document in your project will be a clean Latin text of your passage. Indicate the book number and line numbers of the passage. Scan this clean copy of the Latin. Use the scansion notation that we use in class, and be very precise about your markings, as I will not assume anything about an ambiguous mark.

3. Next, produce a written translation of your passage. This translation should be literal, adhering closely to the Latin itself. But, it should also be understandable and meaningful. A good way to gauge whether or not your translation is understandable and meaningful is to have your parents, friends, etc. read it. Ask them if it is understandable and meaningful and see if they are able to summarize your work. If our text provides any notes within your passage, make sure to read and use these notes. Of course, if and when you do use these notes, you must cite them as a source.

4. Now you will analyze your selection. First, identity all of the figures of speech found in your passage and discuss their significance to the impact of the passage. Identify the figures of speech, quote the Latin involved, and analyze its significance. Second, situate your passage within the context of the myth that it is apart of, and situate this myth within the entire work. In order to do this, answer these questions: How does this passage advance the plot, characterization, tone, etc. of the myth? What is the significance of this passage? How does the myth fit into the larger work?

5. The final section of the project will be a short writing piece and a presentation. For this presentation, choose one of the following tasks:
   1. Find a piece of art or music, a dramatic production or ballet, etc. that expresses your selected passage. In an essay, craft an argument, using textual evidence, for why your selection does express your passage. Compare and contrast your selection with your passage. Finally, argue whether you think or do not think that the art, music, dramatic production, etc. is
successful in portraying your passage. In class, you will present these findings in a 5-10 minute presentation.

2. Research and write an analysis of a Greek or Roman cultural practice, product, or perspective that appears in your passage. You will need to find at least four high quality sources that discuss this cultural aspect, and base your analysis on these sources. Make sure to use examples and evidence from the Latin text to support your findings. You will present your findings to the class in a 3-5 minute presentation.

3. Rewrite this passage in your own Latin, using new vocabulary and syntax. In your writing, I expect to see innovation and creativity, at least three complex sentence constructions, varied use of verb tense, mood, voice, and all parts of speech, including verbs, conjunctions, prepositions, adjectives, nouns, adverbs, and pronouns. You will present your work to the class in a 3-5 minute presentation.

(Greenberger 143, 151)

Final Integrative Project Rubric:

<table>
<thead>
<tr>
<th></th>
<th>10</th>
<th>8</th>
<th>6</th>
<th>4</th>
<th>2</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scansion</td>
<td>Clear, precise, no errors</td>
<td>Readable, few errors</td>
<td>Generally accurate, one or two obvious errors, not easy to read</td>
<td>Inconsistent, major and frequent errors, shows conceptual misunderstanding</td>
<td>Incomplete, does not follow dactylic hexameter, illegible</td>
<td>Missing</td>
</tr>
<tr>
<td>Translation</td>
<td>Clear, readable, meaningful, captures all ideas, close adherence to Latin</td>
<td>Clearly shows comprehension of the passage, is readable and meaningful</td>
<td>Captures most of the main ideas, some generalized statements or a few errors</td>
<td>Misses many of the main ideas, translation is confusing, incorrect vocabulary, lacks specificity</td>
<td>Lack of understanding of basic vocabulary, misses the meaning, unable to be read</td>
<td>Missing</td>
</tr>
<tr>
<td>Analysis</td>
<td>Shows analysis, textual examples, confident and original, strong mechanics</td>
<td>Some analysis, some textual evidence, good mechanics</td>
<td>Structured but does not identify and explain all literary devices, some textual evidence</td>
<td>Unstructured, looks over main literary devices, no textual evidence, does not explain the passage’s significance</td>
<td>Obvious lack of understanding and/or effort, incomplete, no analysis, no structure</td>
<td>Missing</td>
</tr>
<tr>
<td>Writing Piece</td>
<td>Goes beyond requirements of assignment, innovative, insightful, precise</td>
<td>Completes all aspects of the assignment, precise, obvious time and effort</td>
<td>Does not answer all aspects of the assignment, minor errors, no use of textual evidence</td>
<td>Incorrect, unsupported conclusions, does not follow directions</td>
<td>Incomplete, poor quality work, only addresses parts of the assignment</td>
<td>Missing</td>
</tr>
<tr>
<td>Presentation</td>
<td>Engaging, energetic, concise, focused presentation, incorporates visuals</td>
<td>Clear and focused, slightly over or under time limits, no visual</td>
<td>Structured, major time violation, no visual, not engaged or engaging, unsure about his or her information</td>
<td>Relates information but unstructured, no visual, or major time violation</td>
<td>Inappropriate or obviously unprepared or off the cuff</td>
<td>No presentation</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>

(Shrum 374-375)
Analysis

By developing this collection of lesson plans on Ovid’s *Metamorphoses*, I sought to discover what a standards-based high school Latin curriculum could look like, using knowledge from second language acquisition research and Standard 1.2 from the Standards for Classical Language Learning. Here, I will state hypotheses of second language acquisition and also the new National Educational Technology Standards and discuss how they have influenced my lesson plans. Finally, I will reflect on what I have learned about teaching through this process, and will identify new questions that have arisen from this project.

Research has shown that second language acquisition relies on both cognitive and sociocultural processes. Chomsky, a cognitive theorist, proposed the existence of the language acquisition device in the 1960s, stating that at young age our brains are ‘wired’ to absorb language and then to produce novel utterances in this language. (Shrum 12-13) However, further research lays greater importance on contextualized language instruction for language learning. Canale and Swain’s Communicative Competence hypothesis (1983) incorporates all aspects of communication. For example, competence in a language includes knowing what to say when and to whom and having the strategic ability to circumloquate in the case of forgotten or unknown vocabulary. (Shrum13-14) This contextualized language instruction has informed my lesson plans, most clearly in their reliance on the Standards for Classical Language Learning, which place equal stress on communication, culture, connections, comparisons, and communities.

Krashen’s Input Hypothesis (1982), also known as the Monitor Model, built on the work on Chomsky, and some of the assertions made in his hypothesis are now controversial. However, I believe that two of his ideas are essential to affective teaching and have informed the curriculum above. First, the input hypothesis itself states that students will learn language when
the input is comprehensible, “interesting, a little beyond their current level of competence… and understandable using background knowledge, context, and other extralinguistic cues such as gestures and intonation.” (Shrum 14-15) In my lesson plans, I strive to make the input comprehensible. For example, depending on prior experience, reading Ovid late in high school would be a challenge, but not overwhelming. Also, I argue that Ovid’s *Metamorphoses* has a high level of interest because of his style, imagery, and the structure of the work.

Additionally, the affective filter hypothesis comes from Krashen’s Monitor Model (1982). This hypothesis states that students learn best when they experience low anxiety levels. (Shrum 15) Although a supportive and comfortable environment is hard to express through lesson plans, the frequent group work that students do will help them to become comfortable with their classmates, and the frequent review work will access their prior knowledge and thus build confidence and lower anxiety.

Krashen’s Monitor Model fails to address variability in student performance. As language learners are introduced to the structure and usage of a language, they will alternate between comprehension, non comprehension, and finally proficiency in these concepts, provided that the teacher continually incorporates previously learned information. This trend is called U-shaped behavior and was articulated by Lightbrown (1985). The implication of this research is that a student who is able to state a language rule one day will not necessarily be able to apply this rule later. (Shrum 18) Therefore, a teacher must spiral back on previously taught information, continually accessing background information. This concept appears often in the lesson plans. For example, I included a grammar review on parts of speech, a review of scansion, and at the beginning of most lessons, I state that the teacher should tell students explicitly that the lesson will build on previous knowledge.
Swain’s Output Hypothesis (1995) counters Krashen’s emphasis on comprehensible input by arguing that opportunities for student created output are essential for language acquisition. By requiring output, students will identify gaps in their language ability and either practice previously learned material or try out new forms in order to fill that gap. (Shrum 20) According to Shrum and Glisan, “the implication of Swain’s theory is that teachers need to provide opportunities for output that is meaningful, purposeful, and motivational.” (20)

Here, there is a connection between the Output Hypothesis and Standard 1.2 from the Standards for Classical Language Learning. It states: “Students use orally, listen to, and write Latin or Greek as part of the language learning process.” Writing and speaking are two forms of output, and I have paid close attention to this standard, as I personally have not experienced opportunities to create output in my own Latin education. Indeed, Standard 1.2 was a major focus of my project. I address this standard six times in eight lesson plans, and also present an opportunity to write Latin in the final assessment. In the glossary of the Standards for Classical Language Learning, under the entry for Oral Latin or Greek, the authors state, “the word ‘speak’, a more natural substitute for ‘use orally’, has been avoided in order not to imply that ‘conversation’ is an important part of the standard.” (Gascoyne 235) This is a major departure from the national foreign language learning standards, in which Standard 1.1 states “Students engage in conversation, provide and obtain information, express feelings and emotions, and exchange opinions.” (“Standards for Foreign Language Learning” 4) Within the communication goal of the standards, the nature of Latin as an unspoken language is especially important. While the creators of the Classical Language Standards do not believe that conversational Latin should be a part of Latin instruction, the research states that students need opportunities to create output.
Therefore, I have included written and oral Latin, distinct from conversational Latin, in my lesson plans carefully and intentionally.

Finally, sociocultural processes are an important component of language learning. Research indicates that language learning occurs when a student operates within Vygotsky’s Zone of Proximal Development (1962), benefiting from scaffolding employed by either a teacher or more experienced student. In the Zone of Proximal Development, a student moves from his or her actual developmental level to his or her potential developmental level by means of his or her interaction with others. (Shrum 21) In order to address Vygotsky’s findings, I have incorporated Interpersonal Communication into many of my lesson plans. For example, the Baucis and Philemon expert and novice group activity ensures that students will engage with each other as they teach and learn from their peers. Because conversational Latin is not emphasized in Latin classrooms, Interpersonal Communication does not occur in the target language. However, the benefits remain in that students must modify their language as others ask for clarification. (Shrum 155)

I have created and incorporated three technology artifacts into my lesson plans. The unit begins with a WebQuest that introduces the author Ovid. Second, students use an interactive PowerPoint presentation to review Latin nouns and adjectives. And third, I used PowerPoint in order to show images during the lesson on the reception of the *Metamorphoses* in art. Personally, I am very cautious about the integration of technology into the classroom, as I believe it has the potential to be a great distraction. However, when used effectively, it can help to manage class time, can allow students to learn independently and at their own pace, and the up to date information available online can enhance student learning. (Shrum 408) Also, the International Society for Technology in Education has developed standards for the technological
literacy of both teachers and students. These standards were helpful when deciding how to use technology in my lesson plans. For example, one goal of the students’ standards is research and information fluency, where “students apply digital tools to gather, evaluate, and use information.” (“National Educational Technology Standards”) I address this standard in the WebQuest when students use the resources provided to research and synthesize their information about Ovid. These are concepts that have informed my curriculum on Ovid’s *Metamorphoses*, regarding both language learning and the incorporation of technology.

**Conclusions**

While writing this thesis, I had the opportunity to attend two professional conferences, one entitled Miami University’s Conference on the Teaching of Foreign Languages (MUCTFL) and the other the Ohio Classical Conference (OCC) in Cleveland, Ohio. After spending the day at MUCTFL, I concluded that teaching and curriculum is a process that spans an entire career. I saw many veteran teachers excited and willing to try new approaches in order to enhance their impact in the classroom. Until then, I had been struggling with developing and writing my lesson plans, as I was continually conscious that there could be a better way to conduct or organize the lesson. But it was not until after this MUCTFL experience that I allowed myself to write the lesson plans, make mistakes, and revise them afterward to the best of my ability. Therefore, I hope that after I have years of teaching experience, these lesson plans will grow and mature along with me.

My experience at the Ohio Classical Conference in Cleveland also helped me to make conclusions about my work on this thesis. The first session included two papers, one in support of the Advanced Placement program for Latin classes given by John Sarkissian from Youngstown State University, Ohio, and the second in support of Duel Enrollment programs given by Jay Arns, a teacher at Bishop Fenwick High School, Ohio. This session was of
particular interest to me, because in the Spring of 2008, the College Board decided to eliminate the Advance Placement Latin Literature exam that included selections from Ovid’s *Metamorphoses* and his *Amores*. At first, I was shocked because in 1994, the first year of the test, 354 students took the exam. By 1996, 707 students participated and in 1999 the total was 1,063. Within four years, the Catullus/Ovid AP exam had surpassed the Catullus/Horace AP exam by 100 students, and the Ovid option continued to grow into the next decade. (LaFleur 53-58) This decision by the College Board spurred passionate discussion within the Classics community, including university professors, high school teachers, and students themselves. This topic merits a paper itself, but I will keep my conclusions brief. First, it is apparent from the reaction of the Classical community that there are strong feelings about the place of Ovid’s poetry in high school curriculum and, more broadly, that people are passionate about the Latin that they study and teach. Personally, these observations are very encouraging. Secondly, it is clear that teachers are concerned that, without the incentive for college credit that the Advanced Placement test offers, students will drop from high school Latin programs. I have been considering this last observation for a long time.

Again, time spent at the Ohio Classical Conference offered insight on this issue. I also attended a panel discussion, whose topic was recruiting students for both college and high school Latin programs. The general consensus in the room of about thirty new teachers, veteran teachers, and university professors was that, instead of focusing on the enticement of college credit to draw students into a Latin program, educators needed to create engaging, meaning-filled classrooms. Students will register for, stick with, and be successful in Latin programs that have clear purpose. In order to have clear purpose, teachers need to ask and reflect upon tough questions like, “Why I am teaching Latin in 2008?” This project, in response to the panel
discussion I experienced, offers one way to create a contextualized, purposeful, and standards based classroom, using the dynamic poetry of Ovid’s *Metamorphoses*. Many new questions have arisen from this exercise in curriculum design, such as, “Will I be able to reconcile the need for intensive grammar study with the benefits of contextualized instruction?” However, I am confident that the experience of writing and reflecting upon these lesson plans will help me to be prepared as possible for the challenges and rewards of a career in teaching.
Works Cited


 http://www.youtube.com/watch?v=TMzrVYM6Rpo

Castaneda, Martha. “Active Class Participation Rubric”

---“Assessment #3: Standards-Based Thematic Unit Plan Project”

 http://latinum.mypodcast.com/200705_archive.html


 http://webquest.sdsu.edu/taskonomy.html


 http://www.geocities.com/kpkilburn/caserta.htm


Purdue OWL. “MLA Formatting and Style Guide.” The Online Writing Lab at Purdue. 10 May 2008 Purdue University Writing Lab. 19 Nov 2008 [http://owl.english.purdue.edu/owl/resource/557/01/](http://owl.english.purdue.edu/owl/resource/557/01/)


Torlone, Mark. “Reading Rubric”
Appendix
Document A

Review of Latin Noun and Adjective Inflections
With Textual Examples from the Myth of Ceyx and Alcyone, Ovid’s Metamorphoses

As we begin our study of Ovid’s Metamorphoses, we need to practice our sight recognition of various noun and adjective forms.

Knowing these forms by heart will increase the speed of your Latin reading and improve your accuracy!

Contents
Concept Map
Noun Introduction
1st Declension Endings
2nd Declension Endings
3rd Declension Endings
4th Declension Endings
5th Declension Endings
Adjective Introduction
Adj. with 1st/2nd Declension Endings
Adj. with 3rd Declension Endings
Adj. with 3rd Declension Ending Cont.
Question 1
Question 2
Resources

1. On each of the following slides, read through the declined noun or adjective example first, paying close attention to the endings in bold.
2. On each noun slide, click on the megaphone to hear the declension of endings for one of the genders.
3. Answer the questions at the end!
### 1st Declension Endings

<table>
<thead>
<tr>
<th>Feminine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
</tr>
<tr>
<td>aura</td>
</tr>
<tr>
<td>aurasauram</td>
</tr>
<tr>
<td>auris</td>
</tr>
<tr>
<td>auram</td>
</tr>
<tr>
<td>aura</td>
</tr>
</tbody>
</table>

### 2nd Declension Endings

<table>
<thead>
<tr>
<th>Masculine</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Plural</td>
</tr>
<tr>
<td>sonus</td>
<td>soni</td>
</tr>
<tr>
<td>soti</td>
<td>sotiorum</td>
</tr>
<tr>
<td>soni</td>
<td>soni</td>
</tr>
<tr>
<td>sonum</td>
<td>sonos</td>
</tr>
<tr>
<td>sono</td>
<td>sonis</td>
</tr>
</tbody>
</table>

### 3rd Declension Endings

<table>
<thead>
<tr>
<th>Masculine/Feminine</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Plural</td>
</tr>
<tr>
<td>miles</td>
<td>milites</td>
</tr>
<tr>
<td>militis</td>
<td>militum</td>
</tr>
<tr>
<td>militem</td>
<td>militibus</td>
</tr>
<tr>
<td>milites</td>
<td>militibus</td>
</tr>
<tr>
<td>Res</td>
<td>Res</td>
</tr>
<tr>
<td>Rei</td>
<td>Rei</td>
</tr>
<tr>
<td>Rem</td>
<td>Rem</td>
</tr>
<tr>
<td>Re</td>
<td>Re</td>
</tr>
</tbody>
</table>

### 4th Declension Endings

<table>
<thead>
<tr>
<th>Masculine</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Plural</td>
</tr>
<tr>
<td>corpus</td>
<td>corpora</td>
</tr>
<tr>
<td>corporis</td>
<td>corporum</td>
</tr>
<tr>
<td>corpore</td>
<td>corporibus</td>
</tr>
<tr>
<td>corpus</td>
<td>corpora</td>
</tr>
<tr>
<td>corporibus</td>
<td>corporibus</td>
</tr>
<tr>
<td>casus</td>
<td>casus</td>
</tr>
<tr>
<td>Casus</td>
<td>Casus</td>
</tr>
<tr>
<td>Casui</td>
<td>Casibus</td>
</tr>
<tr>
<td>Casum</td>
<td>Casus</td>
</tr>
<tr>
<td>Casu</td>
<td>Casibus</td>
</tr>
</tbody>
</table>

### 5th Declension Endings

<table>
<thead>
<tr>
<th>Masculine/Feminine</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Plural</td>
</tr>
<tr>
<td>dies</td>
<td>dies</td>
</tr>
<tr>
<td>diei</td>
<td>dieium</td>
</tr>
<tr>
<td>diei</td>
<td>diebus</td>
</tr>
<tr>
<td>diei</td>
<td>diei</td>
</tr>
<tr>
<td>dies</td>
<td>diebus</td>
</tr>
<tr>
<td>dies</td>
<td>dies</td>
</tr>
</tbody>
</table>

### Adjectives

- **Number**
  - Describe nouns
  - In Latin, adjectives must match nouns in case, number, and gender
- **Case**
  - If you need more review, visit [Latin Adjectives](#)
### Adjectives with 1st and 2nd Declension Endings

* For example, the singular forms of the adjective bonus, a, um

<table>
<thead>
<tr>
<th>Masculine</th>
<th>Feminine</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>bonus</td>
<td>bona</td>
<td>bonum</td>
</tr>
<tr>
<td>boni</td>
<td>bona</td>
<td>boni</td>
</tr>
<tr>
<td>bono</td>
<td>bona</td>
<td>bono</td>
</tr>
<tr>
<td>bonum</td>
<td>bonam</td>
<td>bonum</td>
</tr>
<tr>
<td>bono</td>
<td>bona</td>
<td>bono</td>
</tr>
</tbody>
</table>

### Adjectives with 3rd Declension Endings

* These adjectives can have one, two, or three endings. Pay special attention to the bold letters and underlines.

<table>
<thead>
<tr>
<th>Singular</th>
<th>Feminine</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>acer</td>
<td>acris</td>
<td>acrum</td>
</tr>
<tr>
<td>acri</td>
<td>acri</td>
<td>acri</td>
</tr>
<tr>
<td>acem</td>
<td>acem</td>
<td>acem</td>
</tr>
<tr>
<td>acri</td>
<td>acri</td>
<td>acri</td>
</tr>
</tbody>
</table>

### Adjectives with 3rd Declension Endings Continued…

<table>
<thead>
<tr>
<th>Two Endings</th>
<th>One Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>masculine/feminine</td>
<td>neuter</td>
</tr>
<tr>
<td>fortis/forte</td>
<td>par/par</td>
</tr>
<tr>
<td>fortis, etc</td>
<td>par, etc</td>
</tr>
</tbody>
</table>

### Question 1

> ‘quae mea culpa tuam,’ dixit ‘carissime, mentem vertit?’

Ovid, Metamorphoses, Book 11.421

In the line above, tuam is an adjective that matches the feminine, singular, accusative noun mentem.

**True**  **False**

### Correct!

Tuam matches mentem in number, case, and gender.

...You should be well prepared to read Ceyx and Alcyone in Latin.

Answer the following questions:
**Incorrect**

Tuam does match mentem in number case and gender. Mentem declines:

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>mens</td>
<td>mentes</td>
</tr>
<tr>
<td>mentis</td>
<td>mentum</td>
</tr>
<tr>
<td>menti</td>
<td>mentibus</td>
</tr>
<tr>
<td>mentem</td>
<td>mentes</td>
</tr>
<tr>
<td>mente</td>
<td>mentibus</td>
</tr>
</tbody>
</table>

**Question 2**

et laceras nuper tabulas in litore vidi
et saepe in tumulis sine corpore nomina legi.

Ovid, Metamorphoses Book 11. 428-429

Tumulis is an adjective that describes the ablative, singular, neuter noun corpore.

- **True**
- **False**

---

**Incorrect**

_Tumulis_ is a masculine noun, appearing in the plural, ablative form. This does not match _corpore_, a neuter noun in the singular, ablative form.

**Correct!**

_Tumulis_ is a masculine noun, appearing in the plural, ablative form. This does not match _corpore_, a neuter noun in the singular, ablative form.

**Good work!**

---

**Remember...**

Keep these things in mind while we read Latin. Your translations will be more accurate, faster, and reading will be more fun!

---

**Resources**

Scansion Review

Is a vowel long or short? Vowels are long if they are…
   long by nature: They have a macron in a dictionary or text.
       (ie. cum puellis, videre, bello)
   a diphthong: Two vowels pronounced like one vowel: ae, au, ei, eu, oe, ui, gua
       (ie. poenae, audax, lingua)
   long by position: They are followed by two consonants. The two consonants can be in
       the same word. (ie. post, flamma) OR The two consonants can be split between the end of one
       word and the beginning of another. (ie. ipsam reccidat) immediately followed by a double
       consonant: Either x or z.
       (ie. fluxus, nex)

   Nota bene: If the consonants b, c, d, f, g, p, or t are followed by a liquid (r or l), the
   preceding vowel usually stays short.

   If a vowel does not fit any of these characteristics, it is short!

How do we indicate long and short vowels?
   Long vowel                Short vowel

An example of a line of poetry with long and short vowels marked-

   En ego, vestra parens, vobis animosa creatis (Metamorphoses, bk VII, 206)

What is an elision? An elision occurs when…
   1. A word ends in a vowel and the word that follows begins in a vowel.
   2. A word ends in um, am, or em and the word that follows begins in a vowel.
   In either case, the vowel of the first word takes on the length of the vowel that begins the
      second word.

       (ie. quantum ira sinit, miserata erratum)

Combinations of dactyls and spondees make up a poem’s meter.
   Dactyl: 1 long, 2 short

   Spondee: 2 long

Metrical feet are the building blocks of meter.
*Think of feet as a measure in music

Caesura
   A “cut” that separates metrical feet
The metrical pattern for dactylic hexameter:
* six metrical feet
* fifth foot is almost always a dactyl
* sixth foot is a spondee, but second syllable may be anceps “doubtful”

Think. Who else composed in dactylic hexameter?

*En ego, vestra parens, vobis animosa creatis*

(Metamorphoses, bk VII, 206)

For more review, scan the following lines from Ovid (bk. VIII)

*nec refert, dominos illic famulosne requiras:* 635

tota domus duo sunt, idem parentque iubentque.

*ergo ubi caelicolae parvos tetigere penates*

*summissoque humiles intrarunt vertice postes,*

*membra senex posito iussit relevare sedili;*

*cui superiniecit textum rude sedula Baucis* 640

*inque foco tepidum cinerum dimovit et ignes*

*suscit hesternos foliisque et cortice sicco*

*nutrit et ad flammas anima producit anili*

*multifidasque faces ramaliaque arida tecto*

*detulit et minuit parvoque admovit aeno,* 645

(Abney “Ovid Starting Page”)
Document C

Book III lines 192-201 Actaeon

'nunc tibi me posito visam velamine narres,'

\[\text{sit poteris narrare, licet!} \] nec plura minata

dat sparso capiti vivacis cornua cervi,

dat spatium collo summasque cacuminat aures

cum pedibusque manus, cum longis bracchia mutat

cruribus et velat maculoso vellere corpus;

additus et pavor est: fugit Autonoeius heros

et se tam celerem cursu miratur in ipso.

ut vero vultus et cornua vidit in unda,

'me miserum!' dicturus erat: vox nulla secuta est!

1. What is the function of both the meaning and placement of licet in line 193, especially regarding vox nulla secuta est in line 201?

____________________________________________________________________________

____________________________________________________________________________

2. What exactly does Diana do in order to begin Actaeon’s transformation? (Hint: sparso line 194)

____________________________________________________________________________

____________________________________________________________________________

3. What is the person, number, and form of dicturus erat in line 201?

____________________________________________________________________________
Refer to the literary technique handout. Find 3-5 techniques in the Latin text above. Write the Latin and the name of the technique below.

1.  

2.  

3.  

4.  

5.  

Write 4-6 of your own English examples of the techniques you just identified. I want to see that you can transfer the concept.

1.  

2.  

3.  

4.  

5.  

6.  
Alliteration: repetition of the same sound beginning several words in sequence.
*Let us go forth to lead the land we love. J. F. Kennedy, Inaugural
*Veni, vidi, vici. Julius Caesar

Anaphora: the repetition of a word or phrase at the beginning of successive phrases, clauses or lines.
*Nihil agis, nihil moliris, nihil cogitas, quod non ego non modo audiam, sed etiam videam planeque sentiam. Cicero, In Catilinam

Antithesis: opposition, or contrast of ideas or words in a balanced or parallel construction.
*Extremism in defense of liberty is no vice; moderation in the pursuit of justice is no virtue. Barry Goldwater
*Brutus: Not that I loved Caesar less, but that I loved Rome more. Shakespeare, Julius Caesar

Assonance: repetition of the same sound in words close to each other.
*Thy kingdom come, thy will be done.
*O fortunatam natam me consule Romam! Cicero, de consulatu

Asyndeton: omission of conjunctions in a closely related series.
*saevus ubi Aeaicidae telo iacet Hector, ubi ingens/ Sarpedon, ubi tot Simois correpta sub undis/ scuta virum..., Aeneid 1.99-100

Cacophony: harsh joining of sounds.
*We want no parlay with you and your grisly gang who work your wicked will. W. Churchill
*O Tite tute Tati tibi tanta tyranne tulisti! Ennius

Chiasmus: two corresponding pairs arranged not in parallels (a-b-a-b) but in inverted order (a-b-b-a); from shape of the Greek letter chi (X).
*Those gallant men will remain often in my thoughts and in my prayers always. MacArthur
*Addison et pacis ornamenta et subsidia belli. Cicero, Pro lege Manilia

Ellipsis: omission of one or more words necessary to the sense.
*Haec secum [dixit], Aeneid 1.37

Enjambment: The running over of a sentence from one verse or couplet into another so that closely related words fall in different lines.
*...daret ut catenis/ fatale monstrum, Horace, Odes 1.37.20-21

Hyperbaton: separation of words which belong together, often to emphasize the first of the separated words or to create a certain image.
*Speluncam Dido dux et Troianus eandem Vergil, Aeneid 4.124, 165

Hyperbole: exaggeration for emphasis or for rhetorical effect.
*Da mi basia mille, deinde centum,
Dein mille altera, dein secunda centum,
Deinde usque altera mille, deinde centum. Catullus, to his Lesbia.
Irony: expression of something which is contrary to the intended meaning; the words say one thing but mean another.
*Yet Brutus says he was ambitious;
And Brutus is an honourable man. Shakespeare, Julius Caesar

Litotes: understatement, for intensification, by denying the contrary of the thing being affirmed.
*War is not healthy for children and other living things.
*One nuclear bomb can ruin your whole day.

Onomatopoeia: use of words to imitate natural sounds; accommodation of sound to sense.
*At tuba terribili sonitu taratantara dixit. Ennius

Oxymoron: apparent paradox achieved by the juxtaposition of words which seem to contradict one another.
*Festina lente.
*I must be cruel only to be kind. Shakespeare, Hamlet

Personification: attribution of personality to an impersonal thing.
*England expects every man to do his duty. Lord Nelson

Pleonasm: use of superfluous or redundant words, often enriching the thought.
*No one, rich or poor, will be excepted.
*I have seen no stranger sight since I was born.

Polysyndeton: the repetition of conjunctions in a series of coordinate words, phrases, or clauses.
*I said, "Who killed him?" and he said, "I don't know who killed him but he's dead all right," and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Bay and she was all right only she was full of water. Hemingway, After the Storm
*omnia Mercurio similis, vocemque coloremque et crinis flavos et membra decora iuventae Vergil, Aeneid 4.558-9

Simile: an explicit comparison between two things using 'like' or 'as'.
*My love is as a fever, longing still
For that which longer nurseth the disease, Shakespeare, Sonnet CXLVII

Synchysis: interlocked word order.
*aurea purpurea subnectit fibula vestem Vergil, Aeneid 4.139

Tricolon Crescens: three-part increase of emphasis or enlargement of meaning
* Q. Metelli matrimonium...clarissimi ac fortissimo viri patriaque amantissimi...pro Caelio 34

(Seafie “Glossary of Rhetorical Terms”; Greenberger 101-104)
Reception of the *Metamorphoses* in Art
Image Sources

ICONOS Project: Outlines the books of the Metamorphoses and provides corresponding images
Attic Red-figure bell-krater, ca. 470 BC
http://www.iconos.it/index.php?id=1653

Woodcuts and Engravings of Ovid’s Metamorphoses Books 1-8
http://www.uvm.edu/~classics/ambrose/class42art5.html
Woodcuts and Engravings of Ovid’s Metamorphoses Books 9-15
http://www.uvm.edu/~classics/ambrose/class42art7.html
Compiled by Philip Ambrose at the University of Vermon’t.

Geocities, NapoliWeb
Statue group from the Royal Palace at Caserta
http://www.geocities.com/kpkilburn/caserta.htm