TEACHING CLASSICAL LANGUAGES

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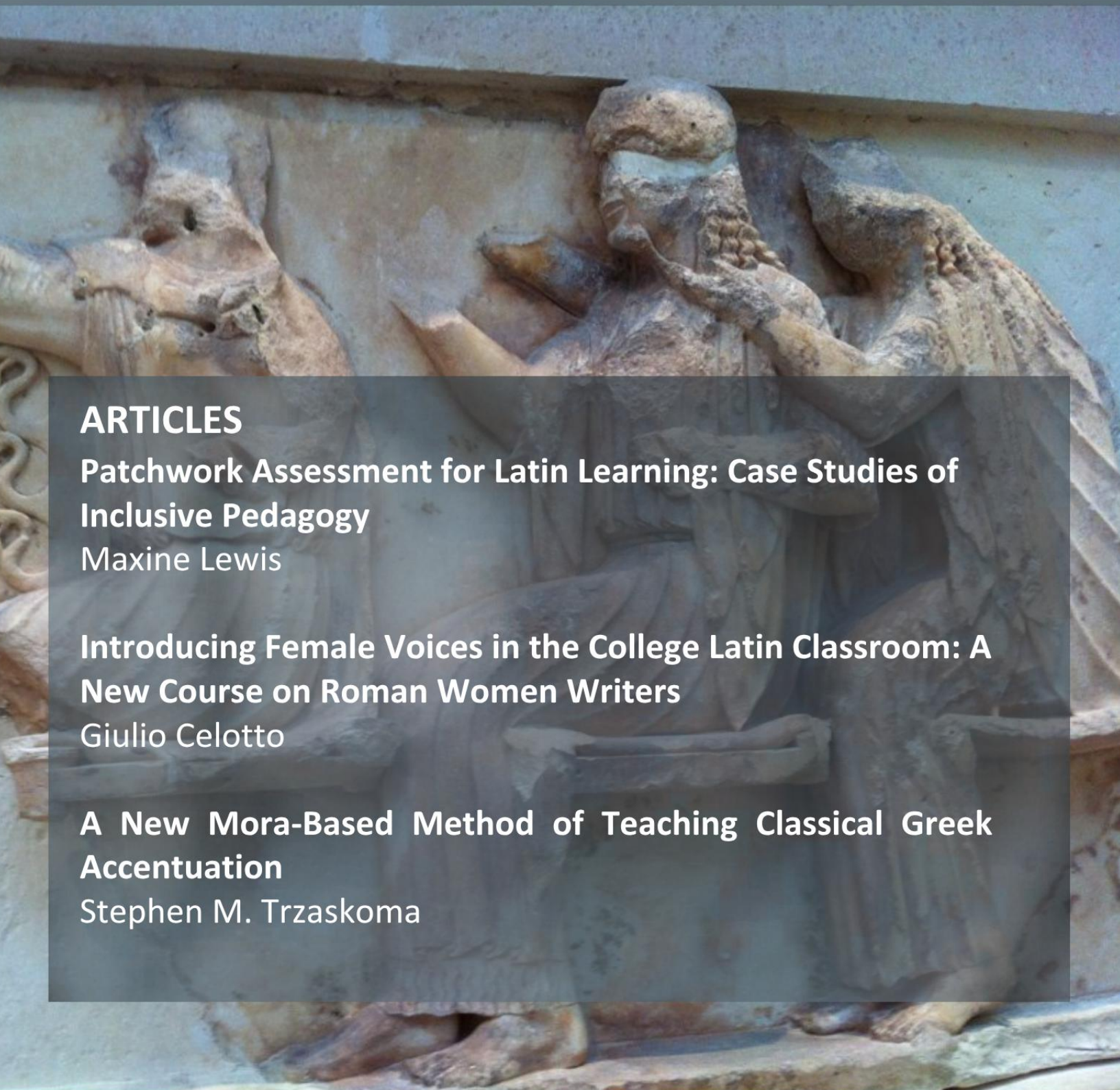

ARTICLES

Cover photo of the east frieze of the Siphnian Treasury at Delphi by Kristina Chew. Cover and Layout Design by Katie Alfultis-Rayburn.

TEACHING CLASSICAL LANGUAGES MISSION STATEMENT

Teaching Classical Languages (ISSN 2160-2220) is the only peer-reviewed electronic journal dedicated to the teaching and learning of Latin and ancient Greek. It addresses the interests of all Latin and Greek teachers, graduate students, coordinators, and administrators. Teaching Classical Languages welcomes articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek. As an electronic journal, Teaching Classical Languages has a unique global outreach. It offers authors and readers a multimedia format that more fully illustrates the topics discussed, and provides hypermedia links to related information and websites. Articles not only contribute to successful Latin and Greek pedagogy, but draw on relevant literature in language education, applied linguistics, and second language acquisition for an ongoing dialogue with modern language educators. Teaching Classical Languages welcomes articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek.

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EDITOR'S NOTE

Diuersae uarie uiae reportant. "Branching roads bring back by varied ways." The eleventh and last line of Catullus' poem 46 has echoed in my head while working on issue 14.1 of *Teaching Classical Languages*. The old friends he addresses who left for places far away from home (*longe quos simul a domo profectos*) return via different directions back to where they all began from. So do the three articles of this issue each approach the teaching of ancient languages by various means, to reach students who come to our classrooms via different paths.

Maxine Lewis' article "Patchwork Assessment for Latin Learning: Case Studies of Inclusive Pedagogy" explains how to implement a non-traditional approach to grading in which each student chooses assignments that best suit their interests and strengths. A sample of student feedback documents the benefits of patchwork assessment and the author's rubrics offer additional insights.

Giulio Celotto's article "Introducing Female Voices in the College Latin Classroom: A New Course on Roman Women Writers" demonstrates how to design such a Latin course. If you are considering teaching a similar class, the article clearly presents how to do so, while recounting how motivated students were to translate and learn about ancient women writers.

The third article by Stephen M. Trzaskoma, "A New Mora-Based Method of Teaching Classical Greek Accentuation," lays out both a rationale and the steps for teaching Greek accentuation based on morae. If you have ever seen students give up on understanding accentuation — or, worse, on learning Greek altogether— a mora-based method is worth at least considering.

These three articles offer ways to make the ancient language classroom a welcoming space for all, an enterprise all the more essential given the times we teach and live in. AI, LLMs, Google Translate, and a host of other software tools and Internet sites have turned translating and parsing

ancient language texts into just another cut and paste operation. On top of teaching grammar, syntax and vocabulary, we now find ourselves tasked with justifying why students should invest the time and energy into learning these fundamentals on their own, especially given that knowledge of ancient Greek and Latin is not a skill that leads to a guaranteed career path.

No matter how many spear-points are aimed our way, how high the waves rise while the winds blast over our heads, we forge on. I first read Catullus' poem 46 about "spring now ushering in milder warmth with cold sloughed off" (*iam uer egelidos refert tepores*) when I was in my last year of high school. I first taught the poem while in my first tenure-track position at the University of St. Thomas in St. Paul and as the mother of an autistic, intellectually disabled toddler. To provide our son with the best education and services for his many needs, my husband and I have traveled down many roads and taught at many schools (he is a historian of American religion and culture) in the Midwest, New Jersey, New York, and northern California. My one-year detour working for a Silicon Valley tech company proved unexpectedly of use when the Classics Department of Rutgers University asked me to teach online, asynchronous courses. As I discovered, I was well-prepared for these.

I have been teaching for Rutgers ever since and, this fall, will teach elementary ancient Greek as a fully online course. This is not something I could have envisioned doing or thought possible when I began teaching anymore than I would have believed that my son would one day have ridden over 75,000 miles on his bike with his dad. But he has, leading us on a panoply of adventures best described as *diuersus* like Catullus' roads or ποικίλος ("many-colored, diversified, spangled") in the way that Alcaeus refers to the throat of a certain long-winged bird in his fragment 345.2. To bring ancient Greek and Latin to as manifold an audience of students as possible is the important work that the three articles in this issue offer new ways of undertaking.

Many thanks to outgoing editor Yasuko Taoka, who did the initial editing of two of the articles for this issue, and to our Editorial Assistant, Katie Alfultis-Rayburn, whose work is prized and priceless.

NOTES ON CONTRIBUTORS

Dr. Maxine Lewis is a Senior Lecturer in Classics and Ancient History at Waipapa Taumata Rau The University of Auckland. She publishes on Latin literature and Roman history, its later reception, and inclusive teaching of Classics. In 2020 she won a New Zealand National Tertiary Teaching Excellence Award from Ako Aotearoa. Her book chapter on inclusive pedagogy appeared in the edited volume *From Abortion to Pederasty: Teaching Difficult Subjects in the Classics Classroom* (2014), and her article on running a spoken Latin club for students is in the 2022 special edition of *Classicum, Teaching Classical Languages*.

Giulio Celotto received his Ph.D. in Classics from Florida State University in 2017, and is currently serving as Assistant Professor of Classics, General Faculty, at the University of Virginia. His primary research interests focus on imperial Latin literature, that of the Neronian and Flavian age in particular. His first monograph, titled *'Amor belli': Love and Strife in Lucan's 'Bellum civile'*, was published with The University of Michigan Press in 2022. In addition, he has contributed articles on a variety of authors, such as Catullus, Vergil, Livy, Ovid, Seneca, Lucan, Persius, Statius, Juvenal, and Tacitus. Finally, he is the director of the interdisciplinary initiative "The Siren Project: Women's Voice in Literature and the Visual Arts," which was awarded the 2023 SCS Outreach Prize.

Stephen M. Trzaskoma serves as the Dean of the College of Arts & Letters and Interim Dean of the College of Natural & Social Sciences at California State University, Los Angeles. He has published widely on the surviving novels from Ancient Greece and on Greek and Roman myth and mythography, including critical studies, text-critical contributions and translations. He has a longstanding interest in the pedagogy of ancient languages, particularly at the elementary and intermediate levels, and has taught Ancient Greek and Latin for over 25 years at the college level.

Patchwork Assessment for Latin Learning: Case Studies of Inclusive Pedagogy

Maxine Lewis

ABSTRACT

Patchwork assessment (PA) offers Latin teachers a framework to empower students, retain students from diverse backgrounds, and deeply engage them in ongoing study of Latin languages and literature. PA frameworks vary but must include core elements. All students must produce several assessments, or "patches," throughout a course to demonstrate their learning; have some level of choice in choosing or constructing their particular patches; submit formative work and regularly receive feedback from instructors and/or peers; reflect on their learning processes throughout, for example in a private journal, or an online discussion board; and generate a formal reflection on their learning journey that "stitches" their learning in the other patches together, creating a personalized learning "quilt", or "patchwork". Previous research on PA has indicated that it can be particularly inclusive of a diverse range of students, because it is learner-centered, creates assessment literacy and fosters student autonomy (Hanesworth, Bracken, and Elkington; Gandhi).

Seeking an inclusive model for Latin assessment, the author has designed and taught several Latin courses using patchwork assessment, including one where she ran an ethics-approved study on her students' evaluation of PA. In this article she first outlines the core elements of PA from the research literature. She then explains the design, execution and results of her first PA Latin course. Third, she presents and analyzes the qualitative and quantitative evidence from the ethics-approved study on her second patchwork Latin course. She assesses the evidence for how patchwork impacted on students' motivations, learning processes, levels of engagement, and feelings of inclusion in a 2021 Latin course on Catullus. The study data show that PA can offer a rigorous academic framework that centers learners and generates both inclusivity and equity. As such, PA offers an opportunity to those of us in the Latin teaching community who wish to effectively teach students from a wide range of backgrounds with a wide range of abilities. The Appendices present samples of student work, published with permission, and my rubrics, which can be downloaded and used, or adapted, by all.

KEYWORDS

accessible education, assessment, diversity, equity, inclusive learning, Latin pedagogy, patchwork assessment

Patchwork assessment (PA) offers Latin teachers a framework to empower students, retain students from diverse backgrounds, and deeply engage them in ongoing study of Latin languages, including reading texts in the original.[i] The existing research literature about patchwork frameworks outside of Classics shows that this type of assessment scheme can be learner-centered and inclusive, and create assessment literacy and foster student autonomy. Moreover, a patchwork-based course can generate high levels of engagement among diverse cohorts of students. As such, adopting PA offers an opportunity to those of us in the Latin teaching community who wish to effectively teach students from a wide range of backgrounds with a wide range of abilities.

But how does one go about using PA? Learning from the existing research and from my own trials and errors, I have now taught one intermediate Latin language acquisition course and three senior Latin text courses using patchwork frameworks.[ii] In this article, I introduce the core elements of PA as defined in the research literature. I then explain the nuts and bolts of my first PA Latin course (including the course design and content, patch options, and student responses), risks and benefits, and how I managed the challenges I faced designing a PA-based course for the first time (including how to balance workload, creating appropriate patch types, marking innovative assessments, and tying the PA to the curriculum). In the final part of the article, I report the results of the study I conducted on my 2021 Catullus course, which used a high-choice PA framework.

My journey into using patchwork frameworks stems in part from my drive to remove educational inequity. At the large public university in the southern hemisphere where I teach, the COVID-19 pandemic exacerbated pre-existing inequalities among students. We saw particular stresses placed on those with caring responsibilities, chronic medical conditions, specific learning disabilities, along with Māori (New Zealand Indigenous) and Pacific Islander, LGBTQIA+, and low socio-economic background students. Factors such as socio-economic status, gender, ethnicity, location, age and health intertwined in complex ways to particularly disadvantage some students' learning and assessment.

For years I had already sought to make my Latin teaching more accessible and inclusive, (Lewis, *Queering Catullus* 248-66*,* Lewis, *Embedding Māori Values* 60-70), but the pandemic prompted me to go further. I was looking for an assessment framework that built in flexibility of format and topic, so that students in difficulties could take charge of their learning. I sought something that would build community, so that students could learn from each other, but without the problems of completing formal group work. I wanted to create a situation where my students did not need to ask for alternate assessments or extensions, nor to disclose personal information to me in order to get a level playing field, following Jan McArthur's observations that bias is built into the existing educational systems that determine whether such requests are worthy (973). Any such framework also needed to have rigorous standards to show that students were indeed meeting the

learning outcomes in our subject. When I came across the concept of patchwork, the research literature and existing case studies suggested that it had the combination of flexibility, rigor, and community-building that I had been looking for.

1. Introducing Patchwork Assessment

1.1. *Key concepts and prior studies*

At the basic level, a student completing a patchwork assessment scheme within a course will produce a number of assessments, or "patches," to demonstrate their learning (Trevelyan and Wilson). Students will have some level of choice in choosing or constructing their particular patches (Gandhi). They will reflect on their learning outcomes and processes while creating those patches, for example in a private journal, or an online discussion board (Akister et al.; Gandhi). Finally, the student will generate a formal (usually written) reflection on their learning journey that "stitches" their learning in the other patches together, creating a personalized learning "quilt", or "patchwork" (Arnold, Williams, and Thompson; Ovens).

Early patchwork schemes focused on assessing students' written work (Ovens; Parker; Scoggins and Winter; Smith and Winter), hence the name patchwork *text* (PT). However, Lydia Arnold, Ted Williams, and Kevin Thompson note that those early models have since been adapted. As teachers have assigned other types of assessments within a patchwork framework, such as multi-media

presentations, or speeches, they started to use other terms to describe their framework, including "patchwork media" (Arnolds, Williams, and Thompson), and "patchwork assessment(s)" (Hanesworth, Bracken, and Elkington; Jones-Devitt, Lawton, and Mayne). As the names indicate, essentially, PT suggests written types of assessment, whereas in PA the teacher can set any format of assessment, such as oral presentations, performances, etc. When I refer to my own practice, I term it "patchwork assessment" (PA), rather than "patchwork text" (PT), because PA allows my students and me a greater flexibility of patch formats.

Core elements of both PT and PA are that students undertake their patchwork journey within a community of learners made up of classmates, by sharing their patches at various stages along their learning process, and providing feedback to each other (Arnold, Williams, and Thompson; Trevelyan and Wilson). The student should receive regular formative feedback from instructors, as well as summative feedback (Trevelyan and Wilson). Further, students may be allowed by the teacher to resubmit patches once they have acted on the feedback (Trevelyan and Wilson).

PA schemes thus by definition include:

A. A series of assessments bound together by the student's meta-reflection on their learning;
B. Some level of student choice and autonomy in choosing or even designing patches;

C. Regular opportunities for peer sharing and peer-to-peer learning, and
D. Regular opportunities for students to receive instructor feedback on assessment during the learning journey.

Beyond those core aspects, Rose Trevelyan and Ann Wilson show that PA schemes can vary significantly in:

- the number of patches
- the relationship of patches to one another (e.g. they can be related or unrelated)
- the weighting of each patch
- whether revised patches can be resubmitted for credit
- when and how instructor feedback is given;
- how collaboration and peer feedback is embedded
- how much autonomy and choice students have to choose patches, or even design patches

Existing case studies show that teachers designing a patchwork scheme can control the amount of learner choice and autonomy they build into their scheme. They can choose to build in a great deal of learner choice and agency (examples of this are found in Akister et al., Gandhi, Oven, Parker, Scoggins and Winter), for example, by having students design the format of a patch, or the topic of a patch, or both. Conversely, designers can limit student autonomy in various ways, such as providing a range of preset patch *topic* options, but restricting the *format* in which

students demonstrate their learning to just one kind of writing (as described both by Richardson and Healy and by Trevelyan and Wilson). In my own experience, Latin courses offer opportunities for a wide range of patchwork frameworks, with more or less student autonomy and choice depending on the needs of each course.

1.2. *What kinds of assessments can be a patch?*

Patches can be in any format that the teachers set (Gandhi). This gives teachers scope to include more traditional formats if they so choose. Original patchwork text schemes focused on written assignments, some including traditional essays (Parker; Richardson and Healey). Alternatively, teachers can choose to set (or allow students to design) more experimental formats, including multi-media patches, as Arnold, Williams, and Thompson did. R. Matheson, S.C. Wilkinson, and E. Gilhooly actually assessed their students' contributions to online discussion boards, where they peer-reviewed each other's work, as a discrete patch.

In the context of Latin teaching, I have given students patch options that match some that our students had completed previously within our Latin program. These include:

- essay
- evaluation of a translation
- line-by-line commentary
- translation into or out of Latin
- research presentation delivered in English

I have also given them options to complete more innovative or creative options, most of which I had not set prior to my patchwork experiments. These include:

- analysis of a creative reception (e.g. a novel or film)
- annotated research bibliography
- creative responses in English
- creative response in Latin (with explanatory notes)
- educational website
- research presentation delivered in Latin
- video presentation in Latin
- video presentation in English
- "design your own patch" option for custom-made patches

Taken together these lists of patches illustrate the variety of patch formats open to Latin teachers. These are only those created by one teacher; many more exciting assessment options undoubtedly exist.

In each of my courses, the final patch—Patch 4—has been a final written reflection, which served to stitch each student's learning into a cohesive whole. Depending on the course, I varied the length and weight of that patch, from 10% to 25%, and the language of composition, from English to Latin. See Appendix 1 for an example of a student's 25% Patch 4, in English.

In the "high choice" patchwork schemes I have run, where students have

had to design their patches' topic or format or both, they have brought their own interests and skills to the drawing board. Throughout the years I have used PA in my Latin courses, students submitted patches which I would not have generated on my own, but which worked very well. Some of the highlights were:

- original song composition responding to Catullus, in English
- close textual analysis of the Latinity of *Winnie Ille Pu*, in Latin
- series of sonnets from the perspective of Catullus' muse, in English
- translation of Taylor Swift songs into Latin hexameters
- rebuttal from Aeneas to Dido, in Latin
- a daily broadsheet set in ancient Rome, in Latin (reproduced in Appendix 1)

The examples of custom-made student-designed patches above show the potential for students to personalize their learning in innovative ways.

1.3. *Personalized learning within PA*

Within PA, the existence of a range of patch options, combined with the student's own responsibility to construct their quilt and self-reflect on the entire process, creates a form of personalized learning (Gandhi, Trevelyan and Wilson). Current research shows that the personalization inherent in patchwork schemes generates student engagement (Gandhi, Trevelyan and Wilson). Moreover, when patchwork schemes allow the students to *design* either the formats of their patches, or the topics, or both formats and topics, the resulting learning quilts are extremely

personal to each student, with high levels of student engagement in their learning (Gandhi, Ovens, Trevelyan and Wilson) and ownership over their work (Akister et al.). Sarla Gandhi argues that the high-choice, high-autonomy PA schemes create the deepest form of student engagement within all possible PA schemes. Recent research on Latin pedagogy has emphasized that student-generated activities build high levels of engagement, both at high school and in adult education (Gallagher, Hunt, Bailey). Patchwork provides another avenue for Latin teachers to incorporate student-generated activities into their wider course design.

1.4. *Mitigating against plagiarism and contract cheating*

Multiple aspects of PA schemes mitigate against the risk of students plagiarizing or "contract cheating." Arnold, Williams, and Thompson find that patchwork mitigates against self-plagiarism: "the personalized nature of the patches and particularly the reflective stitching section reduce the opportunity for the copying of previous work" (152). Opportunities for peer-to-peer plagiarism are limited because students share work with each other incrementally and transparently on their sharing platform; instructors and students can see each student's progress, making copying or cheating very easily detectable. Accidental plagiarism is also guarded against; as Mary Richardson and Mary Healey show, instructors ought to discuss and scaffold peer-to-peer learning, guiding students on how to learn from each other ethically. As with any coursework, in theory students could purchase individual patches from a contract provider. However, throughout

the course, students have to discuss their assessment-generating processes with students and instructor(s), submit drafts, and produce personalized accounts of their learning which reflect both the patches and the student's involvement in the course. Each of these factors makes contract cheating more likely to be detected. PA's strength in mitigating against plagiarism and cheating was shown by Stella Jones-Devitt,, Megan Lawton, and Wendy Mayne, who reported that a psychology course taught without PA had significant instances of student failure *and* plagiarism, whereas in the same course run with PA, submission and pass rates improved, and no plagiarism was detected.

1.5. *What does Gen AI mean for Patchwork?*

In the time between writing and publishing this study, the release of generative AI programs has led me to add two further dimensions to my PA schemes. The first is getting students to engage with AI in ethical, useful, and transparent ways. At my institution we are being encouraged to teach students how to use–and critique–AI programs as part of their learning, to prepare them for workplaces that already include AI. We are aiming to teach students what different AI programs do well and do poorly, how they can be harnessed, and for what tasks they ought to be avoided. I began this work in my 2023 teaching. For example, I had Latin students evaluate and critique a ChatGPT translation of Virgil's text, then write their own improved versions; my Classical Studies students used an AI conversation as the springboard for research on Sappho, but had to identify the

"hallucinations" in the conversation.

The second dimension is ensuring that students do not use generative AI as a substitute for completing coursework. That requires building in some secure assessment. In keeping with the student-centered ethos of patchwork, in 2024 I used Interactive Oral Assessments (IOA) as the final reflective "patch" (rather than a written reflection). This assessment form has recently been pioneered in Australia as an inclusive form of secure assessment (Ward). IOA can be tailored to each student's learning and learning journey. These one-on-one structured conversations require the student to demonstrate deep, continuous learning in real time. I used the IOA to probe how students created each of their patches *and* their drafts, and to confirm that they had produced their own work. The inherent flexibility of PA design means that embedding one or more IOA within students' patchwork journeys is a feasible way to maintain student-centered assessment for learning, in the new world of Gen AI.

1.6. *What makes PA different from other assessment frameworks?*

PA schemes have some overlap with other reflective assessments, such as journals and portfolios (Scoggins and Winter). PA can also include tasks we might think of as "traditionally academic," such as a research essay (Trevelyan and Wilson). However, PA provides benefits that go beyond either form, because both reflective formats and more traditional assessment tasks have limitations when completed in isolation (Akister et al; Scoggins and Winter). J. Scoggins and R.

Winter note that "reflective journals tend all too frequently to remain as fragments" (487), while large pieces of academic writing such as major essays often stand alone in a course, and do not require students either to synthesize knowledge gleaned from the whole course, or to examine their own processes of knowledge acquisition (Scoggins and Winter; Smith and Winter). Explaining why she turned to patchwork assessment to teach Greek tragedy in translation, Parker states that essays "tend to be written as attempts to control the material . . . foreclosing the ideas that should develop as the students' larger understanding and interest grow" (182).

In contrast, PA schemes can bridge both worlds. They systematically unite the academic with the reflective, the student's "content outcome" (learning relevant content) with the "process outcome" (learning about *how* they learn) (Trevelyan and Wilson 490). This "double engagement" (Parker 180) generates a holistic synthesis for the learner, via the ongoing process of acquiring knowledge while critically self-reflecting on the learning process (Akister et al.; Ovens). It results in particular types of learning, which Trevelyan and Wilson identify as continuous and deep, building integrated understandings. We will see examples of this type of learning from Latin students in section 2 and 3, below.

1.7. *Building assessment literacy: individual and group benefits*

The patchwork process requires students to self-reflect on their learning and to engage in peer-to-peer learning, including sharing patches, and providing and receiving peer feedback on them. Trevelyan and Wilson note that the ongoing self-

reflection process can build knowledge of the varying requirements of different types of assessments, the specific skills they teach, the various ways that different types of assessments test knowledge of content, and the steps involved in constructing a specific type of assessment. The peer-to-peer learning processes embedded in PA also feed into this meta-awareness. For example, students in a study conducted by Matheson, Wilkinson, and Gilhooly productively used online discussion boards as a sounding board to design their patches, while students in the multi-media patchwork course reported by Arnold, Williams, and Thompson said that viewing other people's innovative patches helped build their own confidence in taking intellectual risks. Essentially, these twin forces of self-reflection and peer feedback loops increase students' assessment literacy, that is, their knowledge of the assessment processes, norms, and products in their discipline.

Unfortunately, assessment literacy is socially produced and acquired, not innate, and not held in equal measures among students. As Hanesworth, Bracken, and Elkington note, social and historical inequities shape who becomes assessment-literate. If a student has no background in a particular educational system, or if their family has had little exposure to the norms and expectations of that system, they will not have the same high level of assessment literacy possessed by a student who has grown up within the system or has family experience of the system. Pauline Hanesworth, Seán Bracken, and Sam Elkington argue that generating opportunities for *all* students to understand the aims, processes, and expectations for their

learning is a key component for generating a socially just assessment. They recommend patchwork as a specific form of assessment that can build assessment literacy, and thus ensure more transparent and socially just learning outcomes for all our students.

1.8. *How to get started: frameworks and rubrics*

Teachers wishing to adopt patchwork assessment can learn from a number of case studies applied in specific disciplines, such as business management (Trevelyan and Wilson), nursing (Gandhi; Smith and Winter), social work (Scoggins and Winter), teacher training (Ovens; Richardson and Healey), and Classical Studies in Translation (Parker). More broadly, Gandhi and Trevelyan and Wilson diagram and visualize different kinds of patchwork schemes, providing useful how-to guides that cross disciplinary boundaries. I found previous research on patchwork, especially by Gandhi and by Trevelyan and Wilson, both inspiring and useful, but had to spend time adapting their insights for a Latin context.

Firstly, I had to design a viable type of PA for each course and work out how to implement it. Second, I needed to create detailed rubrics for each patch type. To ensure that I was using transparent, fair, and rigorous marking criteria, I followed the example of Scoggins and Winter, who assessed patches by using preexisting internal criteria from the course, combined with generic criteria from the university's graduate profile. On that basis, I constructed detailed rubrics for each patch type my students submitted, combining the internal criteria that my

department builds into our Latin courses' learning outcomes with criteria from our Faculty of Arts Graduate Profile regarding critical thinking, communication, disciplinary knowledge etc. Creating the first set of rubrics took time, but altering them for subsequent PA schemes was a quick process. Using rubrics also enabled me to easily train colleagues who need to mark the patches. In Appendix 2, I provide patch rubrics as Open Educational Resources (OER) for teachers to use as is, or to adapt for their own contexts.

2. A Case Study of LATIN 305: A first patchwork course

2.1 *Context within program*

I created my first PA scheme for an intermediate Latin language course of only two students in semester 1, 2021 (LATIN 305). This was an unusually small class size, which occurred because I was approached by two postgraduate students, Debbie and Marcella,[iii] who wanted to improve their Latin by focusing on listening, speaking, and writing. They had both completed multiple semesters of Latin but needed to study further to enhance their postgraduate study. They also wanted to focus on communicative Latin. I agreed to run LATIN 305 as an intermediate Latin language acquisition course conducted *in* Latin, on the condition that I would be trialing a form of assessment that was new to me (and them), and that we might need to refine it as we went. The students agreed. The very small size and postgraduate cohort in 305 created the perfect "sandpit." in which both the students

and I could experiment and learn together, the students learning more Latin while I learned more about how to apply patchwork assessment.

2.2. *Course format*

For twelve weeks, we met once a week for a two-hour conversation session, *de quolibet*, "about whatever." We used prompts to spur our discussions, such as videos and podcasts in Latin that had been pre-loaded into our online Learning Management System (LMS). We were all tasked with finding and providing these resources, with Debbie and Marcella helping co-create the class content. They both indicated early on that they had many types of grammatical structures and expressions that they wanted to practice, so my focus during class sessions was largely on modeling those specific structures and expressions for them and empowering them to contribute likewise, in Latin.

2.3. *Nature of patchwork assessment in this course: high choice, high autonomy*

For this course I followed the PA model set by Gandhi. Her postgraduate PA schemes balanced giving students a high level of autonomy with making certain core skills compulsory. I let Debbie and Marcella design their first three patches (in consultation with me). I gave them a high level of autonomy in deciding *both* the topic and the formats of their patches, but they had to work on certain core skills to meet the course's learning objectives in writing and speaking in intelligible Latin. I decided to allow for a high level of autonomy because they were advanced postgraduate students in ancient history and classical studies, with experience

successfully designing and executing independent research projects. The broad framework is visualized in Figure 1. The students were required to complete at least one patch testing oral communication and at least one testing written communication.

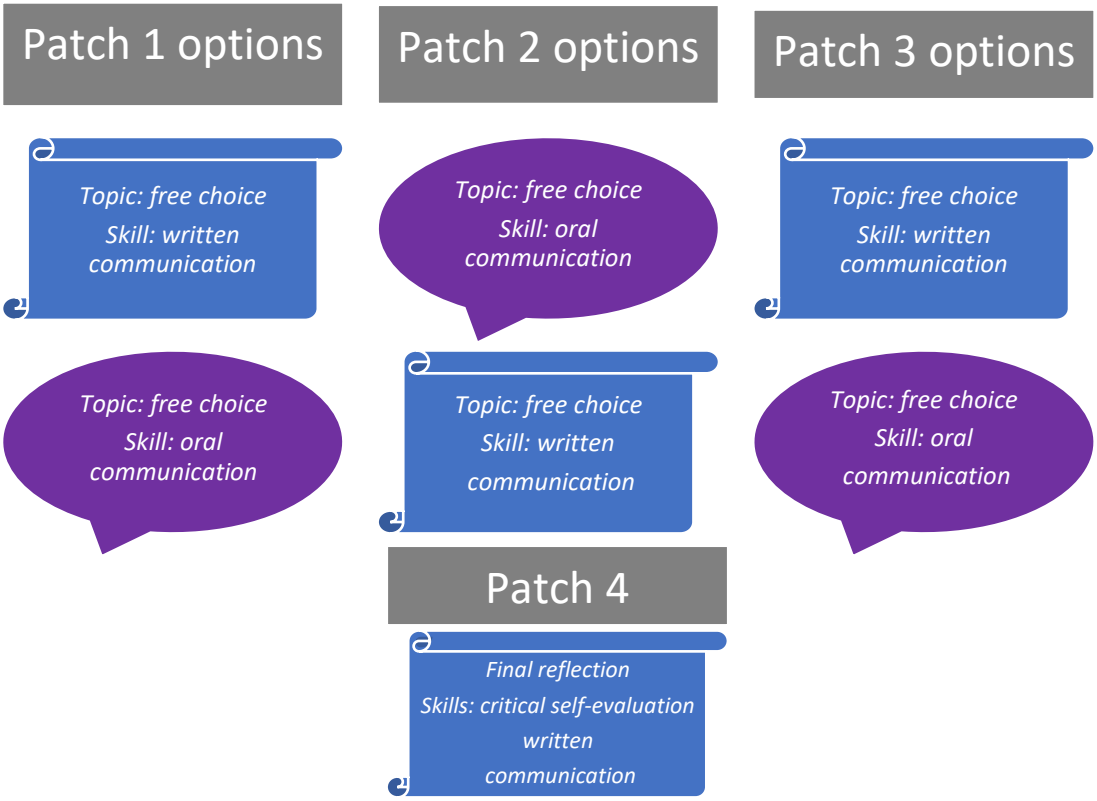

Figure 1. General patchwork framework for LATIN 305.

In the first three weeks, I required the students to identify topics that they wished to learn about and formats that they wished to use, in order to begin planning their patches. In class and during office hours, we discussed options such as:

- create a short Latin cento (intertextual poetic composition, thirty lines)
- write a prose creative narrative in Latin (half a page)

- write a prose historical narrative in Latin (half a page)
- write and deliver a Latin speech (three-minute recording)
- memorize and deliver a Latin poem (from any era), correctly delivering the scansion (three-minute recording)
- pick a piece of Latin and record it in Latin accents from different periods (three-minute recording).

We discarded some options because they did not allow the students to demonstrate higher-order skills required by the course's learning outcomes. For example, memorizing a Latin poem would have allowed Marcella to work on her accent and delivery, but not demonstrate her own mastery of grammar and vocabulary. As noted, part of my purpose in using patchwork assessment was to help students develop assessment literacy, as per Hanesworth, Bracken, and Elkington. Our process of brainstorming, discussing and discarding patch options contributed to that objective as both Debbie and Marcella were able to offer options, test them against the learning outcomes, and see what types of tasks related to specific skills.

The students had to plan each patch with me multiple weeks in advance of submission date, so that I could confirm that the patch was appropriate and create a detailed rubric in advance of submission to ensure that they knew the standards for the task. The students came up with unique personalized learning quilts, following their own academic interests, shown in figures 2 and 3.

2.4. *Evidence of personalized learning*

As Figures 2 and 3 show, each student used the patchwork to pursue a personal learning journey. Debbie chose to explore three unrelated topics of academic interest, bringing multiple disciplines into the Latin classroom: Roman history, English literature, and science communication. In contrast, Marcella chose to take a single text (*Winnie Ille Pu*) and explore it from multiple angles: translation studies, reception studies, and intertextuality. The reflections also showed their individualized approaches. Debbie's reflection included substantial discussion of our classes and her preparation for classes, including discussion of specific grammar and vocabulary items she had worked on. Marcella focused more on how designing and completing the assessments had shaped her learning journey. The scholarship on PT and PA often distinguishes between frameworks where students in a course all build on a single project through their patches, as Marcella did, and frameworks where students all create distinct patches, stitched together later, as in Debbie's case (Gandhi; Trevelyan and Wilson). LATIN 305, a course of two students, resulted in these two distinct outcomes occurring simultaneously, the result of giving a high degree of learner autonomy.

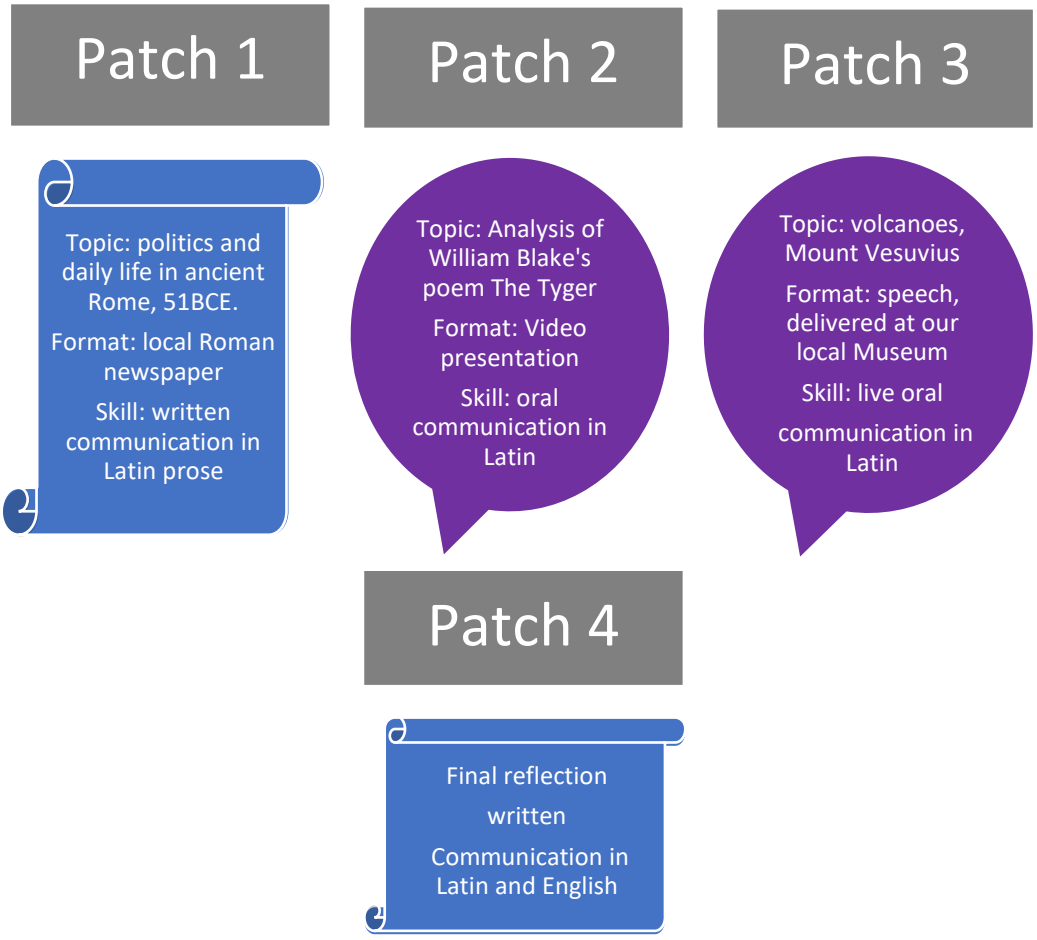

Figure 2. Patchwork learning by Debbie, LATIN 305, 2021

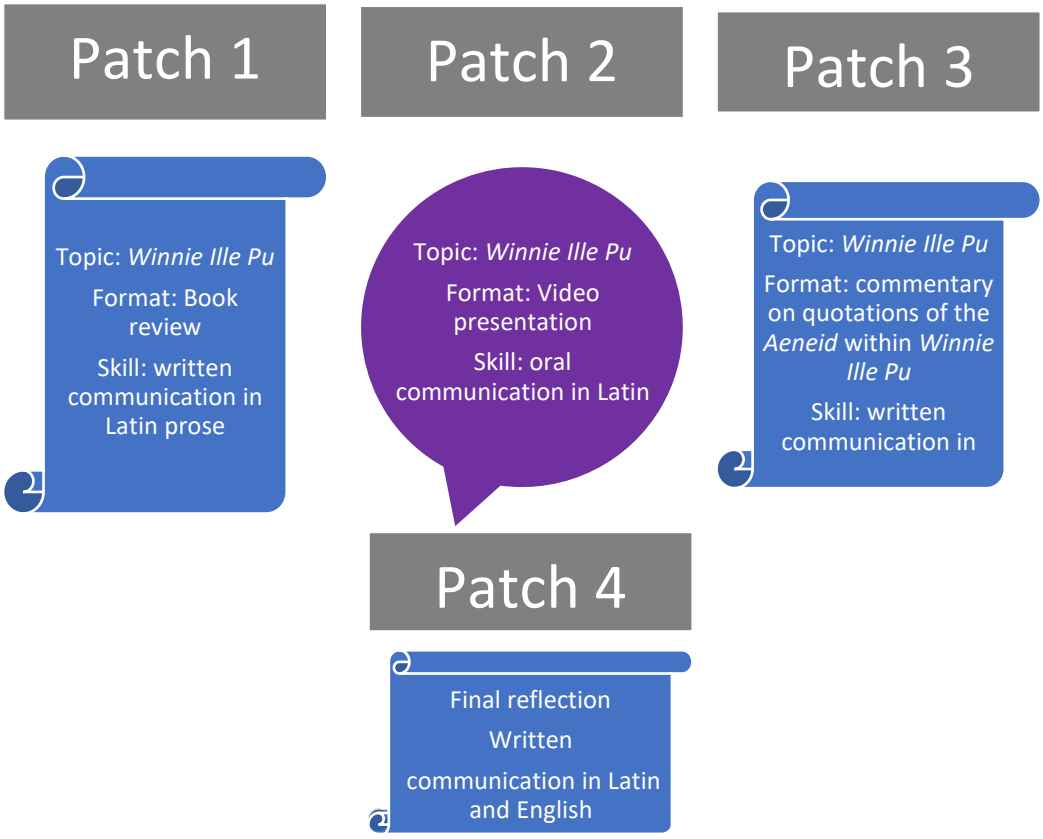

Figure 3. Patchwork learning by Marcella, LATIN 305, 2021

2.5 *Evidence of deep and continuous learning*

Both students displayed evidence of deep and continuous learning, which Trevelyan and Wilson have identified as a valuable component of PA. However, the learning was manifested in different ways. Marcella's sustained engagement with *Winnie Ille Pu* resulted in a clear growth trajectory, where she went from a novice in studying neo-Latin to being proficient. By the end of her final patch, she was asking very different conceptual and technical questions about the text than she had at the start, seemingly as the result of continually working on the text in

multiple formats, while receiving feedback at various points. Debbie's patches each differed in topic and format, and the patches themselves did not show continuous learning in terms of content. However, her final reflection, which included journal entries from throughout the course, showed ongoing, increasingly deepening knowledge of the processes by which she was improving her Latin.

2.6. *Opportunities for feedback built into the process*

PT and PA schemes generally involve regular opportunities for formative feedback, whether from the instructor, peers in the class, or both (Trevelyan and Wilson). In LATIN 305, I offered that students could share their draft work with me and with each other before final submission for grades. Figure 4 demonstrates the feedback process.

Both Debbie and Marcella utilized the chance to receive some formative feedback from the instructor. Debbie chose to formally re-submit her initial patch, the Roman newspaper, following a feedback session where I went over some grammatical constructions with her. She was able to use a few suggested corrections I made to make many more improvements to the Latin expression. In advance of her patch 3, the live oral presentation on volcanoes, Debbie also checked some Latin expressions she had written down, using my feedback to clarify how she communicated her ideas. Marcella sought out formative feedback not by submitting full drafts, but by bringing her notes to class and to my office hours to check whether her Latin composition for each patch was correct.

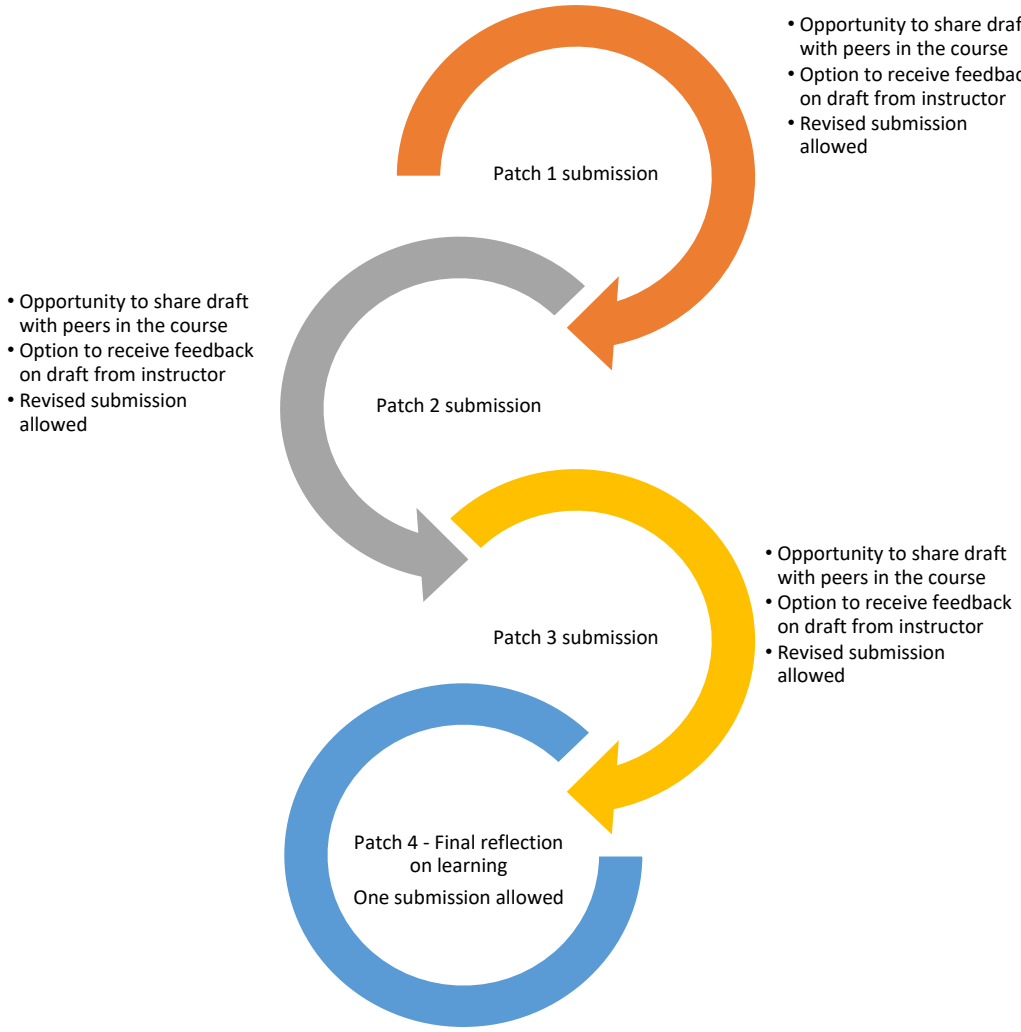

Figure 4. Model of feedback and submission processes in LATIN 305

During the course, I encouraged Debbie and Marcella to share their work with each other while in the drafting stage. They chose to meet and discuss their ideas but did not share actual drafts.

The students' improvements after receiving formative instructor feedback accords with research showing how powerful that feedback can be (Nicol; Yan and

Carless). However, while providing the formative feedback was enjoyable and evidently useful, it was labor-intensive and would not have been possible for a normal-sized class of ten to thirty students. The students also missed an opportunity in not sharing full drafts with each other to receive feedback. My experience dovetailed with that of Janet McKenzie, who, in Jan Akister et al., shares that in her first patchwork iteration, she let the students rely too much on her and not enough on each other (220). I determined that for future courses using patchwork, I would research how other teachers had used a cycle of peer-to-peer feedback to activate peer-to-peer learning and build a stronger community of practice. In particular, in the context of COVID-19, I wanted to be able to foster a specifically online community of practice. Arnold, Williams, and Thompson, and Matheson, Wilkinson, and Gilhooly, provide detailed advice on how to combine patchwork with online platforms for peer-to-peer sharing and discussion, which helped me adapt my practice in subsequent courses.

2.7. *The role of the reflective process*

PA schemes are defined partly by requiring the students to self-reflect on their learning and to synthesize their learning through the process, often via their final patch. I required Debbie and Marcella to regularly post their learning goals on our online course pages, with comments on how they were progressing. Some of their goals were technical; for example, Debbie wanted to improve her “particular uses of cases” and “Gerund/Gerundive and Participles”. Others related to resources,

with Marcella stating that "I want to improve my aural comprehension and be able to follow along with podcasts at 1.0x speed . . . without having to constantly rewind or pause." Their goals could also relate to their patches, such as desiring to research a topic more deeply. When they were due to write their final, formal reflection, which served as patch 4, I asked Debbie and Marcella to look back to those earlier posts and evaluate their learning in relation to their initial goals, their subsequent assessment and performance in class, and the process of creating their patches. Since patch 4 was written partly in Latin, I also had one final opportunity to assess their Latin composition, as per the learning outcomes in the course.

Both students' final reflections showed evidence of the multiple benefits of self-reflection, confirming the findings of Trevelyan and Wilson, and Hanesworth, Bracken, and Elkington, that self-reflection in assessment creates a high level of engagement, and that patchwork creates assessment literacy *and* helps build skills for lifelong learning. The opportunity to reflect seemed to create a high level of engagement. For example, I had asked the students to complete regular check-ins online, stating their goals and reflecting on their progress. These check-ins were ungraded and not compulsory, but students completed them regularly. In patch 4, Debbie and Marcella both displayed meta-awareness of their learning, commenting on what they had benefited from, and what learning strategies had not worked. They showed evidence of increased assessment literacy; Marcella commented on some missed opportunities in one of her patches, and Debbie reflected on the differences

between making a live speech versus producing a video. They both also showed evidence that the reflective process could contribute to lifelong learning in the discipline, identifying resources that they would use in future, and strategies that they would employ to improve their Latin outside formal learning.

Further evidence that they had each undergone a learning journey relevant to their specific language learning needs is that their goals going forward, and the resources and strategies identified to further those future goals, differed considerably. For example, Debbie planned to continue revising specific morphology in J.C. McKeown's *Latin Introductory Coursebook* to aid her active formation, saying "I intend to review the third participle parts of verbs to allow for a quick change between past and present tenses when speaking, as I found this to be difficult without preparation," while using podcasts to improve her aural comprehension. Taking another direction, Marcella reported that she planned to read *Terra Ignota,* a four-part science fiction series by Ada Palmer which includes untranslated Latin. Their reflections therefore offered support to Trevelyan and Wilson's observations that self-assessment in PA "helps with lifelong learning" and enables students to "continually identify skills and knowledge gaps, in order to fill them" (490).

2.8. *Challenges and Risks*

The LATIN 305 cohort engaged thoughtfully with their patchwork journeys and completed some intellectually challenging and creative assessments. However,

as other teachers adopting patchwork have found, the process of implementing my first patchwork scheme did pose some unexpected challenges (Akister et al.; Gandhi); my first design of the PA scheme had too high a workload and a component that I could not fairly assess.

2.9. *Challenges 1 and 2: workload and marking*

Initially, I had planned for students to complete five patches each worth 20%. However, after a few weeks into the course it was clear that I had underestimated the amount of work that the students would need to put in to both design and execute the patches. My initial patchwork scheme required the students to do more work than the course weighting allowed, and thus more work than students in other, similar courses. I had to rectify this mistake.

A second issue was that my initial scheme required one patch to test the students' aural comprehension. As I worked on the rubrics for that patch, I realized that while I could easily assess written and oral patches, it would be difficult to fairly and accurately assess an aural option without also assessing students' written or oral communication; it would also be difficult for students to self-select their own aural source, being novices in the world of spoken Latin. Essentially, I had set an assessment I could not fairly assess.

2.9.i. *Solution*

Early on in the semester I sought and received permission from both my manager and the students to redesign the patchwork scheme. I reduced the number

of patches to four, now each worth 25%, and I removed the compulsory aural element. This made the PA scheme comparable to the workload of courses at the same level, and made all the patch types possible for me to assess.

2.9.ii. *Future-proofing*

This early redesign process gave rise to useful insights that I took into my subsequent patchwork courses and led me to conduct more research on implementing patchwork. I realized that firstly, if students need to design the topic and/or format of a patch, they will need to dedicate considerable time to that, even if they have experience with independent research projects (Matheson, Wilkinson, and Gilhooly). Therefore, the size and weighting of each assessment must incorporate the amount of design work they have to do, and the design process itself ought to be weighted and acknowledged in the rubric.

Secondly, to make sure I do not offer students a patch type which I cannot assess, I now construct all rubrics before confirming that a student can do a certain patch. In Akister et al., Bronwen Rees points out that "there needs to be a lot of thought as to what goes into these patches" (219), and for me the process of making the rubric forces me to put that thought in. Now that I have dozens of rubrics for a variety of tasks, each time I make a new rubric for a new patch type, I can quickly identify if the patch type is unclear, unwieldy, un-assessable, or assesses skills that are not actually relevant to the course. I can then take that patch type out of the framework before the course starts.

2.10. *Challenge 3: how to mark a live Latin speech*

Debbie chose to deliver a live speech in Latin (about volcanoes) *in situ*, at a local museum exhibition (also on volcanoes). It was a great idea, as the exhibition gave us all visual prompts and made for a memorable lesson. However, I had not realized how difficult it would be to comprehend the live Latin speech in a busy, loud venue, while simultaneously mentally making notes on the quality and errors within the Latin composition.

2.10.i. *Solution*

I asked to see Debbie's notes and used them as a memory aid when I completed my marking scheme later. As it was not a verbatim script, this was an imperfect solution.

2.10.ii. *Future-proofing*

I resolved that for future live Latin speeches, students would need to either submit a full written script or allow me to record the speech, to make the assessing process both easier and more rigorous.

2.11. *Challenge 4: lack of connection between patch topic and topics in the wider curriculum*

The lack of inbuilt connection between patches and our topics for class conversations allowed the students complete freedom of topic, because I was not assessing everyone's knowledge of the same course content. However, from my perspective it did sometimes lead to a feeling of disconnection between our class

activities and the students' assessments.

2.11.i. *Future-proofing*

I decided that my next patchwork course would closely integrate the patchwork topics within the content set for classes. This reflected the findings of the research literature: patchwork generates an optimum learning experience for students when it aligns closely with the set curriculum (Akister et al.).

3. Preliminary Conclusions and Some Burning Questions

By June 2021, after running LATIN 305, I felt confident that a patchwork assessment scheme in a Latin course could foster productive learner autonomy, generate rigorous and interesting assessments, and develop students' meta-knowledge of their learning, including increasing their assessment literacy—for a small number of postgraduate students. This early finding was heartening but prompted questions. Would undergraduates find patchwork as engaging and motivating? Would patchwork offer a flexible yet rigorous assessment framework to a bigger cohort of students, of mixed abilities and diverse backgrounds? Would the increased autonomy and learner agency of patchwork help or hinder students who had been left behind by more traditional assessment practices, such as those with caring responsibilities, chronic medical conditions, and specific learning disabilities? To investigate these questions, I ran an ethics-approved research study on a second patchwork course.

3. Research Study on student experiences of Patchwork Assessment in LATIN 201/301

In 2021-2022, I conducted an ethics-approved study on the use of patchwork assessment (PA) in a Latin text course on Catullus, taught for combined intermediate and senior learners (second and third year students, in Australasian terminology). Below I explain the course design, content, and delivery; the patch formats, including student-generated topics; how I set expectations and scaffolded the students' patch design process, and how I integrated the PA framework into the wider course curriculum. I then examine how a diverse cohort of students responded to the experience, drawing on a range of data: students' assessments, particularly their written reflection on their patchwork learning; a mid-semester questionnaire I conducted with ethics approval that contained targeted questions about patchwork; and a standard, university-mandated summative Student Evaluation of Teaching (SET). Both questionnaire and SET were anonymous. Students reported that the PA framework gave them a host of benefits, including autonomy, deep engagement with content, a sense of being in a community of learners, increased assessment literacy, and meta-awareness of their own learning processes.

All students discussed are quoted either anonymously or under pseudonyms. Pseudonyms used should not be taken as indicating students' actual gender or ethnicity. All student work is reproduced throughout with permission.

3.1. *The Course Design: Content and Delivery*

For my second patchwork Latin course, run in semester 2 of 2021, I taught selections from Catullus' corpus to fourteen students. The students ranged from being in their second to fourth year of Latin study at university. As course coordinator and sole instructor, I designed the topic, pedagogic style, and assessment framework. I chose to teach Catullus' poetry, a topic I have taught before to both undergraduates and postgraduates. To give the students a thorough introduction to Catullus' language and style, I planned that we would spend most class sessions delving into specific poems or sections of poems. Some poems set for class discussion were selected by the students: the course's title, "Catullus: Choose your own adventure," signaled to the students that they would be actively engaged in constructing their own Catullan learning journeys.

The course was scheduled to be delivered on campus, via three one-hour interactive seminars per week for twelve weeks. Students could also participate outside of class time in online discussion forums in our learning management system, Canvas. In week 5, when a COVID-19 lockdown began, our course transitioned into "Emergency Remote Teaching" mode. For weeks 5 to 12, I ran the three one-hour sessions each week over Zoom. These, unlike the in-person seminars, were recorded, but attendance remained high (at least 80%). From week 5, we also made frequent use of the digital corkboard platform Padlet.

Students' evaluations, attendance, and completion rates indicate that the

course was successful. Nine out of fourteen students responded to the SET, a response rate of 64% (considerably higher than the Faculty of Arts average in the pandemic, which was 20%). The respondents gave the course the highest possible score on the prompt: "Overall I was satisfied with the quality of this course". Attendance remained high throughout the semester, and all students completed and passed the course, despite the faculty overall experiencing a drop in attendance, completions and pass rates. I credit much of the course's success to the assessment framework, a 100% patchwork assessment scheme that was closely integrated with all other aspects of their learning.

3.2. *Patchwork Assessment Framework in "Catullus: Choose Your Own Adventure"*

In "Catullus: Choose your own adventure", I created a high-choice, high-autonomy framework. This gave students a wide variety of formats in which to present their learning, and the ability—and responsibility—to generate the topics that they would study.

3.3. *Patch format options*

All students had to complete four patches of equal weight (25%). For patches 1-3, students chose from eight preset formats, seen in Figure 5. For the fourth and final patch, all students had to complete a final written reflection, to stitch together their learning throughout the course. They had to reflect both on their "content" learning outcomes, and their "process" learning outcomes, explaining

how their knowledge of Catullus had developed, and analyzing their learning processes, successes, and weaknesses.[iv]

As the course proceeded, students chose the formats for their first three patches. Figures 6 to 9 provide samples of actual students' learning quilts. These images demonstrate how much the students' patchwork quilts could vary.

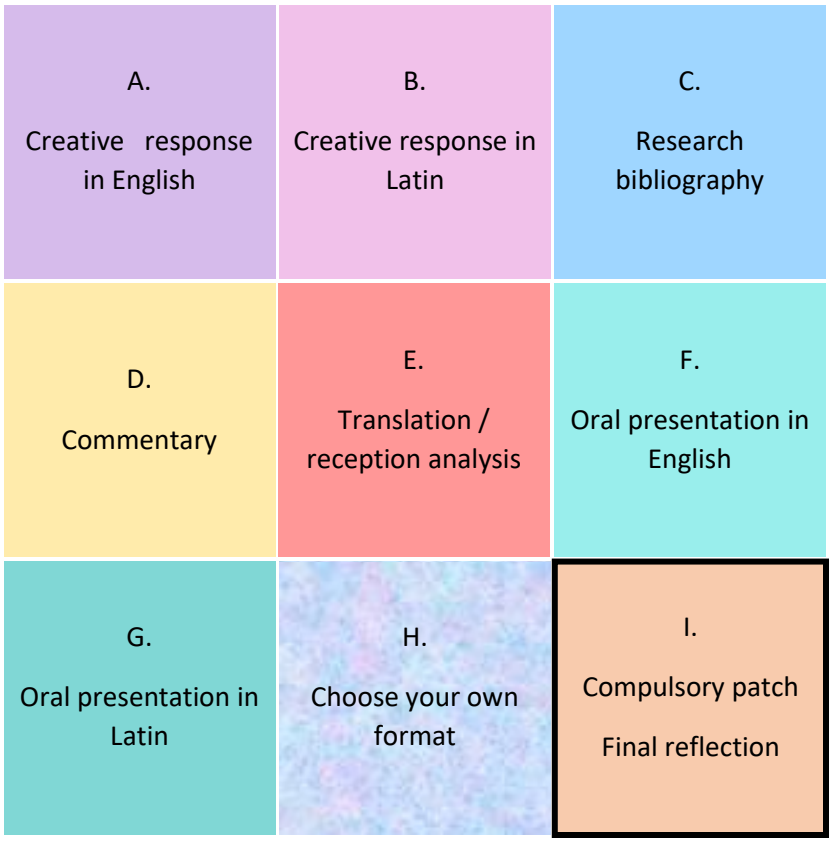

Figure 5. PA framework consisting of eight options, and one compulsory patch.

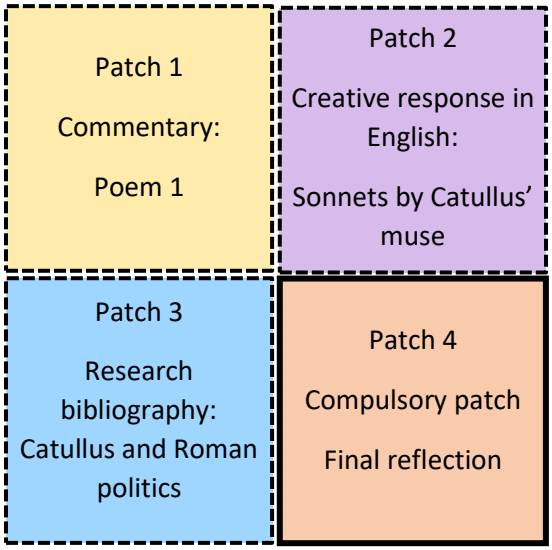

Figure 6. Satyam's patchwork

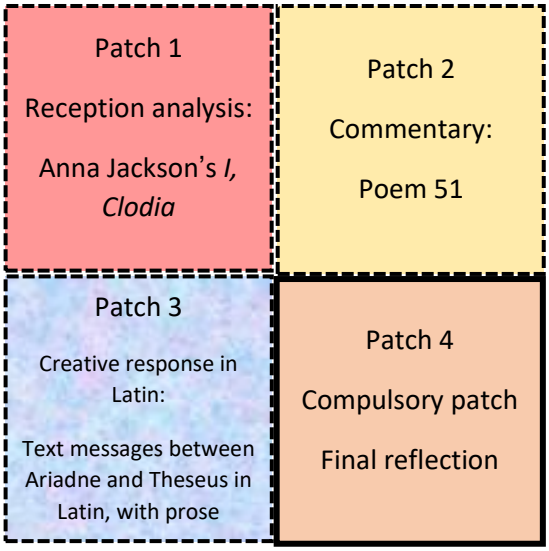

Figure 7. Erin's patchwork

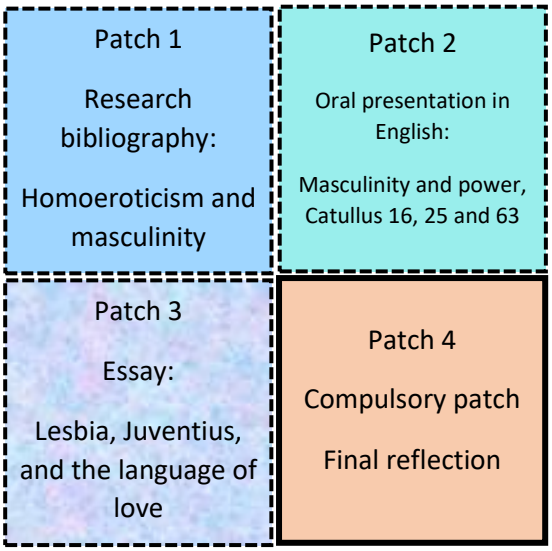

Figure 8. Jacob's patchwork

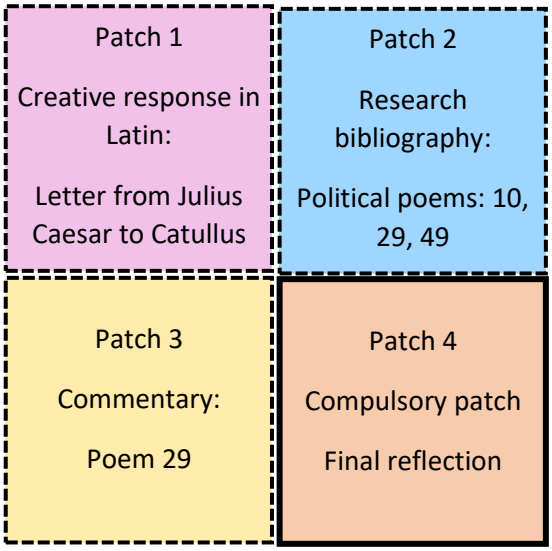

Figure 9. Alan's patchwork

I offered this variety of patch formats to try to include all students. I especially wanted to better serve my students with disabilities or medical conditions. In a decade of teaching I have had students with a range of conditions, including ADHD, anxiety, auditory processing disorders, autism, depression, dysgraphia, dyslexia, hearing impairments, Tourette's Syndrome, and vision impairments. To accommodate those students and allow them to demonstrate their learning fairly, in the past I have constructed alternative or modified assessments, following advice from our Student Disability Services. Unfortunately, research suggests that this is both resource-heavy and can single out the students, othering them rather than including them (Moore). It also leaves some students behind: university processes for seeking reasonable accommodations can be exclusive or inaccessible, and can also "frame the individual student as the problem" (Tai et al. 2). This accords with my own experience; not all students who qualify for personalized learning support are able to seek it out.

In a PA scheme with multiple, varying formats, students do not have to use Student Disability Services, nor approach the instructor, to find equitable ways to demonstrate their learning. For example, in this type of course, a student with dyslexia could opt to demonstrate their learning through three oral patches; a student with Tourette's syndrome could select all written tasks. The framework negates the need for students to be diagnosed, or to disclose sensitive information. In contrast with my previous courses, in "Catullus: Choose your own adventure" I

received no requests to provide an alternate assessment. All students, including those registered with Student Disability Services, found patch options that they could complete according to the preset rubrics.

3.4. *Student-generated topics*

Students were responsible for generating their own Catullan topics for patches 1-3, to take a personalized learning journey through Catullus' poetry. To promote student-led learning, I did not preset any topics, beyond mandating that all patches had to relate to Catullus and the learning outcomes for the course. I informed students in the syllabus that they would be allowed to—and have to—identify their own topics of interest and generate workable patch topics. I allowed students to come up with topics based on poems that we were studying within our live classes. However, I also encouraged them to read additional Catullus poems, scholarship, and related authors, and to follow any interests that arose. Additionally, I invited them to create a patch on earlier authors who had inspired Catullus, the socio-political context of Catullus' own time, or later writers who were influenced by him. Figures 6 to 9 show some of the wide range of poems, topics, and time periods that the students each chose to study.

Students had the freedom to decide whether they would pursue a single large topic, concept, or methodology through each of their three initial patches, or whether they would pursue multiple, diverse topics. In either case, they would have to synthesize their learning of both content and skills in their final reflection, patch

4.

This freedom generated multiple approaches from the students, demonstrating the personalized learning that took place. Some students, such as Satyam (fig.6) and Richard (fig. 10), chose to work on three distinct topics, to try and learn as much about a wide variety of topics as possible.

In contrast, many students became interested in a particular theme, topic, or group of poems, and built from patch to patch throughout the course, such as Erin (fig. 7) Jacob (fig. 8), Alan (fig. 9), and Ji-Woo (fig. 11), who focused on friendship throughout his patchwork quilt.

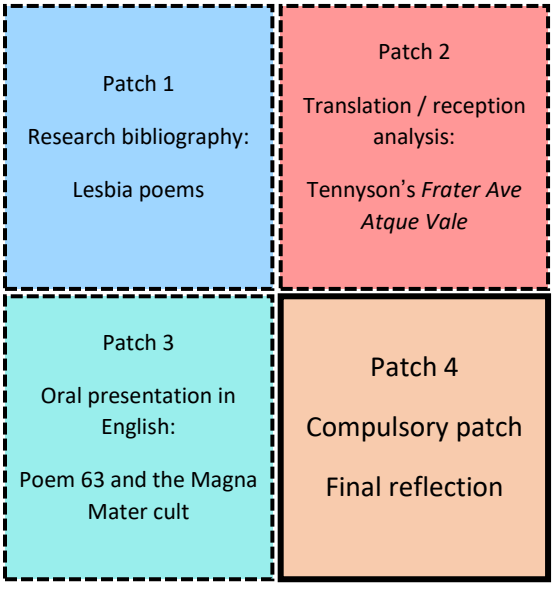

Figure 10. Richard's patchwork

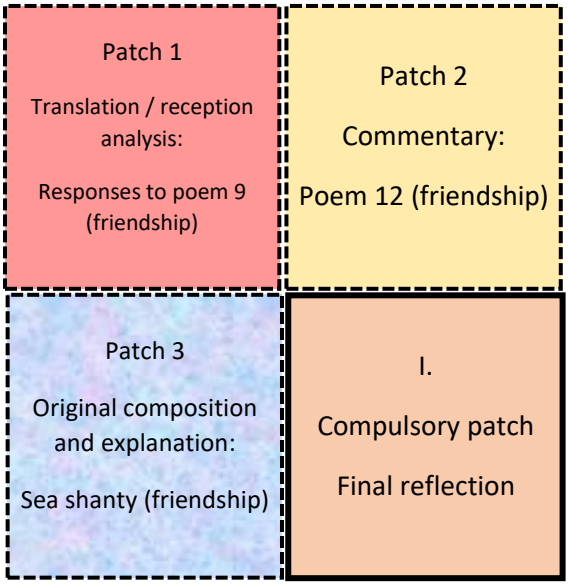

Figure 11. Ji-Woo's patchwork (connected patch topics)

The reasons behind each students' choices, explained in their final reflections, differed. Some students mentioned purely academic interests, such as Richard, who "used the patchwork assessment method to delve into areas that I knew nothing about", or Jasmine, who noted that she became fascinated by the idea of *persona* early on in the course. Others brought in their interdisciplinary skills, such as Lily, a communications major, who drew on her video-editing experience to respond to Catullus, or Ji-Woo, a musician, who composed a sea shanty based in Catullus' friendship poems. The high-autonomy approach to topics also allowed students from minoritized backgrounds to study topics relevant to those backgrounds. For example, a few LGBTQIA+ students constructed patches on Catullus' same-sex poetry, and a young feminist examined women's roles in Catullus' poetry and reception.

These last examples suggest that a high-autonomy PA framework can provide an answer to a pressing question in Classics. How can we teach a culturally diverse cohort inclusively, when Latin texts so often center the experience of male, free, economically privileged, culturally dominant writers? This topic preoccupies many of us as attested by articles by Sarah Lawrence and John Bracey, the 2021 special issue of *TCL*, several chapters in Mair E. Lloyd and Steven Hunt's *Communicative Approaches for Ancient Languages*, and the plenary discussion on Inclusive language teaching at the 2021 Australasian Society for Classical Studies conference. Some teachers, including myself, bring texts by and information about

minoritized groups into our curricula (Churchill, Ribeiro Leite, Shirley et al. d). Bethanie Sawyer, however, points out one danger with this approach: a unit or assessment specifically on an underrepresented group "highlight[s] these groups as minorities" (35). Furthermore, people from minoritized groups do not always wish to study those groups. Lastly, the diversity of a cohort may overwhelm a teacher's ability to include texts or topics that relate personally to each student. A PA scheme where students choose at least some of their own approaches to the topics fosters student-led, cohort-specific diversity. It enables students to make connections with any aspects of their identity that are relevant, without teachers having to plan it into the curriculum, or obligating them to study those aspects.

3.5. *Setting expectations and scaffolding the patch design process*

The students needed support and guidance to design and complete their learning quilts, and I provided multiple forms of scaffolding. Firstly, I provided a rubric for each patch type (see Appendix 2). Secondly, I uploaded and discussed a variety of assessments from previous courses to serve as exemplars (cf. Arnold, Williams and Thompson). Thirdly, we discussed patch requirements in class and asynchronous online fora (cf. Matheson, Wilkinson and Gilhooly). I explained how Patch H ("Choose your own format") offered a safety valve for cautious students, who could choose a familiar format such as an essay, while also allowing a high level of creative freedom, in the form of for example, writing a song or producing a website. I encouraged students to pick the right patches to suit their learning goals

and interests. Lastly, once students had completed their first patch, I encouraged them to read and view other students' patches on our online course platform.

3.6. *Integrating patchwork into the wider curriculum*

Following Gandhi's insight that she needed to integrate patchwork into all elements of her "teaching, learning, support, assessment and feedback" (64), I used a variety of strategies to closely knit the PA framework into my wider curriculum. I twice used a live class for students, solo or in groups, to brainstorm patch ideas and plan their approach. I provided feedback, resources, and advice on scope. Some students came with their ideas fully thought out, while others solidified their topics through on-the-spot feedback.

I also created space for student-led learning by leaving some lesson slots free for the second half of the course. Students could request and vote on particular poems that they wanted to read in those lessons, allowing a conduit for student learning from their patches to flow back into the course as a whole.

Throughout the semester, I took notes on students' completed and planned patch topics. When preparing for class, I sought to forge connections between class discussions and students' patchwork journeys, something that soon became habitual. For example, when we started reading Catullus' poem 64 as a class, I knew that two students were already working on this poem for their third patch. Erin was composing a Latin text message conversation between Theseus and Ariadne, while Lily was creating a video essay of Ariadne's lament. I invited Erin

and Lily to share their insights with the class. They explained Catullus' style, how he characterized Ariadne, and how Ariadne's lament fit within the rest of the poem. I used this type of targeted invitation for students to lead the discussion many times from week 6, as all students had completed one patch by that time.

When invited to discuss something in class that was relevant to their own unique patches, the students seemed eager to share their insights. Their willingness to contribute likely reflects that the patchwork itself first gave the students agency, while my follow-up invitation "positioned [the] students as experts," which gives students confidence (Stenalt and Lassesen 661). Gandhi reports a similar experience in her patchwork course (60). These regular oral check-ins in front of the class may also have helped to guard against academic misconduct and ensure students were completing their own academic work, as they knew they could be called on to lead topics they had completed assessments on (plagiarism was also guarded against by the requirement that all students submit their work via Turnitin).

The final form of integration between patches and class came via an online space where students could share their patches, share tips, and give each other feedback. One of the core elements of any PA scheme is peer-to-peer patch sharing and feedback within a community of learners (Scoggins and Winter; Trevelyan and Wilson). Early iterations of peer-to-peer patch sharing used in-person class discussions or Word documents (Scoggins and Winter), but digital platforms have become common (Jones-Devitt 7). I chose the free version of Padlet, a digital

corkboard platform that allows people to post different kinds of files, can be organized to display posts in multiple formats, and has both comment and liking functions.

We started using the Padlet in week 5, before the first patch was due. Responding to Arnold, Williams, and Thompson's study of how nervous their students initially felt about sharing their patches and giving feedback to their peers (156-157), I socialized students to the Padlet early on. I introduced it in a live Zoom class, sharing the screen and asking students to log in and test the functions. In that first session, we all practiced posting, commenting and "liking" each other's posts. This meant that when the first chance to post an actual patch assessment arose the next week, all students had seen and used the platform.

I then modeled some ways to give useful and supportive feedback. For the first few posts, the tutor and I were the only people commenting, but by patch 2, students regularly joined in. Figure 12 shows our course Padlet in its final form. Each column contains multiple student posts; some generated lengthy discussions as the students gave each other feedback.

Throughout the semester, to keep students engaged with the Padlet and develop their sense that this was a place of community, I used a small portion of Zoom class time each week to screenshare the Padlet, thank people for posting, and point out lively discussions. We also had two columns for students to share "bonus" posts of relevant material they came across, for example, songs that reminded them

of Catullus, memes, related movies, or scholarship.

PA schemes generally mandate peer-to-peer patch sharing; I made it voluntary due to the conditions of the pandemic.[v] Nevertheless, the Padlet became a lively space. Table 1 shows the pattern of student usage for all identifiable posts (because the "like" function on Padlet is anonymous, data on its use is not captured here):

Figure 12. Course Padlet

Student feedback shows that the alignment of assessment with curriculum made a positive impact for students. In the SET, all nine respondents agreed or strongly agreed that "Assessments supported the aims of this course" (eight strongly agreed) and that "the course content was well-organized" (seven strongly agreed). When asked "What was most helpful for your learning", 6 respondents identified patchwork assessment as one of the things they found most helpful.

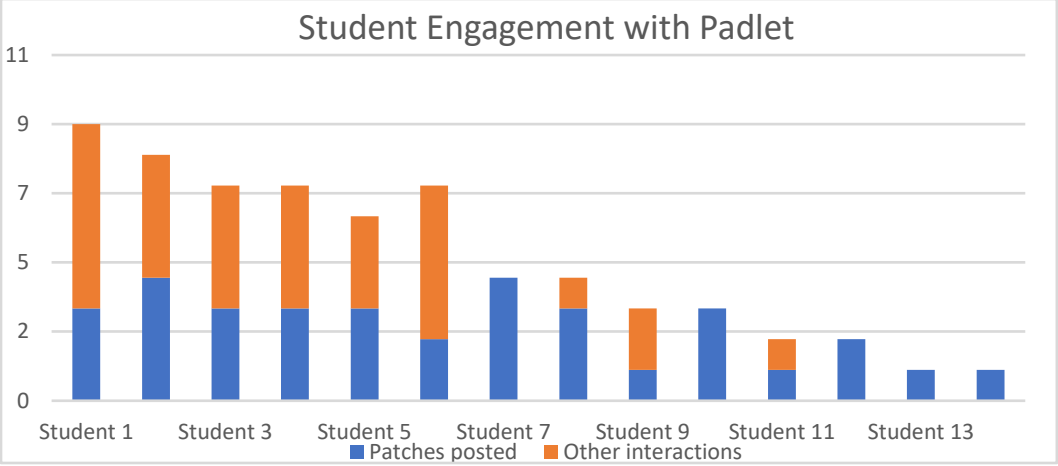

Table 1. Student engagement with Padlet

4. The Data: What Difference Was Made?

I evaluated the course against a) student results, and b) student feedback and reporting.

4.1. *Student learning outcomes*

Starting the course I had two concerns. On the one hand, I was worried that patchwork might artificially inflate students' grades, if students only picked patch formats and topics that were easy for them. On the other hand, I saw a possibility that the level of agency—and responsibility—might overwhelm learners, leading some to drop the course.

The students' results alleviated these concerns. All the students who enrolled completed and passed the course. This aligned with my previous Latin courses of this size, and the spread of grades was also comparable; grades were not higher than in previous years. In view of student results, patchwork assessment

seems equally useful to traditional assessment methods, with the added benefit that all students, including those registered with Student Disability Support, completed the patchwork without seeking alternate assessment. Student *feedback* shows that the students overwhelmingly found patchwork more beneficial.

4.2. *Evidence from the students*

Evidence from the students, taken both during and after the course, both anonymously and in the identifiable final reflections, shows that the PA framework made a material improvement to many students' experiences and learning. Students had multiple chances to provide negative feedback anonymously. They were asked open-ended questions such as "What improvements would you like to see [in this course]?" (SET question 12) and "Please identify any notable differences and/or similarities between patchwork assessment and other forms of assessment, that are important to your learning." (Questionnaire 1, question 9). No student provided negative comments on PA in these sections.

When analyzing students' comments on PA, five broad themes emerged. Two themes specifically related to their personalized learning journeys: 1) the value that they placed on having autonomy and choice and 2) the deeper and more thorough learning that their patchwork generated. Another theme to emerge was that 3) many of them benefited from the peer-to-peer sharing. The other themes also interconnected, being 4) increased assessment literacy and 5) increased meta-knowledge of their learning processes.

4.3. *The benefit of personalized learning: autonomy*

Across the surveys and their final reflections, students reported in multiple ways that they saw the high-choice and high-autonomy nature of the patchwork as a good in and of itself. The benefits ranged from cognitive to emotional. Across two anonymous surveys, one formative and one summative, students referred to patchwork learning as "active" "engaging," and "interesting." They connected the terms "choice" with words like "diversity," "freedom," and "explore," creating a sense of patchwork as liberating. For example:[vi]

> "When the assessment scheme was introduced at the beginning of the course, I was *excited* to be able to *shape* my own learning and *explore* my own *interests* rather than being closely guided by the lecture content. I thought that this would also help me to *develop* my research skills and develop my muscled [sic] of enquiry."
>
> "I was *excited* by the patchwork system of assessment because I know that I *perform better* when I write about subjects that I *interest* me. Furthermore, I loved the idea of a fully internally assessed course (no exam), because I know I like to think about topics very [sic] a *long time*."

(Anonymous students, Questionnaire 1, Question 5: "Please explain your answer in [question] 1, with details of what you thought about the assessment scheme at the start of the course?")

The mid-semester questionnaire invited students to compare their

experience of patchwork to more traditional assessment formats. Again, the comments were all positive. Six out of seven respondents identified personalized learning and the agency it requires as a major positive point of difference, for instance:

> "[Patchwork offers] *Flexibility* and the *independence* to *tailor* assessments to reflect my *learning* and *interests.*"
>
> "I think the main difference is *choice*, these patchwork assessments gives you a more *active* role in your learning and allow in an undergrad degree what you may only get in postgrad."
>
> "I think that the ability to *choose* patches that play to each individual's *strengths* and *interests* makes it more engaging than traditional assessment formats. I like the fact that a student can *build* upon a particular idea or theme that is of *particular interest* and *explore* this in detail over multiple patches."

From the anonymous SET conducted after semester finished, six out of nine respondents listed the PA scheme in response to Question 11, "What was most helpful for your learning?" Again, choice was valued:

> "[The patchwork system] allowed me to focus on what I was *passionate* about, hence was far more *engaging* than other forms of learning."
>
> "The more *self-directed* method of assesment [sic] fostered *inquiry* and *excitement* and made the course very *engaging*."

> "The small class size and nature of the topic meant you could *explore* a concept incredibly *thoroughly* through the different patches or explore many *different* aspects of Catullus through each patch. The patches all being different also made the course *interesting* in terms of the workload."

Some responses (three across the two surveys) referred to anxiety about determining both a patch topic *and* format of assessment. This is unsurprising. However, in those responses, students noted that the nerves were balanced out by the positive aspects. For example, Questionnaire 1, Question 11 asked "How have you responded to the level of input and autonomy you had?" One student noted a mixture of emotions:

> "My freedom to choose whatever topic I wanted for all of my patches was a bit *daunting*, but also very *exciting*."

Many students also discussed the benefits of the personalized learning in their final reflections. For example, Richard commented that he found conducting research for this third patch easy "almost entirely due to the fact that I found it very engaging and therefore was incredibly motivated to locate more and more sources."

Several students seem to have experienced the high level of choice as a benefit, even when they thought that they had made a poor choice. For example, in their final reflections, some students reported regretting the poems they chose to analyze, choosing a format that did not allow them to demonstrate their learning the way they had hoped, or not managing their time better. Intriguingly, none of

these students critiqued the high-choice assessment framework, but rather took ownership of these mis-steps and the patches that resulted.

As I noted above, I had been concerned that some students might use the high level of choice to construct "easy options." In the anonymous surveys, multiple students did praise patchwork for giving them the option to "play to their strengths" and complete an assessment format that they felt comfortable with, perhaps indicating a choice of "easy options." However, the picture is complicated by the patchwork quilts themselves and the final reflections. From previous courses and as an undergraduate advisor, I knew what assessments and topics these students had already studied in Latin, and their grades. In the Catullus course, I was struck by how many students chose topics and/or patch formats that went beyond their existing skillsets and content knowledge. The final reflections also suggested that all students had picked at least one patch type specifically to challenge themselves. Some students sought out the most difficult patch options, to fill in gaps in their skillsets. For example, Alan wrote a letter from Julius Caesar to Catullus, in Latin. He could have written it in English, but in his final reflection he stated:

> "[This was] a deeply personal challenge to myself, and a journey started in Latin 200, in which summaries of *Lingua Latina* in Latin were surprisingly difficult for me to complete . . . I slowly started to feel more confident while writing in Latin, though it was still immensely challenging. The creative response written in Patch one served as a continuation of this journey, with

my goal of trying to use more complicated grammar constructions."

Similarly, Darsh pursued a creative response in Latin. He came into the course confident in his Latin prose composition but chose to produce a series of Latin versions of pop songs, translated into Catullan vernacular, in hexameter. Darsh could have played to his existing strength and written a piece of Latin prose but was "excited and motivated to create an interesting piece of art" instead.

Some students, such as Daniella, Richard, and Satyam, wrote about picking each patch for the challenge it posed. Their comments align with what I saw from them in class and our patch planning sessions. How then, can we reconcile the value that some students placed on being able to "play to their strengths" with the challenging work that many sought out? I suspect that the answer is complex. Some students took an existing strength but extended themselves deeper into the skill, like Darsh, while for others, it seems that having the *option* to pick a "safe" option mattered psychologically, giving them the confidence to pursue more challenging options instead.

4.4. *The benefit of personalized learning: Deeper and more thorough learning*

Many students reported that having some autonomy over their own assessment scheme led to deeper, more thorough learning. This supports findings in other disciplines (Trevelyan and Wilson). For example, some students stated in response to Questionnaire 1, Question 9:

"The patchwork assessment allows me to work on concepts far longer than

usual, helping me to fully immerse myself in topics."

"I like the fact that a student can build upon a particular idea or theme that is of particular interest and explore this in detail over multiple patches."

In the final reflections, the students who showed the most evidence of deep, sustained learning were those who had followed a particular theme or topic throughout at least two patches. For example, Jasmine, who pursued the topic of the *persona* across three patches, correctly identified that her knowledge and understanding had deepened over the patchwork. Before she received her mark for the patch, she stated in her final reflection that "I consider my third patch, the commentary, to be my most successful."

4.5. *The benefit of personalized learning: Peer-to-peer learning*

Students generally responded positively to the chance to see their peers' work, receive feedback, and give feedback, but this was one area where the data varied across students. In the mid-semester questionnaire, six out of seven respondents agreed with this statement, "I am finding the online platform established for sharing patches, useful for giving and receiving feedback."

One was neutral. The same response pattern occurred for the follow-up prompt: Q17—"Sharing my patches on the online platform and giving feedback to my peers helps me feel like I am part of a community of learners," with one neutral response. This shows that at least one student perceived no benefit from the Padlet. The data on the Padlet usage above at Table 1 bears this finding out, with a small

number of students posting minimally.

However, some students self-reported that the Padlet had been extremely beneficial. In response to the mid-semester survey question, "What have been the main benefits you have experienced from completing the patches so far?", two respondents named the "sharing of patches" and "the shared platform." They detailed how the Padlet got them interested in their peers' work, expanded their sense of the learner community, and inspired them.

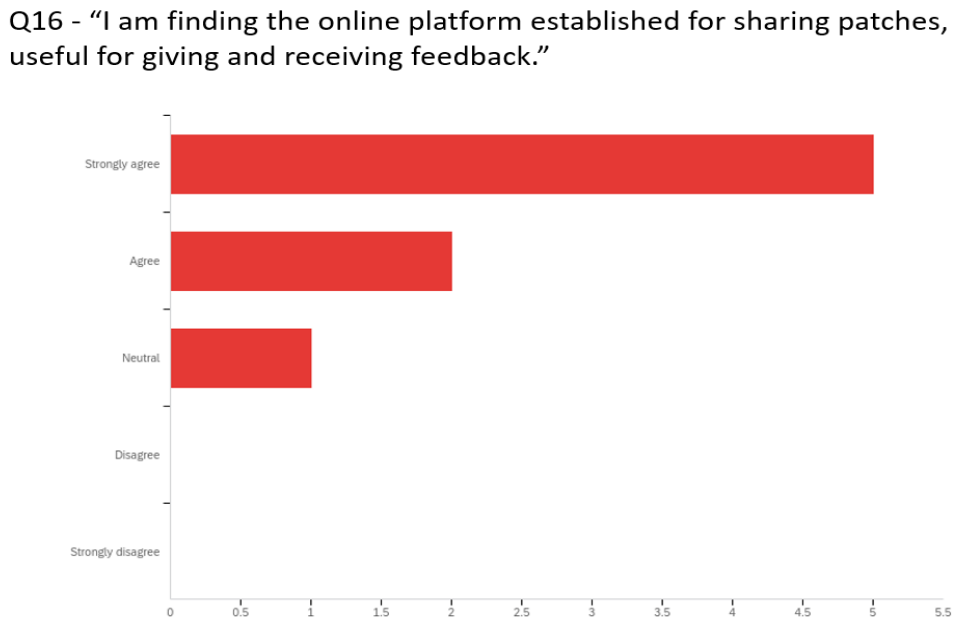

Figure 13. Question 16 from mid-semester questionnaire

In the final reflections, the majority of students identified the peer-to-peer sharing on the Padlet as a positive part of their learning journey. All comments on seeing other students' patches were positive, with terms including "inspiring,"

"guiding," "useful," "helpful," "exchange," "relax," and "connect." Throughout fourteen final reflections, there were no negative comments about peer-to-peer sharing.

As well as making broad, general comments in their final reflections, such as Jacob's statement that the platform "was a great way to encourage group interaction and to develop ideas and understanding about the course content,"/ students shared concrete ways that that they had learned from their peers. Seeing students' work on the Padlet emboldened some. For example, Lily—a diligent poster on the Padlet—explained that:

> "Part of the reason why I *dared* attempting Patch H was seeing other student's [sic] creative responses on the Padlet. Specifically, [Mark's] first patch as a dialogue and [Satyam's] second patch writing sonnets *inspired* me to create an alternative media form out of Catullus' work. Subsequently, hearing the *ambitious* projects of others for the third patch . . . and seeing them come to life gave me the *confidence* to try my own."

Lily's language here accords with Arnold, Williams, and Thompson's findings on the power of peer-to-peer sharing, particularly of "novel, new, inventive and unusual patches" (154). Where one student takes an intellectual risk, and shares the results with their peers, others will be more likely to follow (Arnold, Williams, and Thompson).

Students also benefited from the conversations that sprang up on some

patches. While Lily learned from Mark's patch, Mark himself commented in his final reflection that he had learned from Lily's advice when she uploaded her first patch, to be careful of trying to discuss multiple poems in a single commentary. Mark explained that Lily's comment "ultimately caused me to decide to write on only a single poem" for his second patch. Finally, some learners commented on the emotional and social benefits of using the Padlet. Erin wrote that "I have never interacted so deeply with other learners, and I loved that everyone articulated their personal experiences and passions."

The data from the surveys, final reflections, and the Padlet itself, cohere. As Table 1 showed, while some students posted infrequently, a core of seven students, half the class, posted often, with a further quarter posting regularly. The reflections and surveys seem to echo this; for three quarters of the class the Padlet had either a significant positive impact, or a positive impact, while for the remaining quarter of students, it was not negatively received. Overall, the Padlet was beneficial.

4.6. *The benefit of personalized learning: Increased assessment literacy*

The surveys provide some evidence that the PA framework helped students develop greater understanding of their learning processes, with positive responses to the statement, "Designing the topic and content for my patches has helped me learn more about how I learn." However, we can see that some are more enthusiastic than others, and this is a small sample size with no corresponding data in the SET.

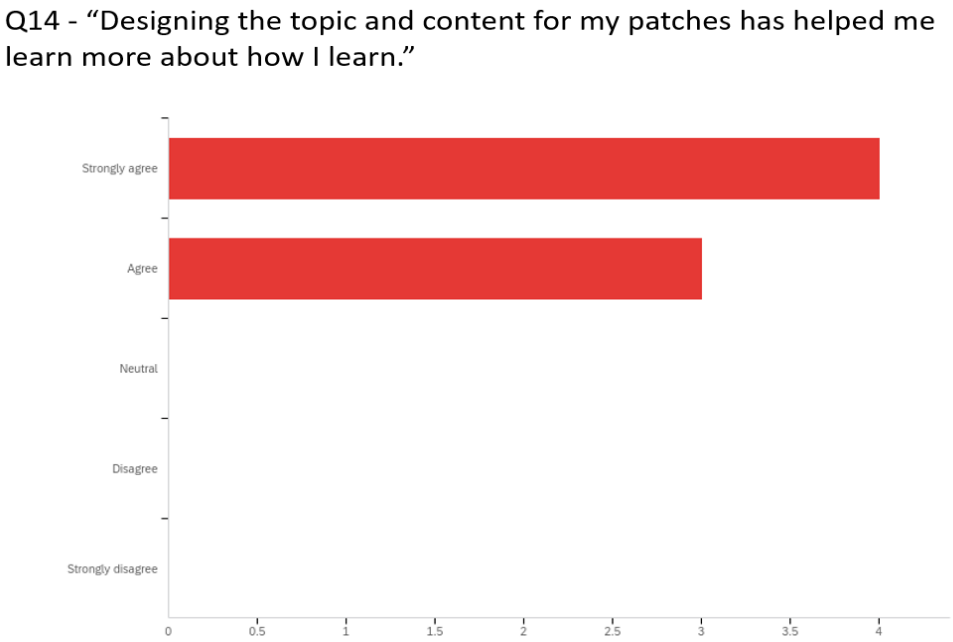

Figure 14. Question 14 from mid-semester questionnaire

The final reflections provide more coherent data. Multiple students noted how long certain types of assessments took to prepare, what resources were required, and the specific style of writing or presentation required. For example, Aroha reported that writing a commentary aimed at intermediate Latin students gave her a better understanding of the processes involved in generating a commentary in general. Several students stated that they had developed a better understanding of when and how to use scholarship, when to draw on their own insights, and when and how to integrate the two. This supports existing research that patchwork stands out among other assessment frameworks because it teaches students to balance objective and reflective claims (Scoggins and Winter; Smith and Winter; Parker).

The students' level of assessment literacy increased through multiple means. Students reported on how the process of identifying an appropriate format taught them more about each assessment format. Some students learned through the solo process of completing assessments, while others learned through feedback, as Daniella showed:

> "in my third patch . . . *I definitely improved on aspects of my previous patches which I had received critical feedback for, such as the clarity of my writing.* I think the patch format aided this greatly, as I felt that it was more necessary, and also easier, for me to come to the point under each new comment. *Conciseness was valued and did not impede the flow of the patch or legibility of my ideas."*

Here we can also see that Daniella now understands that the commentary's unique lemmata form both requires and engenders the type of brevity she had been seeking in her other writing.

Peer-to-peer sharing also helped some students develop their assessment literacy, especially for assessments that had a strict format. Alan, Daniella, and Jasmine all observed that seeing other students' commentaries on the Padlet helped them to understand concretely what completing a commentary would require. Jasmine stated:

> "[When] looking through other students' interpretations of the commentary *it took away my fears of* the assignment and *made me want to do the work*

as it seemed more approachable."

Similarly, Daniella used the Padlet to learn more about the commentary format:

> "Initially, I was *intimidated* by the commentary, but other peoples' examples on Padlet showed that I could localise my interests and aspects of the poem which I would comment on."

Such comments show that peer-to-peer sharing increased students' assessment literacy both through emotional and cognitive means.

4.7. *The benefit of personalized learning: Increased meta-awareness of their learning processes*

In the final reflections, students also commented on what they now knew of their individual processes of learning. Many reflected on moments of difficulty and explained either how they had surmounted the issue, or why they had not been able to. These accounts differed, confirming the personalized nature of their journeys. For example, Aroha's main challenge lay in understanding the more difficult Latin texts, such as poem 64. She came up with strategies like starting with a plot summary, and re-ordering complex sentences into prose word order. Some students, such as Alan, Jasmine, and Ji-Woo, recognized that the timing of when they started patches threw up roadblocks on their learning path. Other students, including Daniella and Erin, found that the course helped them add collaboration and peer-to-peer learning to their previously solitary learning processes. Finally, some students, such as Darsh and Satyam, identified ways that the course would

enable them to continue reading and engaging with Latin outside the university, suggesting that they had adopted a mindset of lifelong learning.

5. Conclusions

The data from this case study suggests that, as well as providing learning outcomes on par with traditional assessments, the high-choice, high-autonomy PA framework allowed students flexibility which they appreciated, built a strong community of learners, empowered them to take ownership of their learning, and generated high levels of engagement with all aspects of the course. The framework generated a more inclusive environment than my previous, non-patchwork assessment schemes, as it allowed students to self-select assessment topics relating to minoritized groups, and negated the need for students with disabilities or medical conditions to seek alternate assessments. With student-led patchwork assessment in this Latin course generating positive outcomes for the cohort, PA offers a viable model for teachers to equitably and engagingly assess their students' Latin learning.

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[ii] The courses were: LATIN 305, run as an intermediate Latin language acquisition course with two postgraduate students (semester 1, 2021); LATIN 202-302-743: *Catullus*. A Latin reading course on selections of Catullus with fourteen students, who spanned their second, third, and fourth years of university study (2021, semester 2); LATIN 201-301-745: *Gendered Voices*. A Latin reading course on selections of Ovid, Sulpicia, and Proba, with 24 students across two universities, who spanned their second, third, and fourth years of university study (2022, semester 1); and, LATIN 201-301-745: *Virgil* Aeneid *Book 1*. A Latin reading course on Virgil (2023, semester 1). The Catullus course was re-taught in semester 1, 2024, with the additional of Interactive Oral Assessments to mitigate against students using Gen AI to complete their patches.

[iii] Not their real names.

[iv] See Trevelyan and Wilson on how patchwork unites "content" and "process" learning.

[v] In 2020 and 2021, due to COVID-19 and its impacts, many more students than usual had required extensions, which undermined the use of graded, time-sensitive peer-feedback. Ergo in 2021, I eliminated compulsory peer feedback. For subsequent courses, I made some instances of peer-to-peer patch sharing and feedback compulsory.

[vi] Emphasis added to quotations throughout.

[redacted]

Latin 202

Patch 4: Reflection

Patch One

An in-class discussion about the persona, poem 7, and biographical fidelity sparked considerable interest on my part. Up until that point in the course (week 3), I had not seriously considered that Catullus' poetry was *not* autobiographical. This suggestion elicited a primal reaction in me, for the poetry seemed far more powerful to me with the added layer of real experience. I was forced to acknowledge the existence of a fictional persona, and quickly became fascinated with the idea of the persona as distinct from the poet, and his role in love poetry.

This fixation led to the development of my first patch, the research bibliography, on poems 5, 7, and 8. I developed a thematic core for the poems, focussing on passion, control, and internal conflict. Prior to this patch, I had conceived of Catullus' poetry being monotone: that a poem was solely humourous, or passionate, or desolate. After completing the patch, however, reading the poems sequentially greatly heightened my experience of the poems, by making the persona's increasingly agitated voice, and shifts in mood, so much clearer. In hindsight, it is evident that writing my first patch fostered an interest in intratextuality, which I would also analyse in patch three.

I chose the research bibliography as my first patch, because it seems the most similar to a conventional mode of university assessment, such as an essay. This was a poor idea, I think, principally because I had never engaged with Latin scholarship before. I struggled to digest the scholarship and produce succinct summaries within the word count; they therefore varied in coherence and clarity. My struggle with the format of the patch is also reflected in unclear writing. This could have been helped by expressing my ideas in the discussion with a clear argument in mind.

Patch Two

I thought that the Patch E, the translation reception patch, would be useful for a study of poetic tone, something that I was often struggling to decipher. I was directly inspired by an in-class exercise conducted during week 3, when we compared the Zukofsky's and Uzzi and Thomson's translations of poem 8. I used this idea of faithfully conveying Catullus' poetic tone in translation as the foundation for my analysis.

I think that the *passer* poems and Tolhurst translations were a bad pairing. While the Tolhurst translations intrigued me due to their Melbournian, countercultural setting, I felt that my attempt at comparing tone soon became contrived, precisely because these translations were so steeped in their particular locale. By extension, I think that I did not successfully integrate my analysis with the scholarship I cited, and therefore much of my analysis felt contrived.

However, I greatly benefitted from this extended, reception analysis. It was a very important exercise for me in analysing the minutiae of a poem and seeing how all the different parts added up to shape each poem. I am often guilty of reading a poem and wanting to tackle the broader themes and ideas, thereby sidelining a study of the language due to deficiencies in my Latin. This patch forced me to closely read the poems and confront these weaknesses, which improved both my Latin and an understanding of how poetic devices work in Catullus' poetry.

Patch Three

Initially, I was intimidated by the commentary, but other peoples' examples on Padlet showed that I could localise my interests and aspects of the poem which I would comment on. This allowed me to focus on the fascinating idea of the subverted persona, in addition to aspects of poem 99 which developed this central idea, such as intratextuality and poetic structure. My understanding of the Catullan persona was greatly altered in to my third patch, as I balanced my knowledge of the traditional, heterosexually amatory persona with his interactions with Juventius. I gained an appreciation for the way in which Catullus destabilised Catullan connotations of gender and rejection through the persona's femininity and repentance in poem 99.

I consider my third patch, the commentary, to be my most successful. Where the integration of personal analysis and scholarship in my first and second patches was somewhat clunky, in my

third patch, I read more scholarship and a wider range of it, and I was able to synthesise scholarly information and my own analysis far more successfully. Furthermore, I definitely improved on aspects of my previous patches which I had received critical feedback for, such as the clarity of my writing. I think the patch format aided this greatly, as I felt that it was more necessary, and also easier, for me to come to the point under each new comment. Conciseness was valued and did not impede the flow of the patch or legibility of my ideas.

Final Reflections

Padlet was useful for fostering patch ideas, and helped me greatly to understand the different patch formats by reading those of others. My learning outside of patches was immensely aided by Padlet. Catullus' periphery and the people in his world, as well as Catullus' influences, particularly Callimachus and Sappho, are further avenues that I will investigate.

Zoom and in-person discussions highlighted contributing as something I struggle with in all discussion-based classes. Sometimes I feel finely attuned to Catullus; other times, however, I was stumped by seemingly basic questions asked in class. Poem 64 is an excellent example: often I felt a certain dizziness of where I was—at the wedding? In the tapestry? On the shore? This is one of many instances wherein I felt confused, and thus lost my confidence.

During the semester, I became better at raising my hand in class (physically or virtually). The more I attended class, the easier it was to keep contributing. Therefore, it also became far easier to admit my own uncertainties and confusion. I didn't have to know, or have an opinion on everything. Both Zoom and in-person discussions let me take a step back to just listen, but also add to the discussion when I felt that I could contribute something. While regular, unprompted contribution still eludes me, I feel that I took many strides forward in learning to articulate my thoughts and opinions in a discussion-based class.

At various points in my three patches, I engaged with the idea of the persona. Underpinning the whole course for me personally was this idea. Questions surrounding the persona — who he was, and how he speaks and acts in the poetry — deeply intrigued me, penetrating Catullus' poetry and shaping my perception of the poet.

Dies Veneris Aprilis DCCII ab urbe condita

PRAECŌ

Nūntiī dē populō, prō populō, ā populō

XI

Above: "Venus rising from the sea, from the Casa della Venere in conchiglia, Pompeii. Before AD 79, https://upload.wikimedia.org/wikipedia/commons/6/67/Aphrodite_Anadyomene_from_Pompeii_cropped.jpg

Venus Verticordia

pudicitia vincit omnia

"Quem nunc amabis? Cuius esse diceris? Quem basiabis?"[1] – tantum Venus scit, ac tamen hodie Venerem auxilium potestis rogare.

Hodie Veneralia celebrabimus. ad balneum accipient templo Statuam Veneris quo in aqua calida satellitibus eam lavabunt, deinde cum myrto eam ornabunt.

Venerem rogare potes *"cum anima aut matrimonio aut sponsalibus mihi auxiliare potesne"*. Veneralia amori infelici remedio est. Venus persuadebit cordibius omnium mortalium et deorum. Ergo Venus dea omnium fortissima est. Enim amor vincit omnia et quicumque potentia divina amore habet ducet omnia.

Si putas *"Hodie quid facerem?"* aut *"Quomodo Veneri placeam?"* Tibi consulium habeo.

Feminae Virique boni est sacrificium Veneri hoc mane dare.

Sic incipies ad templum enim post sacrificium das statim cor tui pudicitia respiciet. Viri optimi mariti fiat et feminae optimae uxores fiat

Quae cum ita sunt, eamus ad Veneris templum ut immolemus capram candida.

Decem res de consulibus tui nesciebas

sextum consternabitis....
Vide pagina V

Quinque Novae Vestes Aegypto

Eme pro uxore
Vide pagina VII

Octo hostiae placens Dis

Vide pagina IX

[1] C. Valerius Catullus, *Carmina 8*, Leonard C. Smithers, Ed. http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0006%3Apoem%3D8

Contra Milonem

Fiat justitia.

Justitia omnibus scit. Hodie senatus populusque mortem Clodi ulti sunt.

Titus Annius Milo tribunus plebis semel erat, nunc turpis vir est. Curia se homicidi arguit. Cicero cum innocentia criminibus respondit. Inquit *"mortem ab illo (mortuo Clodio) Miloni denuntiatam"*.[2]

Sed cum Milo dixerit se isontem esse, tamen res loquatur ipsa. Eum omni honore privant. Cerne manus et corpus, ne novi vestigial pugnae.

Milonem Clodium voluisse occidere scimus. Milo fassus est.

Ne Cicero quidem, qui felis muribus vendere possit, iudices persuadere poterat Milone innocentem essere.

Exilio suo omnibus felici magno erit. Gaudeamus et laudemus itgitur, dummodo in exilio semper habitet. Viri boni est hoc poenam laudare.

Below: Baldwin H Ward & Kathryn C Ward/Corbis,2009, "Illustration of Cicero addressing the Roman Senate". https://www.theguardian.com/books/2009/oct/17/robert-harris-lustrum-cicero-novel

Above: R Goscinny & A. Uderzo, *Asterix: The Mansion of the Gods: Album #17,* London: Orion, 2005. (Text by M.Brooks)

Venit, Vidit ...

Adhuc in Gallia unus parvus indomitusque pagus contra exercitum Rōmānum Caesaremque bellatur.

Iam cum sex legionibus Caesar multos Gallos evicit. Ac tamen, Galli, ducto Vercingetorix, non peritum est. Quidem, Romanis victis Gergoviae, Vercingetorix Caesarem in Aeduos nunc sequitur.

Sine dubio tu quaeris quomodo? Nisi fallor, illi Galli magica aqua, qui bibitoribus magnis viribus est, usus sunt.

Nihilominus, non timemus ut Ceasar gloriam Romae ferat. Enim nemo est qui melior quam Ceasare est.

Vir maxima sapientia est. Romae amore libertateque et summa virtute pugnabit.

Insuper civium omnium interest ut Caesar vincat, sic nonne dei Romanum exercitum valere optant et taetrum hos deponere Gallos.

Angulatim

Quis, Quid, Quando, Ubi.

Mirable dictu! Lucius Carro eius uxorem dimisit, et nunc caelebs est. Sed amicis non consultavit. Cum vir mos maiorum ignoravit, tum super omnes esse putat. Nunc susurrantes in Roma est. Lucium senatu expellendum est eis omnium bonorum causa.

Si vinum, qui urinae non sapit, voles, ad tabernam prope Forum Caesaris celeriter progredietur. Sed si iucundum vinum tibi non flocci faciet, tabernam prope Theatrum Pompei progredietur Taberna prope Forum maior quam alio est.

Ultima Septimana, tibi promisimus. Inquit *"rursus de impudico Marco Pullo non garriverimus"*. Sed illud facile dictu est, sed difficile factu quod eum in via vidimus et dabat oscula Clodiae, Metelli!

Tandem, Rhea Octaviae Successos, qui coquendo praeerat, cenae cum consule ciborum oblitus est.

Proximus Septimana lege "Angulatim" ut plures discas.

[2] M. Tullius Cicero, *Pro Milone*. 52. Albert Clark Ed. http://www.perseus.tufts.edu/hopper/text?doc=Cic.+Mil.+52&fromdoc=Perseus%3Atext%3A1999.02.0011

Commentary Rubric

Student Name: _____ Student ID: _____ Date: _____
Letter Grade: _____ Mark /25: _____ Patch # _____

Task: Write a line-by-line commentary that explains the set passage at a close textual level. You can consider:

Grammar & syntax
- Vocabulary
- Stylistic and literary features (e.g. similar, sound effect)
- Meter, rhythm, sound effects
- Structure of the overall piece
- Themes, characterization, imagery
- Relationship to earlier and/or later literature (broad connections, genre, specific quotations and intertextual allusions)
- Social, historical, political, artistic background.

Nota bene: **specify if your commentary targets beginner-intermediate students, or advanced researchers. If the first, you can focus more on some basic grammatical matters to help your reader out. If the latter, only explain grammar and basic word meanings if there is something significant about a point of grammar (e.g. a mood, tense, or case used very unusually) or word meaning (e.g. a word used in a sense outside its usual range of meaning).**

Set Latin:
You must agree with the teacher which Latin lines you plan to examine. As a rough guide, 10-20 lines is a good amount for this size commentary.

WORD COUNT, EXCLUDING BLOCK QUOTES OF LATIN TEXT, CITATIONS, AND BIBLIOGRAPHY:

LATIN 201	LATIN 301	ANCIENT 745
1,200	1,400	1,600

	Above Standard (A range)	**Meets Standard (B range)**	**Bare Pass (C range)**	**Below Standard (D Range)**
Use of scholarship and commentaries (see sample at end of rubric for referencing and citation guide).	Consistently uses at least 5 scholarly resources throughout to great effect in the commentary. Seamlessly integrates views of scholars into the analysis. **At Honors level, A range answers use significantly more resources, of a wide range of types (e.g. articles, books, <u>and</u> commentaries), to make astute references of both micro and macro elements in the poem(s).** References scholars' views appropriately throughout. Provides a full, error-free bibliography of all sources.	Uses at least 5 scholarly resources to build the analysis in the commentary. Makes frequent, appropriate use of scholarship and commentaries to make relevant observations. May rely on scholars so much that independent analysis is less apparent. References scholars' views appropriately throughout. Provides a full bibliography; may have a small number of minor errors.	Uses at least 5 scholarly resources to build the analysis in the commentary but references to scholars are infrequent. May not fully understand or develop the implications of the arguments in the scholarship. There may be minor errors in referencing throughout. There may be errors in the bibliography, but sources can still be identified.	Does not demonstrate use of scholarly research. Refers to scholarship but consistently fails to cite it appropriately, or does not cite scholarship. Does not provide a bibliography. Or provides a bibliography where sources cannot be identified and verified.

Independent analysis	Frequently provides independent analysis of the poem(s) which is coherent and convincing. Analyzes multiple significant aspects of the text (as relevant to the particular poem(s): style, vocabulary, any notable grammar, literary references, historical reference). Combines views of scholars with own analysis. **At Honors level, A range answers consistently display critical engagement with scholarship, and independent conclusions**.	Provides some independent analysis of the poem which is coherent and convincing. Analyzes some significant aspects of the text (as relevant to the particular poem(s): style, vocabulary, any notable grammar, literary references, historical reference). May not address all the significant aspects of the texts, or may be stronger in some parts of the analysis.	Makes a clear attempt to analyze the poem independently. Analyzes a small number of significant aspects of the text (as relevant to the particular poem(s): style, vocabulary, any notable grammar, literary references, historical reference) but misses multiple significant elements of the poem(s). Some conclusions may be more convincing than others / some argumentation is not fully thought out.	Describes rather than analyzes. Contains significant errors in understanding and/or analysis.
Accuracy and clarity of writing	Consistently uses clear, formal academic writing. Deploys varied vocabulary. **At Honors level, A range answers use clear, formal, and polished academic writing.**	Generally uses clear, formal academic writing but there are occasional colloquialisms and/or overly-wordy sections.	Generally intelligible but regularly lapses out of formal academic writing (e.g. with colloquialisms).	Portions of the whole work are not intelligible.

<table>
<tr><td rowspan="3">Lemmata (chunking of text), format and layout</td><td>Formatting of the piece, including lemma (chunks of text) chosen, always reflects appropriate divisions and/or breaks in the chosen poem(s).

At Honors, A range responses contain additional information about the apparatus criticus and/or manuscript issues, and uses formatting to convey this information.</td><td>Formatting of the piece, including lemma (chunks of text) chosen, generally reflects appropriate divisions and/or breaks in the chosen poem(s).</td><td rowspan="3">Formatting reflects an attempt to break up the text into chunks but there are some formatting choices or choices of where to break up the text that do not reflect an obvious sense/line/syntax break.

Shows a clear attempt to format the piece like a scholarly commentary on a Latin text, but layout and/or formatting hinders readability.</td><td rowspan="3">Break-up of text fails to reflect the poem(s) sense/line/syntax break.

Commentary is not formatted like a recognizable scholarly commentary on a Latin text.

Format and layout make the commentary hard to read and detract from the content.</td></tr>
<tr><td colspan="2">Piece is clearly laid out and formatted in a manner that resembles a scholarly commentary on Latin literature.

Layout and formatting make the analysis very easy to read and to follow.</td></tr>
<tr><td>Other notable features that contributed to the mark</td><td></td><td></td></tr>
</table>

Creative response in English Rubric

Student Name: _____ **Student ID:** _____ **Date:** _____
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

Task:

Write a creative response to an element of the set poetry. You may choose any written genre you like, writing in English. Include a short accompanying piece where you explain your creative choices, identify and explain any particular sources that you used, and (if the link is not clear in the creative piece itself) link your work back to the set Latin text.

Provide a bibliography of all works that inspired you, formatted in Chicago style (instructions here: https://www.chicagomanualofstyle.org/tools_citationguide.html)

WORD COUNT FOR CREATIVE PIECE AND EXPLANATION, EXCLUDING BIBLIOGRAPHY:

LATIN 201	LATIN 301	ANCIENT 745
1,200 of which 100-250 words should consist of the accompanying explanation	**1,500 of which 200-300 words should consist of the accompanying explanation**	**1,700 of which 200-350 words should consist of the accompanying explanation**

	Above Standard (A range)	**Meets Standard (B range)**	**Bare Pass (C range)**	**Below Standard (D Range)**
Engagement with the set author and/or their poetry.	Response shows clear, well-thought-out connection with the set author and/or their poetry. Piece is wholly consistent and coherent internally. **Stage III response shows particular creativity and/or lateral thinking in the type of engagement.** **<u>At Honors level, A range response demonstrates a sophisticated knowledge of set author and/or their poetry, and relevant issues relating to the study of their poetry. This can be demonstrated through an annotated bibliography, or endnotes and a full bibliography.</u>**	Response shows clear connection with set author and/or their poetry. Piece generally takes a consistent and internally coherent approach to the set author and/or their poetry.	Response has discernible connection with et author and/or their poetry but includes material that seems irrelevant or unconnected. Piece may have some lapses in coherence and consistency.	Response has no discernible connection with set author and/or their poetry. Piece lacks consistent and internally coherent approach to the set author and/or their poetry.

Clarity of writing	The whole piece reads smoothly and clearly: "a pleasure to read". **At stage III, A range responses demonstrate moments of verbal style and linguistic creativity.** **At Honors, A range responses are consistently stylistic and linguistically creative.**	Most of the piece is easy to read but there are a small number of grammatical errors, confused language, and/or parts where the style is inconsistent.	The piece is readable but with no particular flow or ease. The piece may have the occasional unclear phrase or sentence.	The writing is ungrammatical and/or uses inappropriate words for the style that has been chosen, making it unclear and unintelligible in some places.
Format and layout (For example, a poetic creative response will be formatted accordingly, vs. a narrative, vs. a broadsheet)	Layout and format is very clear and suits the specific type of creative response chosen, and takes full advantage of the opportunities offered by the type of response. **At Stage III and Honors, A range answers are formatted virtually perfected.**	Layout and format is very clear and suits the specific type of creative response chosen There may be occasionally, minor inconsistencies of formatting.	Piece is readable but format does not aid readability. Layout may not match the type of creative response chosen.	Format and layout are clunky, hard to read, and detract from the content.
Other notable features				

Creative response in Latin Rubric

Student Name: _____ **Student ID:** _____ **Date:** _____
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

Task:

Write a creative response to an element of the set poetry. You may choose any written genre you like, writing creatively in Latin. Include a short accompanying piece in English where you explain your approach to the Latin (e.g. why you chose a certain genre, style, vocabulary, or period of Latin), your creative choices, identify and explain any particular sources that you used, and (if the link is not clear in the creative piece itself) link your work back to the set Latin text.

Provide a bibliography (in English) of all works that inspired you, formatted in Chicago style (instructions here: https://www.chicagomanualofstyle.org/tools_citationguide.html)

WORD COUNT FOR CREATIVE PIECE AND EXPLANATION, EXCLUDING BIBLIOGRAPHY:

LATIN 201	LATIN 301	ANCIENT 745
800 of which circa 100 words should consist of the accompanying explanation	**1,000 of which circa 200 words should consist of the accompanying explanation**	**1,200 of which 200-250 words should consist of the accompanying explanation**

	Above Standard (A range)	**Meets Standard (B range)**	**Bare Pass (C range)**	**Below Standard (D Range)**
Engagement with Catullus and/or his poetry	Response shows clear, well-thought-out connection with Catullus and/or his poetry. Piece is wholly consistent and coherent internally. **Stage III response shows particular creativity and/or lateral thinking in the type of engagement.**	Response shows clear connection with Catullus and/or his poetry. Piece generally takes a consistent and internally coherent approach to Catullus and/or his poetry.	Response has discernible connection with Catullus and/or his poetry but includes material that seems irrelevant or unconnected. Piece may have some lapses in coherence and consistency.	Response has no discernible connection with Catullus and/or his poetry. Piece lacks consistent and internally coherent approach to Catullus and/or his poetry.
Vocabulary (This can include Latin words of any register, and period, as long as they fit the content, topic, and style of the patch)	Deploys a wide range of Latin vocabulary that is appropriate in context, with correct morphology. **At stage III, A range uses words of specific registers or periods in effective ways that fit the chosen topic and style.**	Deploys a wide range of Latin vocabulary and experiments with different registers, with mostly correct morphology. Uses words of specific registers or periods in ways that fit the chosen topic and format of the patch, but contains occasional mismatch between vocabulary and content.	Accurately deploys a limited range of Latin vocabulary with generally correct morphology but may include some errors. Contains occasional mismatch between vocabulary and content.	Uses very repetitive Latin vocabulary, with very limited range. Contains significant errors in vocabulary choice (including morphology).

Grammatical structures	Correctly uses a wide range of grammatical structures to express the content. **At stage III, makes frequent use of complex grammatical structures.**	Correctly uses a range of grammatical structures to express the content. There may be minor errors in the execution but meaning remains clear.	Uses a smaller range of grammatical structures to express the content. There may be limitations in the range, or errors in the execution.	Makes use of a very limited range of grammatical structures. Contains significant errors of grammar.
Latin Style	Consistently uses word order appropriate to Latin of some identifiable period. **At stage III, uses Latin idioms.**	Generally uses word order appropriate to Latin of some identifiable period. May use idioms.	Attempts to adopt Latin word order but has sections where word order is less authentic. May have a feeling of "Latinglish" in parts (Latin translated from English).	Uses inappropriate word order. Literally translates from English into Latin.
Accuracy and clarity	The Latin is easy to read.	The Latin is generally easy to read, with occasional moments of difficulty.	It is possible to work out what the Latin means.	The Latin is generally or totally incomprehensible as Latin.
Format and layout	Piece is clearly laid out and formatted in a manner that suits the specific type of creative response chosen, and takes full advantage of the opportunities offered by the type of response.	Piece is clearly laid out in a manner that suits the type of creative response chosen.	Piece is readable but format does not aid readability. Layout may not match the type of creative response chosen.	Format and layout are clunky, hard to read, and detract from the content.
Other notable features				

Research Bibliography Rubric

Student Name: _____ **Student ID:** _____ **Date:** _____
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

Task:

Find, read and evaluate 5 pieces of scholarly, peer-reviewed research on the chosen topic. For each reading, write approximately 100-words evaluating the reading (that is, produce 5 x 100 word evaluations). Follow these with a longer discussion where you synthesize the readings and compare your interpretation of the poems to the views in the readings (word count varies by level of enrollment, see below). In this small word count, you will need to be selective about what you comment on.

WORD COUNT, EXCLUDING BLOCK QUOTES OF LATIN TEXT, CITATIONS, AND BIBLIOGRAPHY:

LATIN 201	LATIN 301	ANCIENT 745
1,100 **5x100 word evaluations + 600 word discussion**	**1,200** **5x100 word evaluations + 700 word discussion**	**1,500** **5x100 word evaluations + 1,000 word discussion**

	Above Standard (A range)	**Meets Standard (B range)**	**Bare Pass (C range)**	**Below Standard (D Range)**
Understanding of the poetry	Discussion section offers a concise, sophisticated discussion comparing your interpretation of poems relevant to the interpretations of the scholars you found. Makes specific reference to poetry of the course, including references to specific words and/or lines. Discussion shows an excellent understanding of the poetry of the course. **At stage III, knowledge of a wider range of Latin literature is expected at A level.** **At stage III, knowledge of the set Latin poetry from the course may be contextualized by (concise) references to other relevant Latin literature and/or Roman history.** **At Honors, knowledge of the assigned poems should be contextualized with relevant references to similar or related Latin literature and/or history.**	Discussion section includes some good points about the poetry of the course. Discussion shows a good understanding of the poetry of the course. Makes specific reference to poetry of the course, including references to specific words and/or lines. May leave out some significant topics and/or make points at greater length than the short form requires.	Discussion section includes some good points about poetry of the course but may include irrelevant material or waffle. Discussion shows a solid understanding of the poetry of the course you have chosen but there may be some gaps in knowledge. May include generalities but still includes some specific reference to poetry of the course, including references to specific words and/or lines.	Discussion contains irrelevant material. Discussion does not demonstrate understanding of or knowledge about the poetry of the course. Discussion relies on generalities rather than referring to specific words and/or lines.

Evaluation of scholars' views, and critical thinking	Summaries of each piece of research show excellent understanding of the scholars' findings. Scholars' work has been carefully evaluated, and summaries and discussion show clear evidence of critical thinking about the research. **At stage III, a greater awareness of trends in scholarly research, different methodologies of studying Latin literature, etc. is demonstrated.** **At Honors, a sophisticated knowledge and understanding of trends in scholarly research, different methodologies of studying Latin literature, etc. is demonstrated, supported by additional scholarship.**	Summaries of each piece of research show a good understanding of the scholars' findings. Some evidence of critical thinking and evaluation of scholars' views is evident in summaries and/or discussion.	Summaries generally show a solid understanding of the scholars' findings; there may be some errors about the findings or their significance. Some evidence of critical evaluation is present, but students may have missed significant instances of scholarly bias or problematic methodologies in either summaries or discussion.	Summaries do not accurately reflect the scholarly views. Piece lacks evidence of critical thinking and evaluation of scholars' views in both summaries and discussion.

Referencing (see sample at end of rubric for referencing and citation guide).	Successfully cites sources wherever needed and references scholars' views appropriately throughout. Provides a full, error-free bibliography of all sources.	References scholars' views appropriately throughout. Provides a full bibliography; may have a small number of minor errors.	Makes a clear attempt to cite sources but there may be minor errors in referencing throughout. There may be errors in the bibliography, but sources can still be identified.	Refers to scholarship but consistently fails to cite it appropriately, or does not cite scholarship. Does not provide a bibliography. Or provides a bibliography where sources cannot be identified and verified.
Appropriate register and clarity of writing	Consistently uses clear, formal academic writing. Deploys varied vocabulary. **At stage III, the writing also contains some stylistic flair.** **At Honors, the writing is clear, fluent, and contains stylistic flair.**	Generally uses clear, formal academic writing but there are occasional colloquialisms and/or overly-wordy sections.	Generally intelligible but regularly lapses out of formal academic writing (e.g. with colloquialisms).	Portions of the piece (and/or the piece as a whole) are not intelligible.

Breakdown of sections, format and layout	Summaries of scholarship and final discussion of student's interpretation are clearly laid out and formatted. There is a full bibliographic entry for each piece, and clear demarcation of sections. Meets the word count for both summaries and discussion.		All the necessary information is present but not laid out in clear sub-sections. There is a full bibliographic entry for each piece. Meets the word count for both summaries and discussion.	Format and layout are clunky, hard to read, and detract from the content. Does not provide full bibliography. Does not meet the word count. Does not review the minimum assigned number of scholarly, peer-reviewed pieces.
Other notable features that contributed to the mark				

Video oral presentation in English Rubric

Student Name: _____ **Student ID:** _____ **Date:** _____
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

Task: Create a deliver an educational video presentation on a topic relevant to your set poet. You must confirm your topic with the instructor two weeks before presenting. Once a broad topic has been agreed upon, part of your task is to identify the sub-questions and sub-topics that *you* think are relevant to the broad topic, and decide for yourself in what order you will present information.

Audience to aim for: your peers in the class

Sources:

You must consult research and incorporate research in your presentation. Make clear your debt to any scholars, and clearly identify those with whom you disagree (and why). At the end of your presentation including a bibliography of all works that inspired you, formatted in Chicago style (instructions here: https://www.chicagomanualofstyle.org/tools_citationguide.html) (e.g. this could be your final slide if you have a slide show).

TIME LIMIT AND EXPECTED NUMBER OF SCHOLARLY SOURCES

LATIN 201	**LATIN 301**	**ANCIENT 745**
7-8 minutes **3-5 sources**	**9-10 minutes** **4-6 sources**	**10-11 minutes** **7 sources minimum**

Area	Above Standard (A range)	Meets Standard (B range)	Bare Pass (C range)	Below Standard (D Range)
Content	Makes the topic(s) chosen and the limits of the topic(s) very clear. There is excellent fit between the size of the topic and the length of the talk, with all key points at least acknowledged. Sets out a structure that consistently helps the audience follow the presentation. (The structure does not have to be linear, but it must be intelligible). Demonstrates sophisticated and thorough understanding of the Catullus-related topic(s) chosen. All direct references to the Latin are correct and demonstrate excellent understanding of the Latin. **At stage III, Latin sources are handled with confidence and intellectual sophistication.** **At stage III, may make intellectually or artistically creative connections or moves that enrich the presentation.** **At stage III, makes references to scholarship that show a high level of critical engagement and independence of thought.**	Makes the topic(s) chosen and the limits of the topic(s) clear. There is a good fit between size of the topic and the length of the talk, but a couple of important points may be left out. Sets out a structure that generally helps the audience follow the presentation. Demonstrates a good understanding of the Catullus-related topic(s) chosen. Most direct references to the Latin are correct and demonstrate very good understanding of the Latin.	Gestures at the chosen topic(s) and limits of the topic(s) but does not clearly set out the parameters of the presentation. Presents accurate and interesting material but the scope of the topic is either too large or too small for the length of the presentation, so that many points are omitted, or some points are dwelt on for too long. Sets out a structure and attempts to follow it, but there may be unclear digressions or divergences from the structure. Demonstrates some knowledge of the Catullus-related topic(s) but there are issues, such as errors or faulty reasoning. Makes a good effort to use Latin but may include some errors in understanding the Latin.	Does not establish what the chosen topic(s) and limits of the topic(s) are. As a result, presentation is not coherent and the connection between scope of topic and length of talk cannot be judged. Lacks structure: presents material in inappropriate sequences. Does not demonstrate basic knowledge of or understanding of the Catullus-related topic(s). Contains many errors, omissions, or illogical reasoning. Direct references to the Latin show significant mistakes in understanding the text.

Delivery and organization	The sound is audible and clear, and presented in a confident way using professional language and at an appropriate pace. Information and analysis are presented in a logical sequence which flows seamlessly. The presentation is within the allotted time frame (approximately 10 minutes); no material is rushed or presented for too long.	The sound is audible and clear, and presented in professional language at an appropriate pace. Information and analysis are presented in a logical sequence which has flows. The presentation is within the allotted time frame (approximately 10 minutes) but some material is rushed or presented for too long.	The sound is mostly audible and clear, although language and pace may be inappropriate, rushed, or too slow. The flow may be slightly confusing with lack of a clear order of the analysis and information. The video is slightly outside of the allotted time frame (approximately 10 minutes); and some material is rushed or presented for too long.	The sound is largely inaudible and the language and/or pace inappropriate. Information and analysis does not process in a logical sequence. The presentation is well outside of the allocated time frame (approximately 10 minutes); and some material is rushed or presented for too long.
Technical quality	All technical elements of the video are well integrated. Size, type and color of any text and graphics are easy to view. Any animation or creative aspects add impact.	Technical elements of the video are largely integrated. Size, type and color of any text and graphics are reasonably easy to view. Any animation is used to add impact.	Technical aspects may not be well- integrated. Size, type and color of any text and graphics may not be easy to view or read, and any animation may be inappropriate or hard to see.	There are technical issues with the video. Size, type and color of text is difficult to read. Any animation is not fully integrated and/or not possible to view.

Acknowledge-ment of sources / Referencing	The speaker makes direct and clear references to the sources they used. The video ends with a bibliography showing all the sources that were used and referred to in the presentation. The bibliography is correctly formatted in Chicago 17th style.	The speaker makes direct and clear references to the sources they used, but may miss a small number of sources. The video ends with a bibliography showing all the sources that were used and referred to in the presentation. There may be small errors in formatting.	The speaker makes references to the sources they used, but misses some sources, and/or does not clearly refer to those they mention. The video ends with a bibliography that does not reflect the sources that were used and referred to in the presentation (either items missing, or additional items padding the list that were not referred to). There may be errors in formatting.	There is little or no verbal acknowledgement of sources in the video. There is a very limited or missing bibliography.
Other notable factors that impacted the grade				

Video oral presentation in Latin Rubric

Student Name: _____ **Student ID:** _____ **Date:** _____
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

Task: Create and deliver an educational video presentation, in Latin, on a topic relevant to your set poet. You must confirm your topic with the instructor two weeks before presenting. Once a broad topic has been agreed upon, part of your task is to identify the sub-questions and sub-topics that *you* think are relevant to the broad topic, and decide for yourself in what order you will present information. You will make the presentation in Latin. Make sure that you use Latin that your peers and I can understand (you could put any tricky words or unfamiliar phrases up on the slides, to reinforce them for your audience). See the rubric; you will be assessed both on the quality of your ideas, and your Latin.

Audience to aim for: your peers in the class

Sources:

You must consult research and incorporate research in your presentation. Make clear your debt to any scholars, and clearly identify those with whom you disagree (and why). At the end of your presentation including a bibliography of all works that inspired you, formatted in Chicago style (instructions here: https://www.chicagomanualofstyle.org/tools_citationguide.html) (e.g. this could be your final slide if you have a slide show).

TIME LIMIT AND EXPECTED NUMBER OF SCHOLARLY SOURCES

LATIN 201	**LATIN 301**	**ANCIENT 745**
3-4 minutes **3 sources**	**5 minutes** **4 sources**	**6-7 minutes** **5 sources minimum**

	Above Standard (A range)	**Meets Standard (B range)**	**Bare Pass (C range)**	**Below Standard (D Range)**
Latin Vocabulary (This can include Latin words of any register, and period, as long as they fit the content, topic, and style of the patch)	Deploys a wide range of vocabulary that is appropriate in context. Deploys correct morphology. Uses words with some kind of stylistic flair, e.g. for dramatic effect or to suit the topic of the patch.	Deploys a range of vocabulary and experiments with different registers, with mostly correct morphology. Attempts to use words with some kind of stylistic flair, e.g. for dramatic effect or to suit the topic of the patch, but there may be errors.	Attempts a range of vocabulary but with consistent errors of morphology, or accurately deploys a very limited range of vocabulary with generally correct morphology.	Uses very repetitive vocabulary, with very limited range. Contains regular and significant errors in vocabulary choice and/or morphology.
Latin grammatical structures	Correctly uses a very wide range of grammatical structures to express the content.	Uses a range of grammatical structures to express the content, mostly with correct formation. There may be minor errors in the execution but meaning remains clear.	Uses a range of grammatical structures to express the content, but there may be limitations in the range, or errors in the execution. Errors in parts mean that meaning is not always clear.	Makes use of a very limited range of grammatical structures. Contains significant errors of grammar.

Delivery: speed, volume, tone	Good, consistent pace throughout that is neither too slow now too fast. Uses pace effectively to shape the delivery of content. Very well done on pace with this video. Appropriate volume for the place of delivery. The tone always matches the topic under discussion.	Generally good, consistent pace, but with brief moments of delivery becoming too quick or too slow. May attempt to use pace effectively to shape the delivery of content. Generally appropriate volume but might occasionally be too quiet or too loud. The tone generally matches the topic under discussion.	Consistently poor pacing, either too slow or too fast, but still mostly intelligible. Consistently too quiet or too loud, but still intelligible. There are attempts to use tone to enhance delivery.	Consistently poor pacing, either too slow or too fast, that makes content unintelligible. Inappropriate volume that makes content unintelligible. The tone is consistently inappropriate to the topic under discussion.
Delivery: confidence, pronunciation	Excellent pronunciation that can always be understood. Confident delivery with engaged eye contact, engaging demeanor, and open body language. Generally confident delivery.	Generally good pronunciation but with occasional minor errors.	Consistent errors in pronunciation that occasionally make the meaning unclear. Delivery is not confident but does not hamper audience comprehension.	Frequent errors in pronunciation that make the meaning consistently unclear. Delivery is not confident and it hampers audience comprehension.

Content	Makes the topic(s) chosen and the limits of the topic(s) very clear. There is an excellent fit between the size of the topic and the length of the talk, with all key points at least acknowledged. Sets out a structure that consistently helps the audience follow the presentation. (The structure does not have to be linear, but it must be intelligible). Demonstrates sophisticated and thorough understanding of the Catullus-related topic(s) chosen. All direct references to the Latin are correct and demonstrate excellent understanding of the Latin. **At stage III, Latin sources are handled with confidence and intellectual sophistication.** **At stage III, may make intellectually or artistically creative connections or moves that enrich the presentation.** **At stage III, makes references to scholarship that show a high level of critical engagement and independence of thought.**	Makes the topic(s) chosen and the limits of the topic(s) clear. There is a good fit between size of the topic and the length of the talk, but a couple of important points may be left out. Sets out a structure that generally helps the audience follow the presentation. Demonstrates a good understanding of the Catullus-related topic(s) chosen. Most direct references to the Latin are correct and demonstrate very good understanding of the Latin.	Gestures at the chosen topic(s) and limits of the topic(s) but does not clearly set out the parameters of the presentation. Presents accurate and interesting material but the scope of the topic is either too large or too small for the length of the presentation, so that many points are omitted, or some points are dwelt on for too long. Sets out a structure and attempts to follow it, but there may be unclear digressions or divergences from the structure. Demonstrates some knowledge of the Catullus-related topic(s) but there are issues, such as errors or faulty reasoning. Makes a good effort to use Latin but may include some errors in understanding the Latin.	Does not establish what the chosen topic(s) and limits of the topic(s) are. As a result, presentation is not coherent and the connection between scope of topic and length of talk cannot be judged. Lacks structure: presents material in inappropriate sequences. Does not demonstrate basic knowledge of or understanding of the Catullus-related topic(s). Contains many errors, omissions, or illogical reasoning. Direct references to the Latin show significant mistakes in understanding the text.

Delivery and organization	The sound is audible and clear, and presented in a confident way using professional language and at an appropriate pace. Information and analysis are presented in a logical sequence which flows seamlessly. The presentation is within the allotted time frame, no material is rushed or presented for too long.	The sound is audible and clear, and presented in professional language at an appropriate pace. Information and analysis are presented in a logical sequence which has flows. The presentation is within the allotted time frame, but some material is rushed or presented for too long.	The sound is mostly audible and clear, although language and pace may be inappropriate, rushed, or too slow. The flow may be slightly confusing with lack of a clear order of the analysis and information. The video is slightly outside of the allotted time frame; and some material is rushed or presented for too long.	The sound is largely inaudible and the language and/or pace inappropriate. Information and analysis does not process in a logical sequence. The presentation is well outside of the allocated time frame; and some material is rushed or presented for too long.
Technical quality	All technical elements of the video are well integrated. Size, type and color of any text and graphics are easy to view. Any animation or creative aspects add impact.	Technical elements of the video are largely integrated. Size, type and color of any text and graphics are reasonably easy to view. Any animation is used to add impact.	Technical aspects may not be well-integrated. Size, type and color of any text and graphics may not be easy to view or read, and any animation may be inappropriate or hard to see.	There are technical issues with the video. Size, type and color of text is difficult to read. Any animation is not fully integrated and/or not possible to view.

Acknowledgement of sources / Referencing	The speaker makes direct and clear references to the sources they used. The video ends with a bibliography showing all the sources that were used and referred to in the presentation. The bibliography is correctly formatted in Chicago 17th style.	The speaker makes direct and clear references to the sources they used, but may miss a small number of sources. The video ends with a bibliography showing all the sources that were used and referred to in the presentation. There may be small errors in formatting.	The speaker makes references to the sources they used, but misses out some sources, and/or does not clearly refer to those they mention. The video ends with a bibliography that does not reflect the sources that were used and referred to in the presentation (either items missing, or additional items padding the list that were not referred to). There may be errors in formatting.	There is little or no verbal acknowledgement of sources in the video. There is a very limited or missing bibliography.

Translation/Reception Analysis Rubric

Student Name: _____ **Student ID:** _____ **Date:**
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

TASK: Find a specific translation of our set poet, or a reception piece relating to our set poet (e.g. a historical novel, set of poems, opera, etc.). Draw on the works of scholars and your own knowledge of the source text, to analyze the piece. To structure your analysis, you can ask yourselves questions such as: why has the translator/receiver made these choices? How does the translator's/receiver's work reflect their own context? To what extent does the translator or receiver create something new, and to what extent do they maintain continuity with the original, Latin text? In your response, make sure you closely analyze the set texts and ground your claims in the evidence (your set text, and the original Latin poem it relates to).

WORD COUNT, EXCLUDING BLOCK QUOTES OF LATIN TEXT, CITATIONS, AND BIBLIOGRAPHY:

LATIN 201	**LATIN 301**	**ANCIENT 745**
1,200	**1,400**	**1,600**

	Above Standard (A range)	**Meets Standard (B range)**	**Bare Pass (C range)**	**Below Standard (D Range)**
Quality and depth of analysis	Analysis throughout shows excellent grasp of the original (Catullus) text and how the response text has used it. Cogently judges which aspects of the reception texts are most relevant, and analyzes them coherently. (Aspects can include: type of response to Catullus, genre, style, vocabulary, any notable grammar, literary references, historical references, historical and cultural context of the response text). **At stage III, analysis shows a greater understanding of methodological issues relating to translation, adaptation, and reception.**	Analysis throughout shows a good grasp of the original (Catullus) text and how the response has used it. Acknowledges some significant aspects of the response text (as relevant) and analyzes those (aspects can include: type of response to Catullus, genre, style, vocabulary, any notable grammar, literary references, historical references, historical and cultural context of the response text. May omit a small number of significant aspects from the analysis).	Analysis throughout shows a reasonable grasp of the original (Catullus) text and how the response has used it but tends to be descriptive. Discussion analyzes a small number of elements of how the response text uses Catullus but misses significant aspects.	Describes the response text rather than analyzes. Draws inaccurate conclusions and/or conclusions that cannot be supported by the text (or other evidence). Does not offer own, independent analysis.

Use of scholarship and relevant material	Seamlessly integrates views of scholars with own analysis. Consistently draws on at least 5 scholarly resources throughout and demonstrates critical thinking about the resources. **At stage III, A range answer uses a higher number of resources, of a wide range of types (e.g. articles, books, <u>and</u> interviews, book reviews, marketing materials), to astutely analyze the response text.**	Includes views from scholars as well as own analysis. Makes frequent, appropriate use of 5 scholarly resources to make relevant observations. May rely on scholars so much that independent analysis is less apparent.	Makes some references to scholars but does not draw deeply on the resources. Uses at least 5 scholarly resources but references to scholarly resources are infrequent. May not fully understand or develop the implications of the arguments in the scholarship.	Does not make reference to scholars, or makes inaccurate references. Refers to scholarship but consistently fails to cite it appropriately, or does not cite scholarship.
Referencing (see sample at end of rubric for referencing and citation guide).	Successfully cites sources wherever needed and references scholars' views appropriately throughout. Provides a full, error-free bibliography of all sources.	References scholars' views appropriately throughout. Provides a full bibliography; may have a small number of minor errors.	Makes a clear attempt to cite sources but there may be minor errors in referencing throughout (see final row). There may be errors in the bibliography, but sources can still be identified.	Refers to scholarship but consistently fails to cite it appropriately, or does not cite scholarship. (See comment at end). Does not provide a bibliography. Or provides a bibliography where sources cannot be identified and verified.

Accuracy and clarity of writing	Consistently uses clear, formal academic writing. Deploys varied vocabulary. **At stage III A range responses contain stylistic flair.**	Generally uses clear, formal academic writing but there are occasional colloquialisms and/or overly-wordy sections.	Generally intelligible but regularly lapses out of formal academic writing (e.g. with colloquialisms).	Portions of the whole work are not intelligible. Significant grammatical and/or proof-reading errors are present throughout.
Format and layout	Layout and formatting help make the analysis very easy to read and to follow.		Shows a clear attempt to format, but layout and/or formatting hinders readability in part.	Format and layout are inconsistent, make the analysis hard to read and detract from the content.
Other notable features that contributed to the mark				

Final Written Reflection in English Rubric

Student Name: _____ **Student ID:** _____ **Date:**
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

Patch 4 should be an authentic, cohesive, clearly-written exploration of your learning journey this semester. It should be possible for me to mark these anonymously and still recognize who you are, from your explanation and reflections on both your unique assessments and your personal engagement with the course via online discussions, Perusall, the course Padlet, and our live classes.

Your final patch asks you to weave what you have learned in this course into a coherent reflection of two distinct things:

i) **Your understanding of the theme of the course** (via our set authors and poems), and

ii) **What you learned about your learning.** This can be specific to your learning of/about Latin via the set authors, but can be much broader, e.g. about how you learned to master or practice certain skills, manage your time, plan an independent project, learn asynchronously online vs. live on Zoom alongside your classmates and instructor, etc.

Format:

- Write in the register of academic prose.
- Let your personal voice come through, but keep to a register appropriate for an academic piece (e.g. avoid slang, contractions, and obscenity, except where quoting people).
- Make your points specific and see if specific examples can be used to back up a wider point (e.g. if you learned about scansion throughout the course, say so, but pick one or two specific examples of when/how you learned, and go into a bit more depth).
- Please use formatting to break up the reflection so it is easy to read, e.g. a series of paragraphs that have a clear flow, or multiple sections with sub-headings. If you have another format in mind please check with Maxine directly to see if it is plausible.
- You can choose the order in which you present your observations.

Brainstorm:

I suggest you consider a range of questions I've outlined below to start you off. You do *not* have to answer each of these questions in the reflection! They are to get you started and help you pick what things are most important for you to talk about.

To reflect on i) *Your understanding of Gender Voices in Latin poetry*, you could consider these prompts:

- What ideas did you have about Gendered Voices, authenticity/forgery, and/or intertextuality, and/or our authors (Ovid, Sulpicia, Proba) when you started the course?
- What are your ideas now?
- Can you pinpoint any moments where those ideas deepened, or were transformed? How and why did those moments happen?
- What areas (if any) of the poetry or topics do you feel like you have not explored, or don't understand?
- How did your understanding/knowledge develop specifically as a result of completing the patches?

To reflect on ii) *What you learned about your learning*, consider the following prompts

1) Some questions about the <u>patches</u> you could consider:

- Did you complete any *officia* in advance of doing a patch? How was that experience?
- What (if anything) did you learn from reading other students' *official* and/or exemplars of assignments?
- What did you learn from completing each patch? (Don't re-hash your patches – distill the core learning)?
- Did you challenge yourself with a particular topic and/or format of patch? If so, how did that go?
- Did you stick to a comfortable topic and/or format? If so, how did that go?
- What (if any) new skills did you <u>learn</u>?
- What (if any) skills did you <u>refine</u>?
- How did you go about finding resources (including during the library lockdown closure)?
- At the end of this journey, would you do anything differently?

2) How and what did you learn via non-patch course activities? (Select those relevant to you)

- Participating in classes on Zoom
- Watching recorded classes
- Reading and/or translating the Latin texts alone, outside class
- Annotating the scholarship and/or Latin texts on Perusall
- Completing *officia* such as the "write a commentary" exercise, "pitch your creative idea", etc.
- Posting in any kind of discussion forum
- Using the class Padlet to see other people's work and share your own
- Watching supplementary materials, e.g. videos provided by instructor
- Reading supplementary material, such as scholarship and commentaries set by reader
- Completing H5P interactions, e.g. the week 3 wrap-up, the week 5 wrap-up, the "learning about Sappho" presentation, the scansion material

To reference or not to reference: for this task I do not expect you to conduct any additional research.

Depending on your reflection, you may wish to cite primary and/or secondary sources that are relevant to your reflection, which I assume you will already have the details of from previous patches. For example, if your views of Ovid's *Heroides* were greatly changed by reading Fulkerson's book and that fact is important to your reflection, then mention it, cite Fulkerson 2005 when you make your observation, and include her book in the bibliography. If you drew on a particular translator or adapter and that fact is important to your reflection, then cite the translator/adapter in the reflection and put the specific details in the bibliography.

To format citations and bibliography, see the guide at the end of this document.

If the shape your reflection takes does **not** lead you to make these kind of comments in your reflection, then do not refer to specific scholars, and do not include a bibliography.

	Above Standard (A range)	**Meets Standard (B range)**	**Bare Pass (C range)**	**Below Standard (D Range)**
Relationship of reflection to course materials and learning opportunities	Reflection consistently shows a clear connection between your learning experiences and the course content, assessment, and activities. Causes of and nature of learning (and/or hinderances to learning) are clearly explained throughout.	Reflection mostly shows a clear connection between your learning experiences and the course content, assessment, and activities. Causes of and nature of learning (and/or hinderances to learning) are mostly explained clearly.	Reflection attempts to connect your learning experiences to the course content, assessment, and activities, but some observations may be unclear. Sometimes causes of learning or nature of learning (and/or hinderances to learning) are not explicated clearly.	Reflection does not closely relate to either the course materials, topic, or the patchwork assessment. It is unclear how or why learning (and/or hinderances to learning) took place.

Evidence of higher order thinking skills: evaluate, analyze, and synthesize	There is evidence throughout of reflecting on your experiences and processes using higher order thinking skills, including **evaluating** your process and performance, and **analyzing** both your knowledge of the course material and your learning processes. The reflection demonstrates an excellent ability to **synthesize**: elements of the reflection all combine into a cohesive and coherent whole.	There is frequent evidence of reflecting on your experiences and processes using higher order thinking skills, including **evaluating** your process and performance, and **analyzing** both your knowledge of the course material and your learning processes. The reflection demonstrates a good ability to **synthesize**, and is generally cohesive.	There is some evidence of reflecting on your experiences and processes using higher order thinking skills, including **evaluating** your process and performance, and **analyzing** both your knowledge of the course material and your learning processes. The reflection shows some ability to **synthesize** distinct parts of the reflection but does not combine things into a fully coherent piece.	There is little or no evidence of your **evaluation** of learning or knowledge of the course material. There is little or no evidence of your **analysis** of the learning process. The insights are not **synthesized** into a coherent whole.
Structure	The reflection throughout has a clear structure that the reader can follow (it does not have to be linear but it is always clear).	The reflection generally has a clear structure that the reader can follow (it does not have to be linear but it is always clear), but there may be a few elements that disrupt the flow.	The reflection shows evidence of an attempt at structure but many elements may not seem to be in their logical place.	There is no clear or logical structure. Information is presented in a confusing order. Ideas and observations are not synthesized into a cohesive whole.

Accuracy and clarity of writing	Consistently uses clear, formal academic writing, which includes use of the first person. **At stage III A range responses contain stylistic flair, or are written so well that they are a pleasure to read.**	Generally uses clear, formal academic writing which includes use of the first person, but there are occasional lapses from clear academic prose and/or overly-wordy sections.	Generally intelligible but regularly lapses out of formal academic writing (e.g. with colloquialisms). May avoid the first person and so create a less dynamic reflection.	Portions of the whole work are not intelligible. Significant grammatical and/or proof-reading errors are present throughout.
Format and layout	Layout and formatting help make the analysis very easy to read and to follow.		Shows a clear attempt to format, but layout and/or formatting hinders readability in part.	Format and layout are inconsistent, make the analysis hard to read and detract from the content.
Bibliography (see note at top on whether <u>you</u> need to include a bibliography)	Provides a full, error-free bibliography of all sources who are cited.	Provides a full bibliography of all sources who are cited. May have a small number of minor errors.	There may be errors in the bibliography, but sources can still be identified.	Or provides a bibliography where sources cannot be identified and verified.
Other notable features that contributed to the mark				

Introducing Female Voices in the College Latin Classroom: A New Course on Roman Women Writers

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ABSTRACT

The main challenge in writing the history of Roman women is their silence, for they either did not themselves write, or what writing they did was not kept and transmitted. Stripped of their own voices, they primarily speak to us through the writings of elite male authors. Thus, the study of Roman women is predominantly a study of representation rather than reality. There are, however, a few welcome exceptions. Despite the increasing interest in bringing to the foreground the voice of Roman female writers, their work still struggles to find space in the male-dominated canon of Latin literature taught at the college level. This paper argues for the necessity of creating a more diverse and inclusive reading curriculum and highlights the benefits of such an approach through the description of a newly designed course on Roman women writers.

KEYWORDS

Ancient Roman Women; Roman Women Writers; Women's Voice; Authorship; Gender Studies; Feminism; College Latin Curriculum.

In her influential essay about silence, writer, historian, and activist Rebecca Solnit defines the practice of silencing as an instrument of subjugation and points out that "the history of silence is central to women's history" (22). Examples of the systemic marginalization of women's voices exist throughout time and across geographies. Ancient Rome was no exception. The main challenge in writing the history of Roman women is their silence, for they "either did not themselves write, or what writing they did was not kept" (Richlin, *Arguments with Silence* 5).[1]

[1] Richlin (*Arguments with Silence* 12-16) correctly points out that even the definition of "Roman women" poses some issues, as it includes individuals with very different cultural and social backgrounds.

Deprived of their own voices, Roman women mainly speak to us through the work of elite male authors: erotic and satirical poets, historians and biographers, letter writers and philosophers (Finley 59; Hallett, "Women as Same and Other" 59-69). Thus, the study of Roman women is primarily a study of representation rather than reality, which scholars can only "wish" (Dixon 15) or "hope" (Milnor 41; Richlin, *Arguments with Silence* 8) to glimpse through the veil of male-imposed perception.[2] There are, however, some welcome exceptions. The past twenty years have seen a flourishing of publications aimed to collect and interpret the few surviving writings by Roman women.[3] Despite the increasing interest—further fueled by the development of fourth-wave feminism and the #MeToo movement[4]—in bringing to the foreground the voice of Roman female writers, their work still struggles to find a place in the male-dominated canon of Latin literature taught at the college level. This paper argues for the necessity of creating a more diverse and inclusive reading curriculum and highlights the benefits of such an approach through the description of a newly designed course on female voices from ancient Rome.

In Fall 2024 I offered an advanced fourth-year Latin course on "Roman Women Writers" at the University of Virginia (LATI 4559-001). It extended over

[2] On female characters regarded as images, representations, and reflections of women, see Sharrock. She coins the definition "womanufacture," and applies it to Latin love poetry, which "creates its own object, calls her Woman, and falls in love with her" (49).
[3] See especially Churchill et al.; Plant; Hemelrijk; Natoli et al.
[4] For a discussion of how the #MeToo movement informs recent approaches to Latin literature, see especially Libatique and Celotto with bibliography.

twelve weeks, with 75-minute classes meeting twice a week. Enrollment was capped at fifteen students and eleven students signed up: four Classics majors (one senior, two juniors, and one sophomore), six minors (five seniors and one junior), and one post-baccalaureate. With respect to gender, six students identified as women and five as men. The exceptionally high enrollment[5] and the remarkably diverse demographics provide unmistakable evidence of the keen interest that the topic sparks in the student population. This indication is confirmed by the results of an anonymous survey that students completed on the first day of class. Among the reasons that prompted them to take this course, every single survey respondent pointed out that this would be a unique opportunity to read a number of texts otherwise neglected. Seven of them specifically expressed their interest in examining the peculiar features of women's writing, particularly how the style of female authors differs from that of male authors,[6] as well as how the portrayal of women by female writers compares to that by male writers.[7] Unsurprisingly, students admitted to knowing close to nothing about female voices from ancient Rome: while six of them were familiar with the name Sulpicia, and two had heard of Claudia Severa, no one had ever read a single line written by a woman.

[5] Since in-person instruction resumed in Fall 2021 after the transition to virtual classes due to the pandemic, the average enrollment at this level has been 7 students.
[6] s1: "I'd like to see if we can address issues of style and compare female authors to male authors that we are already aware of."
[7] s2: "I like dissecting the way women are portrayed in male Roman writers' works, so I am really curious about how women portray themselves."

The purpose of the course was to engage in close reading of most of the surviving writings by Roman women, from the earliest testimonies (2nd cent. BCE) to the fall of the Western Roman Empire (476 CE).[8] After spending the first week introducing some basic notions of gender studies and feminist theory, we delved into the letters of Cornelia to her son Gaius Gracchus, transmitted by Cornelius Nepos (fr. 1 and 2), and the messages of Claudia Severa to her friend Sulpicia Lepidina, written on the tablets found in the Roman fort of Vindolanda. We especially emphasized the differences between the public content and the highly rhetorical tone of Cornelia's correspondence, as opposed to the private nature and the colloquial character of Claudia Severa's notes. The following two classes were devoted to epigraphic material. We focused on a number of funerary inscriptions, such as those composed by Salvidiena for her daughter Vitilla and by Constantia for her husband Anastasius, as well as graffiti from Pompeii, which shed light on the every-day life of Roman women. Sulpicia's elegies kept us busy for three more weeks, bringing us to the end of the first half of the course. The second half opened with two class meetings dedicated to Sulpicia Caleni, in which we compared the only surviving fragment of her poetry (preserved in Probus' commentary on Juvenal 6.537) with the portrait that Martial sketches of her in his epigrams (10.35 and 10.38). During the following two weeks we discussed the *Passio Sanctarum*

[8] For the sake of time, we left out the few letters by women to Jerome that survive as part of his corpus (helpfully collected by Joan Ferrante on her "Epistolæ" project) and those by 5th century CE female members of the imperial family (on which see Hillner).

Perpetuae et Felicitatis, particularly how Perpetua redefines conventional gender roles in light of her faith. The last two texts, which accompanied us in the final three weeks of class, were the only works that we did not read in their entirety due to their length. From Proba's *Cento Vergilianus de laudibus Christi*, we restricted ourselves to examining the episode of the creation of Adam and Eve and their banishment from heaven (lines 115-268), which gave us the opportunity to investigate Proba's notion of womanhood. From Egeria's *Peregrinatio*, on the other hand, we used the conclusion of her journey (chapters 19-21) as a sample of her informal and unpretentious prose.

As a primary textbook, I chose Natoli et al. This wonderful volume has the merit of making the voice of fourteen ancient Greek and Roman female writers heard. Each text is prefaced by a concise, yet informative introduction, and is accompanied by a vocabulary list, a thorough commentary addressing questions of language, content, and style, a clear and fluent English translation, and a select bibliography. While this book certainly provides invaluable help to students, unfortunately it does not include every single woman writer. Thus, we had to complement it with other resources. For epigraphic poetry, as well as the work of Cornelia, Proba, and Egeria, we resorted to Churchill et al. This volume supplies for each text an exhaustive introduction and a readable translation; however, no commentary is offered. For the *Passio Perpetuae*, on the other hand, I adopted the collaborative edition coordinated by Hendrickson, which was deservedly

recognized by CAMWS with the 2022 Ladislaus J. Bolchazy Pedagogy Book Award.[9] The text is beautifully illustrated through the notes written by students in the advanced Latin course at Stanford Online High School. Special attention is given to the forms of late Latin used by Perpetua, which prove to be unfamiliar even to advanced college students. In addition to these textbooks, a few pieces of secondary literature were assigned to examine some specific themes in more detail. In particular, the analysis of Sulpicia's elegies greatly benefitted from the discussion of a number of seminal contributions, such as Maltby on the much-debated question of authorship, Flaschenriem on the intersection of gender and genre, Merriam and Keith on Sulpicia's Greek and Latin models, respectively, and Fabre-Serris ("Sulpicia") on the fortune and reception of her verses.

Students were assessed on the basis of their attendance and participation (20%), midterm and final exams (25% each)—consisting of prepared and sight translation, as well as questions on morphology, syntax, style, scansion, and interpretation—a presentation (5%), and a research paper (25%). Presentations were envisioned as an instrument to connect past and present. Women's lack of visibility is an issue that does not exclusively affect ancient Rome. As women have consistently been struggling to make their voices heard through history and across culture, I asked each student to choose a female writer they deeply admire and

[9] For a description of this project, see Hendrickson and Pisarello.

introduce her life and work to their peers in a fifteen-minute lecture. Presentations were scheduled every Tuesday, starting from the second week of class. The selection of the material operated by the students revealed the breadth of their interests, and provided a wonderful opportunity for the whole class—myself included—not only to learn more about some popular female voices, but also to get to know new ones. We discussed, among other works, lyrical songs by the 16th century Hindu mystic poet Mirabai; a pediatric treatise by the first African-American medical doctor Rebecca Lee Crumpler; essays by disability rights advocate and political activist Helen Keller; existentialist poems by Austrian Nobel Prize nominee Ingeborg Bachmann; articles by the pioneer of New Journalism, Joan Didion; nature-inspired verses by Pulitzer Prize winner Mary Oliver; and Italian short stories by British-American novelist Jhumpa Lahiri.

Final papers were equally outstanding. They were the result of a semester-long process involving three different steps: the proposal of a tentative title and a short abstract by the end of week eight, the creation of an outline and a bibliography by the end of week ten, and the submission of the final draft by the end of week twelve. Students had complete control over the choice of the topic. Papers were graded according to five criteria: originality and viability of the thesis, use of primary sources, engagement with secondary literature, organization of the material, and style. Overall, I was impressed not only with the quality of the work, which demonstrated full understanding of the course material and a remarkable

intellectual independence, but also by the wide variety of the topics chosen. In a course that introduces the writing of several authors who engage with different genres, explore different themes, and use different styles, it is certainly easier for each participant to find and pursue their own research interests.

Sulpicia drew the attention of three students, who tackled the thorny question of the authorship of [Tib.] 3.8-18. They strikingly reached the same conclusion, although coming from different perspectives. The examination of how the speaking voice in each piece addresses the gods, resorts to the strategy of delay, and deliberately introduces inconsistencies and contradictions enabled them to persuasively suggests that Sulpicia may be the author of the poems in which she tells her own story in the first person ([Tib.] 9, 11, 13-18), but not of those where she is referred to in the third person ([Tib.] 3.8, 10, 12).[10] Other notable papers investigated: the unconventional—and ultimately masculine—role played by Cornelia in her letter to Gaius Gracchus;[11] Cicero's use of misogynistic stereotypes in his portrait of Antony in the *Philippics*; the use of gender-charged mythological references to mock the emperor Domitian in the *Conquestio* attributed (although not unanimously) to Sulpicia Caleni;[12] the stylistic differences between Claudia Severa's letters and the other texts from Vindolanda, all of which were written by

[10] Thus Doncieux 78-81; Martinon xlv–xlvii; Salanitro 31-34; Parker, "Sulpicia" and "Catullus"; Dronke; Stevenson 42-44; Fabre-Serris, "Intratextuality and Intertextuality" 68-73.
[11] See especially Hallett, "Absent Roman Fathers" 179-85.
[12] See especially Richlin, "Sulpicia the Satirist" 132-34.

men; and the internalized misogyny that emerges from Proba's *Cento*, particularly her depiction of Eve.[13] A few students have already expressed their interest in presenting their papers at regional and national conferences, such as the Virginia Undergraduate Research Symposium in Classics and the CAMWS Annual Meeting, respectively. Another student is considering using her term paper as a starting point for the Distinguished Major Thesis she is planning to work on in the next academic year.

Overall, this course proved to be very successful. All respondents reported that class met—if not exceeded—their initial expectations. Among the strengths of this course, most students highlighted the unique chance they were given to get to know the work of Roman female writers, too often neglected in the Latin college curriculum.[14] They especially appreciated the wide variety of genres, themes, and styles covered throughout the semester,[15] and enjoyed the ample debate raised by several texts included in the syllabus, particularly on the question on authorship.[16] Finally, they welcomed the opportunity to pursue their own research interests with both the presentation[17] and the final paper.[18] When prompted to indicate their

[13] See especially Clark and Hutch 151-59.
[14] S1: "As someone who has taken a lot of Latin courses, you never really get to read work by women."
[15] S2: "We got to discuss such a broad range of topics, time periods, etc. while still doing a deep dive into each one individually. There was something for everyone."
[16] S3: "Since there is a lot of debate and uncertainty about a lot of these works, it leaves room for everyone in the class to offer their own ideas and interpretation."
[17] S4: "Students presentations were really interesting: I found some new women writers through that."
[18] S1: "The term paper was a joy to write."

favorite author or text, the respondents exhibited a clear preference: while three students chose the graffiti, one Claudia Severa, and one Perpetua, Sulpicia received the majority of the votes (six). Similarly, they almost unanimously regarded Egeria's *Peregrinatio* as the least engaging work, with only one discordant voice singling out the verses by Sulpicia Caleni.

As for the weaknesses of this course, only two complaints were raised in the final evaluations. First, although the respondents enjoyed the variety that characterized the syllabus, they also admitted that it was quite difficult to get used to each author's style in such a short amount of time.[19] Unfortunately, this is an issue that inevitably affects every thematic class. The only way to address it would be to leave some writers out. However, considering that this course represents for most—if not all—students the only chance to hear female voices from ancient Rome, and that the number of surviving writings by Roman women is so limited, in this particular circumstance I would not be inclined to do so, as the loss would be greater than the gain.

Second, while all respondents defined Natoli et al. as extremely helpful, they regretted that some authors were not included in the volume, and that Churchill et al. does not provide any commentary on their work.[20] The increasing interest in women's writing gives hope that this gap will be (at least partially) filled in the near

[19] S5: "The course covers so many authors. It makes it more difficult because you don't grow accustomed to a particular author's style."
[20] S2: "*Ancient Women Writers* helps a lot, but I wish *Women Writing Latin* had some sort of notes."

future. Bartolo Natoli's students at Randolph-Macon College, for instance, are currently working on a commentary on Proba's *Cento*,[21] and I am convinced that an analogous project can be successfully developed for Egeria's *Peregrinatio*. As for the epigraphic texts (which appear less suitable for a published textbook due to their scarce number), the lack of exegetic notes made them especially challenging to students.[22] However, they explicitly declared that they would not remove funerary inscriptions and graffiti from the syllabus, because they serve as an important link between literature and material culture and provide an exceptional testimony relating not only to the experiences of elite female writers, as most other literary works do, but also to the every-day life of lower-class women.[23] Should I teach this course again, as I very much hope, I would supply a set of linguistic and stylistic notes to help students with the translation and the interpretation of those admittedly complex texts. In addition, I would likely continue to avoid testing them on epigraphic material, veering toward slightly more accessible works.[24]

In conclusion, this course was designed as a response to the overwhelmingly prevailing—if not exclusive—presence of male authors in the college Latin curriculum, and an attempt to make the literary canon more diverse and inclusive.

[21] Natoli, Bartolo, et al. *Proba's Cento Vergilianus: A Student Text-Commentary.*
[22] S3: "I found the epitaphs interesting, but very difficult to read and understand without notes."
[23] S6: "Epigraphic poetry and graffiti really connect you with the everyday life of normal Roman women in a way that feels concrete and authentic."
[24] In the final evaluations, S7 candidly confessed: "Epigraphic poetry was hard! If I had been tested on it, I wouldn't have done well. But I appreciated the opportunity to read it."

Its successful outcome demonstrates that introducing it among the classes regularly offered at the advanced level would be beneficial for the school, the instructor, and the students. The prospect of approaching for the first time writings by Roman women, commonly left out from the undergraduate curriculum, is likely to draw the interest of a large and diverse student population. In addition, this course provides an exceptional opportunity for the instructor to introduce and for the students to familiarize themselves with several prose and poetic genres, address a wide variety of themes, engage with different styles, and appreciate how the Latin language evolves through time. Given the variety of the course material, each participant may more easily find and pursue individual intellectual interests, thus producing stronger research outputs.

Lastly—and most importantly—this course aims to guide students as they develop not only into rigorous and passionate scholars, but also into conscious and responsible citizens. The class fosters an open and thorough discussion of the timeless issue of the marginalization of women, particularly through the devaluation of their voice. Recent studies have shown that female students' long-term educational and professional realization is strictly intertwined with encountering successful female role models.[25] The encounter with Roman (and non-Roman) female authors is intended to have a similar inspirational and

[25] See, for instance, Campbell and Wolbrecht; Beaman et al.

empowering function.[26] At the same time, fourth-wave feminism has emphasized the importance of men's participation in women's fight toward gender equality.[27] Thanks to social media, the feminist message has indeed reached a wider male population, and more and more men have publicly voiced their support for the feminist cause. Introducing male students to issues of gender oppression is another instrument to raise awareness of the struggle women face to make their voice heard and motivate them to engage in the movement.[28]

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[26] Responding to the initial survey, s3 observed: "As a woman myself, I am not a fan of how lacking my knowledge is of women writers, so I am really looking forward to reading some of their work."
[27] See, among others, Baily.
[28] I am grateful to the anonymous referees for constructive feedback.

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A New Mora-Based Method of Teaching Classical Greek Accentuation[1]

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ABSTRACT

This article presents a new way to conceptualize and teach Ancient Greek accentuation in introductory courses and to reintroduce the topic to more advanced learners. The method entirely replaces the traditional approach, which is derived from ancient grammarians' understanding of how the language's pitch accent interacted with syllables and does not allow a compact or coherent presentation of how accentuation works. Using the concept of the mora—an abstract linguistic measure of vowel length that is more fundamental to Ancient Greek phonology than syllables when it comes to accentuation—we can reduce most accentuation to four rules that can handle most words in the language but require far less time and effort from students to master. After laying out a rationale for the new system and detailing its four rules, which can be presented in only one or two class sessions, the article discusses how this system applies to the most common morphology and offers pedagogical considerations and suggestions. It then offers additional analyses and discusses ways to approach more advanced topics.

KEYWORDS

Ancient Greek, accentuation, mora, pitch accent, language pedagogy

1. Introduction and Rationale

Before taking up my current administrative post at California State University, Los Angeles, I taught for 23 years at the University of New Hampshire,

[1] I would like to express my gratitude to several colleagues who provided helpful insights into the approach delineated here and to the specifics of the presentation, especially Sue Curry, Wells Hansen, Wilfred Major and R. Scott Smith. I learned a lot also from my student "guinea pigs" that I tested this method on. Thanks are also due to both of *TCL*'s anonymous reviewers, who improved the presentation of the material substantially with thoughtful critiques and suggestions. All errors and infelicities, it should go without saying, are solely mine.

where I was the department's most frequent instructor of our introductory Ancient Greek sequence. In a pattern that emerged early in my time there, things would go swimmingly in the opening days of the academic year as students enjoyed the process of acquainting themselves with the alphabet and the sounds of the language. I never found students daunted by Greek at this stage. However, every autumn, a specter haunted the beginning Greek course, hovering just out of the sight of the students in those first two or three days: accentuation.

The introduction of this subject tended to immediately splinter a class of excited and uniformly confident learners into fractured groups with dramatically different experiences and outcomes. Some students at this point are hardly affected by the sudden arrival of complex rules and new terminology, but others struggle to greater, if varying, degrees. This breakdown in unity of experience means some are ready to take on the challenges of their first encounters with morphology, vocabulary and syntax, but others find every one of these tasks complicated by a lingering inability to become comfortable with accentuation.

This was more than just an inconvenience. Those struggling would often start skipping class meetings and sometimes even drop, intimidated by the students who seemed to get accentuation without effort. Assessment outcomes diverged radically. I know colleagues who, as a result, have simply taken to de-emphasizing accentuation or not teaching it at all.

For me, this is not an option. It is true that if many of us expect students to

complete only a single year of Greek study, we need to make choices about what to include or give time to and, perhaps, lower our expectations. And it is also the case that accentuation is not likely to be a critical factor in a student's ability to read the texts presented to them in a first-year textbook. On the other hand, my own experience leads me to believe that few strong readers of Greek in the long run—not just those who go to graduate school but those who take advanced undergraduate courses—are completely or significantly ignorant of accentuation.[2] An excellent command of accentuation should not be prioritized over acquisition of reading facility, morphology, vocabulary and syntax.[3] However, the idea that there must be a choice between accentuation and these other elements strikes me as a false dichotomy. I believe that this is a result of inadequate pedagogical

[2] I am aware that there are several possible explanations for this beyond the interpretation implicit in my statement that knowledge of accentuation helps to make people stronger readers of Greek.

[3] The journal's first referee points out that there are instructors who may feel that "students only need to pay attention to accents when they make for meaningful distinctions in meaning." I know some of these instructors, and, while their position is a reasonable one on some level, it is difficult for me to agree that this approach leads to the best *long-term* outcomes. Most generally, I would simply say that there is something strange about teaching students to read a language in which the standard orthography has obligatory marks—literally dozens and dozens on every page—and telling them to ignore these. Even in a typical first-year course there are many distinctions marked by different accents, for example, 1st-declension -άς vs. -ᾶς endings, ἀλλά vs. ἄλλα, infinitives in -ειν vs. -εῖν, contrasts such as φίλει vs. φιλεῖ, τίς vs τις (and all other such interrogative-indefinite contrasts), εἰμί vs. εἶμι, βουλεύσαι vs. βουλεῦσαι (vs. βούλευσαι), δίκαια vs. δικαία and κρίνω vs. κρινῶ. Once a student is reading Greek "in the wild," that is, outside of a textbook, these will only proliferate, to differing degrees depending on what is being read: ἄρα vs. ἆρα, ἦ vs. ἤ, βασιλεία vs. βασίλεια, τόμος vs. τομός, οἴκοι vs. οἶκοι, κήρ vs. κῆρ, οἵ vs. οἳ, πατρόκτονος vs. πατροκτόνος, κάλως vs. καλῶς. Dialectal texts will further multiply the possible such pairs (or triplets) encountered. I have no idea how decisions about which of these are (or are going to be) meaningful can be made in the first year of a student's encounter with Greek in any way that is not simply arbitrary. Ignoring accentuation certainly will not prepare students to handle these on the fly when reading unfamiliar texts with uncontrolled vocabulary.

approaches and resources rather than an inherent difficulty. Command of accent, or at least a decent attention to it, helps with the acquisition of morphology and vocabulary, just as it often presents important clues to syntax. The present proposal offers what I hope is an easier way to support more of our students to have readier access to all material.

Now, it may be that there are instructors of beginning Greek who have no trouble getting every student in their classes to master the basics of accentuation. I have never met one.[4] Although I have refined my approaches to presenting this material and have developed[5] or borrowed methods that are much more effective than those I used when I first started teaching, I continued right up to my last year of teaching Greek to see students drop the course in the first or second week due to the instability and inadequacy they felt from not controlling this material—material which, since it comes at the start of the course, in their minds (and in mine) ought

[4] And while my experience is obviously just my own, the not-very-encouraging encouragement one finds in elementary textbooks is, I think, indicative that I am far from alone. For example, Peek (2021: 131) reassures students, "If, when reading the above [material on accentuation], your head is left spinning, do not worry." Mastronarde (2013: 18) likewise tries to forestall serious concern: "The beginner should not be worried if the rules for accentuation given here seem complicated and difficult to master."

[5] The most effective traditional approach to basic accentuation I used is one I began developing in 2002 and brought to an essentially final form in 2005. I used it continually but in very slightly modified forms subsequently. It is based, like the present proposal, on trying to present Greek accentuation as a process, in this case a series of individual questions that apply to particular sub-scenarios rather than as a overarching set of rules, but it is thoroughly traditional. It was effective in my courses, but not effective enough. One advantage was that its traditional basis could travel with me as I changed textbooks on a regular basis as part of my search for one that I liked and that I felt my students could learn from. (I never did find one that was wholly satisfactory.) In 2016, my colleague Scott Smith made an excellent (and justly popular) video based on it for his students, when he took over duties as the instructor of our elementary Greek sequence for the year (https://www.youtube.com/watch?v=EWXU78SFQaQ&t=88s).

to be straightforward and manageable.

Students dropping Greek has long been a problem for the program at UNH, but it is an increasingly serious one at all institutions when some administrators—and I am richly aware of the situational irony that attends this sentence when its author occupies an administrative office—comb through enrollment data searching for "under-enrolled" offerings or those with high withdrawal rates. In some ways worse is the scenario in which a student is daunted by accents but does *not* drop the course, so that over the rest of the term they find it progressively more difficult to acquire morphology that brings with it additional rules, exceptions and irregularities about the topic they dread most, the squiggly marks over the letters. They may put in a great deal of effort but sometimes will not finish out the full year, lowering retention statistics and often dooming the following year's courses to anemic numbers.

In response to this situation, in October of 2021, I began to develop a new method for teaching accents based on the role of morae in Greek phonology.[6] I tried it out on some of my first-year students that year who learned initially by the traditional approach, as well as some additional plucky volunteers, both those in more advanced Greek courses and those who had not taken Greek at all. The

[6] To my knowledge, this is the first attempt to craft a mora-based explanation for accentuation in Greek that is accessible to non-linguists and can be used in a classroom setting. Textbooks and instructors sometimes refer to the mora and use it to lightly supplement the traditional explanation, as I will note below. But I am unaware of any equivalent system to the one I present here.

resulting approach requires no sophisticated linguistic knowledge or mental superpowers. Instead, to be ready to tackle accentuation with ease at the earliest stage, one need only learn two straightforward central rules, be able to count to four, know that a short vowel contains one mora, and a long vowel contains two morae and be taught what the circumflex and acute marks mean. With just this knowledge, a student can soon accent precisely and correctly most regular finite verb forms[7] and many nouns and adjectives in the language. All that, and we are still only on day three or four of the first term. And that is the point: it is not that this system suddenly makes every detail of accentuation perfectly clear, but that it replaces the basic elements of the core explanation of accentuation with something both simpler and more rational. With the addition of only two more rules and some lessons on how to read vocabulary entries, students can handle almost all regular accentuation in the language. This lowers the initial hurdle to understanding accentuation, provides a consistent basis for acquiring control of the details as the course moves along and has the additional benefit of being more closely related to how accentuation really works in Greek.

I first concentrate on the central components of the system and its four rules. I provide all the concepts necessary to understand the proposal and see how it is implemented. What is new is not the idea of morae or how accent marks relate to

[7] Except for those that undergo contraction, but their uncontracted forms can be accented perfectly.

them but the formulation of the four rules. Then, I provide further elaboration and details about the system, as well as some suggestions for presenting more advanced and detailed topics of accentuation in moraic terms. These details are essentially those that require explanation in the traditional method.

Almost all of the system can be taught in an introductory course in a single 50-minute session to students who have basic familiarity with accentuation and in two such sessions to those who know only the alphabet. The rest is information that will be necessary soon thereafter as students learn their first verbs and nouns. The level of detail presented here should not, I would think, ever appear in a classroom presentation to language learners.

2. The Traditional Method and the Promise of a Moraic Approach

First, let's review the usual syllable-based method and identify some of its challenges and then survey what advantages a moraic approach can bring by comparison.[8] If you prefer to dive right into the system, you can skip down to Appendix 4 and watch the videos linked there. If you are comfortable, as many of

[8] The ancient Greek grammarians could perceive morae and describe vowels in equivalent terms to morae. They, for instance, designated words or vowels or poetic feet, as τετράχρονος, that is, having "four timeslots," which is equivalent in our terminology to a word with four morae. However, they built most of their theoretical apparatus around the length of vowels and syllables rather than these timeslots. That is the underlying source of the complexity and confusion inherent in the traditional method of describing and teaching accents. A single mora carries the high tone in Greek, and since morae are contained inside syllables, talking about accenting syllables works if you create enough rules to account indirectly for the behavior of tone on the morae within them, but that adds complexity.

you will be, with not only Greek accents but also the concept of the mora—and if you don't need any convincing that the traditional approach is problematic and that there must be a better way—you can also proceed to Section 4 ("Overview of the System and the Four Rules").

The following is a summary of information from Probert (2003: 33–34) that encapsulates what is traditionally called the Law of Limitation (A–D), as well as its necessary adjunct, the *Sotêra* Rule (E):[9]

A. An acute cannot appear further back from the end than the antepenult.

B. A circumflex cannot fall further back from the end of a word than the penult.

C. If the ultima contains a long vowel or ends with a consonant cluster, an accent may not appear further back than the penult.

D. If the ultima has a long vowel, a circumflex may only fall on the final syllable.

E. If the ultima contains a short vowel and the penult a long one that is accented, the accent on that vowel must be a circumflex.

Note that these rules assume familiarity with the following background information: (a.) the alphabet, (b.) the difference between long and short vowels

[9] I will refer to the newest introductory Greek book in English at the time of the writing of this article, Peek (2021), so we can use it as an example of an textbook to compare to Probert's presentation: Probert's limitations are given by Peek (39) as four observations: 1: "An acute accent can appear on the antepenult, penult, or ultima." 2: "An acute accent can only appear on the antepenult if the ultima is short." 3: "A circumflex accent can appear only on long vowels and never accents the antepenult." 4: "A circumflex accent can appear on the penult if the penult is long and the ultima is short, abbreviated PLUS: PENULT LONG ULTIMA SHORT."

(including diphthongs), (c.) the names of the last three syllables, (d.) the shape of the acute and circumflex accents, and (e.) the restriction that the acute can fall on a long or short vowel but a circumflex only on a long one. Before accenting even many straightforwardly recessive words, we will also need students to know (f.) that final αι and οι count as short for purposes of accentuation.

Now, knowing some of these points is unavoidable. Under my proposal, you will still need to teach your students (a.), a modified form of (b.), (d.), a modified form of (e.), and (f.). Little of the preliminary knowledge required before learning accentuation can be dispensed with in my method. Moreover, as I will discuss below, I believe it can be useful to teach them (c.), in which case almost nothing is omitted. But all this information is fundamental for any successful student of Greek. It is what happens after the acquisition of this knowledge that really makes a difference.

To return to the traditional presentation, look back over the Law of Limitation and the *Sotêra* Rule and notice a few things. The first two rules are about what one *cannot* do with accentuation, while the last three are phrased as conditional sentences.[10] There is a reason we call most of it the Law of *Limitation;* it describes the restrictions on accents but does not give positive procedures for

[10] The fundamentally passive and limitative nature of the current method is a serious underlying problem with our pedagogies but one too infrequently acknowledged. For an exception, see Chew (2014), especially her remarks on methods "full of prohibitions," lists "of rules that cannot be broken," and, generally, "rules that are descriptive rather than prescriptive" (2014: 86). The proposed system is inherently and thoroughly prescriptive.

accenting a word. After memorizing all of its components perfectly, a student who also thoroughly understands their implications for what kind of accentuation is allowed in Greek can place an accent of the correct type on the correct vowel of exactly one kind of word in Greek: a monosyllable that contains a short vowel, for instance, ἅ, ἄν, γάρ, δέ, ἔν, μά, μέν, πρός, τά, τό, τόν. The rules can't even handle a long vowel in a monosyllable—they contain no guidance on why we have σῶν but κλώψ. Start adding in longer words and we don't get any further clarity on how to approach the resulting possibilities.

The list of monosyllables given in the previous paragraph is not a random collection; they are the 11 words that fit this description from the first 330 words of Plato's *Apology* after enclitics and proclitics are deleted and repeated wordforms are removed from the list, leaving 185 tokens.[11] That is, there are 11 out of 185 words, or 5.9%, that a student can accent after perfectly mastering rules A–E above.

Try this instead. Teach students basically the same preliminary information: (a.) the alphabet, (b.) that short vowels contain one mora (including usually (f.) final αι and οι) and that long vowels (including the other diphthongs) contain two morae, (d.) the shape of the acute and circumflex accents, and (e.) that an acute shows that a high pitch[12] falls on the only mora of a short vowel or the right one of

[11] A list of these is included as Appendix 3.

[12] The Greek accent was a language that used a single high tone on a word as the basis of its accentual system. In more traditional terms, this is usually referred to as "pitch" and the language as having a "pitch accent." I use "(high) tone" and "(high) pitch" interchangeably in this article. It

a long vowel while a circumflex shows that it falls on the left mora of a long one. Now teach them one additional thing, (g.) to count morae from the end of a word backwards and to use the notation μ1 for the first mora, μ2 for the second mora, μ3 for the third mora and μ4 for the fourth mora (one only needs the first three morae for this thought experiment).

So far, we've only added morae into the mix, taught a few concepts in a slightly new way, and added one transparent kind of notation to count morae. Now give the students a single provisional rule—don't get too attached to it, this is for illustrative purposes—and set them loose on the word list from the *Apology*.

• Put the high pitch on μ3 unless there are fewer than three morae,
in which case put it on the word's leftmost mora.

With that single rule, they will correctly accent 112 of those words, or 60.5%. If you teach them the traditional A–E, they will get their 5.9% guaranteed correct but then will have to make at least one guess—position or type of accent—on every single one of the remaining 94.1% of the words. Give them 50-50 odds on each word, and they will get a grand total of 53.0% correct. That doesn't sound too bad until you realize that the actual odds are nowhere near that because they will have to guess both position and type in some places. Take λόγους and εἶναι, which are

is true, as the second reviewer points out, that one does not need to explain what "pitch" is in the traditional system but one is obligated to in the new system. However, every recent textbook in English that I am familiar with does at least mention the original nature of the accent as one involving pitch, so I'm not sure this adds much cognitive load to the new system.

on the list. Since both words have only two syllables, students do have a 50% chance of getting the accent's placement correct on those. And if they keep A–E straight, they are in the clear if they choose the penult. But if they are looking at αὐτῶν and μηδείς, they are in more trouble. Even if they correctly select the ultima as the site of accentuation, they have another 50-50 guess awaiting them because they have no rule for how to accent a long ultima. And we haven't even gotten to words with three syllables, where the rules sometimes leave only a 33% chance of choosing the correct syllable.

Why does the new system get us so much further so quickly? Because 81 of the words in the sample simply accent μ3, another 20 of them only have two morae and accent μ2 and another 11 only have one mora and accent it. This reflects the distribution generally in Greek. High tone on μ3 is by far the most common outcome across the entire language in words that have three or more morae. To give some indication of how this makes a moraic system simpler at heart than a syllabic one, compare how we can describe the outcomes for recessive accent in words of three or fewer morae in terms appropriate to them. Note that we are talking about the same outcomes in either case; we are merely using different terminology.

What needs to be expressed in each case in the syllabic approach—namely what kind of accent and on which syllable—is an automatic consequence of moraic accentuation if you know what the accent marks mean and how to count.

Moraic Outcomes	Syllabic Outcomes
μ1 tone if there is only one mora	acute on the ultima of a monosyllable if its vowel is short
μ2 tone if there are only two morae	circumflex on the ultima of a monosyllable if its vowel is long *or* acute on the penult of a disyllable if its vowel is short
μ3 tone if there are only three morae	acute on the penult of a disyllable if the ultima has a long vowel *or* circumflex on the penult if its vowel is long *or* acute on the antepenult if the ultima is short.

Table 1. Comparison of Moraic Outcomes and Syllabic Outcomes

Now let us return to the provisional rule. If you're following along closely, you may object: "Ah, but they'll get αὐτῶν and μηδείς wrong by your rule too!" That is true. The provisional rule would give us *αὔτων and *μήδεις. Recall, however, that the rule is merely a provisional one designed to provide a glimpse of the potential of a moraic approach. I will refine it, and, besides, it is a simplification of only the first two of the four rules that form the core of the proposed system. For the moment, consider the effect of just this interim rule: by following a simple procedure that anyone can learn and that requires no guessing or convoluted mental gymnastics, your students will get λόγους and εἶναι correct, as well as 111 other words. *Without guessing.* And while you will improve your students' performance by teaching them further rules about how to accent a long ultima in the traditional

system, you will do the same under my proposal. By teaching students moraically, however, you will start them off closer to mastery with less effort, and you will be able to bring many more to a level of understanding that they can build on as they learn more wordforms and encounter inevitable details and exceptions.

I cannot stress this enough: we need to stop tormenting our students. Greek accentuation is considered by some a *rite de passage* of the undergraduate classics experience, but it is one perpetuated by the elect few (us) who succeeded at it themselves and now use it as one of several often bizarre and usually inequitable methods to select the next generation of initiates from the ever-decreasing pool of candidates who even care to try to join our club. My own view is that any impression we have that the traditional approach is a good way to teach accentuation is due entirely to survivor bias. Because some students, including you and me, get it, and a smaller subset even grasps it very quickly, we build our curricula in a way that sends the message, whether we intend to or not, that those who struggle are not cut out for Greek.

3. Necessary Background Information and Counting Morae

While much of the following will be familiar to experienced instructors, I wish to provide good coverage of the topic and lay out clearly what students need to know. I am also conscious that many readers may not be entirely comfortable with what others find elementary.

Very briefly, Ancient Greek—and in this whole following discussion I am referring in the main to the Attic dialect of the classical period and to the early stages of its descendant, Koine—was a language in which a distinction was constantly produced and perceived by its speakers between short and long vowels, which were made distinctive by how long it took to pronounce them. The letters ε and ο always represent short vowel sounds, while η and ω always long ones. The letters α, ι and υ represent both short (ᾰ ῐ ῠ) and long (ᾱ ῑ ῡ) vowels. Diphthongs[13] are long vowels in duration except, in most circumstances, αι and οι when they are at the very end of a word and are followed by no consonants.[14]

The ratio of the length of a short vowel to a long vowel is nominally 1:2. The modern linguistic unit by which vowel length is described is an abstract measure called a mora. Short vowels (including most final αι/οι) are one mora long—I will also refer to them as unimoraic—while long vowels and most diphthongs are two morae long, or bimoraic. (If you feel that "unimoraic" and "bimoraic" sound too technical, there is no need to use them in your pedagogy.) A mora is an abstract and relative measure in the sense that it is not like a second or a minute, which always take the same amount of time. Any vowel gets shorter the faster a speaker is talking and becomes longer in slower, more careful speech. The

[13] In the term diphthong, I also include the monophthongs represented by the digraphs ει and ου.

[14] These diphthongs, in other words, are short in χῶραι and ἄνθρωποι but long in χώραις and ἀνθρώποις. They are long in the optative forms of verbs, in contracted syllables and in various other words, many of them adverbs (such as the old locative case form οἴκοι).

point is the *perceived* ratio between short and long not the exact length of a mora.[15]

Syllables in Greek are built around vowels. Every syllable contains as its nucleus a single vowel or diphthong. So, we can say interchangeably that every vowel and every syllable in a Greek word is either unimoraic or bimoraic.

Ancient Greek was a restricted tone or pitch accent language. This means that it used tonal information but not with the complexity that fully tonal languages can, such as Mandarin (four tones), Igbo (three tones) or Cherokee (six tones), which can mark each syllable in a word with a different tone. Instead, Greek had a simpler tonal system in which it gave a single part of a word prominence through a tone higher than those on the other parts of the word. It was also a mora-timed language, which means that the "part" of words we are talking about giving prominence to is a mora[16] not a syllable. Mora-timed, pitch-accent languages are a relatively small class of world languages but nevertheless well attested. Japanese (at least in most of its dialects) has the most studied and well-known modern pitch accent language that is also based on morae in terms of vowel timing.[17]

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[15] The ratio 1:2 is nominal. Human beings are not machines, and a long vowel is rarely exactly twice as long as a short one, but speakers of languages with length distinctions counted by morae perceive long vowels as being about twice as long as short ones.

[16] Mora was introduced as a linguistic term for the study of Greek by Hermann (1801: 63–64) at the beginning of the 19th century. He already relates how a circumflex mark shows the accent falling on the left mora of a bimoraic vowel. That morae are more fundamental to accentuation in Greek than syllables is a more recent insight, one I believe can be credited to Golston (1990), who built upon the syllabic work of Sauzet (1989), who was responding to Steriade (1988), who also was assuming a syllabic basis for accentuation.

[17] Unlike the ancient Greek grammatical literature, the native Japanese linguistic tradition recognized the fundamental nature of morae. For example, the haiku poetic form, which is regularly

In the proposed system, in Greek, we count morae from the end of a word. The last mora in a word is thus "mora one," which I will abbreviate μ1. We will never have to worry about any morae other than μ4, μ3, μ2 and μ1.

Because of the limit of morae in a Greek vowel to two and the nature of the way tone is assigned to morae, we will never find a mora with the high tone earlier than the third syllable from the end of a word. That fact can be mentioned to students, but it does not have to be taught as a rule; it is merely the inevitable outcome of tone assignment and should be presented as such rather than as an additional "rule" to be memorized at the start. It is most useful to discuss it to introduce the names of the final three syllables if one chooses to do so. Teaching the traditional names of syllables is not necessary, but because existing textbooks and grammars constantly reference the ultima, penult and antepenult, I find it convenient to continue teaching the terminology. The two basic accent marks of Greek[18] show moraic-tonal information. The acute accent shows that the high tone is carried on the single mora of a short/unimoraic vowel (as έ and ό) or on the right mora (the one toward the end of a word) of a long/bimoraic vowel (as ή or ώ).[19] A circumflex accent shows that the high tone is carried on the left mora of a bimoraic

presented in Anglophone countries as a syllabic pattern of 5-7-5, is actually a moraic pattern consisting of five morae, seven morae and five morae.

[18] The grave accent is merely a replacement for final-syllable acute accent in multi-word phrases and does not need to be discussed until connected sentences or phrases are introduced.

[19] In other words, if you imagine the two morae in η as *ee* and the two morae in ω as *oo,* an acute accent shows *eé* and *oó* tone.

vowel (as ῆ or ῶ).[20]

4. Overview of the System and the Four Rules[21]

Before going on, it is necessary for me to give the details of what I am presenting. Anything unfamiliar in the wording of the following four rules will be explained.

There are two basic types of accentuation at work in Greek: recessive (where the tone is assigned away from the final mora of the word if possible) and processive (where the tone is pinned to the final mora no matter what). Rules 1 and 2 govern recessive accentuation, Rule 3 governs processive accentuation and Rule 4 covers those words in Greek in which some forms are recessive and some processive in the final syllable. Remember that we refer to the final/last mora at the end of a word as the first mora or mora one (= μ1).

- ***Rule 1: Recessive Accentuation*** assigns high tone to μ3 unless μ3 and μ2 are in the same vowel, when it goes on μ4.[22]

[20] That is, *ée* and *óo* tone.

[21] A disclaimer: the method I am presenting is purely didactic. It is inspired by the sophisticated understanding of Greek accentuation that has been developed by linguists over the last 30 years, but it does not utilize that understanding directly. It is based, on the contrary, on information about morae and accent that was already available to classicists in the 19th century. It was developed by starting with the outcomes of tone assignment and then reverse engineering an accurately predictive system that is compact, coherent and easy to teach and learn. In the process, it inevitably distorts, ignores and obscures the mechanisms at the heart of the language. We understand these imperfectly but well enough to know they are heavily mora-based, unlike the traditional explanation.

[22] That condition can only be met in the penult and only with a bimoraic vowel or diphthong in that position. You may, if you wish, rephrase this part of the rule explicitly in those terms, but I do not

- ***Rule 2:*** If the designated mora is ***unavailable*** because it does not exist or is to the left of the ***limit vowel***, the tone goes onto the next lower numbered mora.
- ***Rule 3: Processive Accentuation*** assigns high tone to μ1.
- ***Rule 4: Hybrid Accentuation*** occurs in words that mark for case[23] when the tone falls in the final or only vowel because no other morae are available; this results in NAV forms being processive (Rule 3) and GD forms recessive (Rules 1 and 2).[24]

Some of this will not make perfect sense yet because I am using one familiar term—***recessive accentuation***—in an unfamiliar way, and I am introducing four new concepts: the possibility of a mora being ***available*** or ***unavailable,*** the notion of a ***limit vowel***, the idea of ***processive accentuation*** and the term ***hybrid accentuation***. Each of these will become clearer as we go along, but none is

because I am trying to reduce the number of rules. In traditional approaches, this condition is met when there is a long penult before a short ultima (cf. Peek's PLUS acronym referenced in a note above).

[23] In Greek, this means nouns, adjectives and pronouns (and the definite article). The abbreviations used in this rule are: NAV = nominative, accusative and vocative; GD = genitive and dative.

[24] To return to our earlier thought experiment with Plato's *Apology*, with the four rules and a perfect knowledge of limit vowels (including details that will later be discussed, such as contraction), if one assumes that everything is recessive except for known processive nominals by Rule 4, 176 of 185 (95.1%) of words in the sample are accented correctly. The nine words incorrectly accented are particles, conjunctions and adverbs with inherently processive accentuation (δή, ἐάν, ἐπειδάν, ἤ, καί, μή and ὡς), as well as two fused enclitic phrases involving some of these words (μήτε and ὥσπερ). I assume in this article that καί is bimoraic in order to skew the statistics *away* from my system (the figure rises to 95.7% if we assume that the -αι counts as short here). Of course, no one will have a perfect knowledge of limit vowels, but this theoretical maximum of predictable accentuation is a strength of the system.

complicated. The price of the slightly new or different terminology is worthwhile, as it allows us to unify explanations of accentuation while moving through the morphology and replacing what in the traditional approach are one-off rules, as well as concepts such as "persistent" accentuation with limited explanatory power.

I have presented the traditional method above in five rules, just one more than my proposal, but you should note that the two sets of rules cover very different ranges and scopes. My four rules describe essentially all of accentuation in Greek aside from exceptions and details; the five traditional rules only handle the most basic restrictions on the placement of accents on recessive words. In other words, you need to add many more rules to the five to account for all the scenarios that will be handled just by my four. For example, my rules already account for the alternation of acute and circumflex in forms of the definite article and other ultima-accented words such as τοῦ vs. τούς, θεᾶς vs. θεάς and ὁδοί vs. ὁδοῖς, as well as the difference in accentuation for most inflectional variants of words such as ἀγών vs. ἀγῶνος.

Recessive Accentuation (Rule 1)

This is the fundamental and most common kind of accentuation in Greek and most words show it in all or some of their forms. The default position for tone in recessive minimally trimoraic word forms is μ3, but in one scenario, when μ3 and μ2 are in the same vowel, which is explicitly incorporated into Rule 1, μ4 receives the high tone. This part of the rule accounts for words such as ἄνθρωπος,

παιδεύουσῐν, ἀλήθειᾰ and the like:[25]

Figure 1. Words with high tone on μ4 because μ3 and μ2 are in the same vowel

Students, when learning Rule 1, will have now encountered both scenarios in which a recessive word can carry an accent on the antepenult, that is, μ4 tone, as in these words, and μ3 tone in γράφομεν and those like it. I urge anyone who would use my approach to resist the temptation to try to encode outcomes of the system in ways that will seem like additional rules to students. For instance, at this point, it would be possible to say something like, "In recessive words, the antepenult will be accented if the ultima is short," but I believe this is a mistake. I have found it better to frame these patterns as observations rather than rules, noting for students that because the system produces consistent results in the same situations, patterns will emerge, and I encourage them to seek them out. They then pick up on these patterns and internalize them, leading them naturally to wider understanding and the formulation of their own ways of knowing and shortcuts.

[25] In the examples that follow where μ4 is in the same syllable with the fifth mora, I show that mora in parentheses. This is merely to acknowledge that students will sometimes wonder about that mora precisely because it is in the same syllable as the accented one. It is a good opportunity to discuss with them that Greek tone is assigned to morae and not to syllables and that the system is only relevant to the last four morae. For students already familiar with the traditional method, it also gives them an actual explanation for why a circumflex can never appear on an antepenult, something that they otherwise only experience as a stipulation (Rule B in the presentation of the traditional method I gave earlier). Henceforth, I will not mark the fifth mora since it is never relevant.

Unavailable Morae and the Limit Vowel (Rules 2 and 4)

Recessive accentuation is governed by both Rule 1, which shows default tone assignment, and Rule 2, which explains when default tone assignment is not followed because the appropriate mora is unavailable. First, morae are not available for tone assignment when they do not exist. For instance, the following words do not have a third mora, so by Rule 2 they carry the tone on μ2 instead:

Figure 2. Words with default tone assignment on μ2

Likewise, the following words meet the condition for μ4 tone laid out in Rule 1 (because μ3 and μ2 are in the same vowel), but μ4 does not exist, so μ3 gets the tone instead:

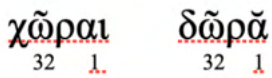

Figure 3. Words with default tone assignment on μ3

This brings us to the most mysterious part of the Greek accentual system.[26]

[26] Not the most mysterious part of the new system that I am proposing but of the actual underlying processes of tone assignment in Ancient Greek word formation. No one has been able to account adequately for all its variations and exceptions. And while Chandler included the basic rules of accentuation in his famous characterization of Greek accent, he was referring more generally to the question of how words come to have recessive, persistent or other accentual patterns (1862: iv): "To affix these signs correctly is a work of no small difficulty, and for our guidance we find either principles so vague that they cannot be applied, or rules so numerous that they cannot be remembered." Probert (2003: 81–104) is the best practical overview of the patterns of accentuation in nouns and adjectives, graded helpfully from those with no exceptions to those with many, with additional discussion of more word types in the subsequent chapter (105–132). Probert (2006) is the best recent technical treatment of word formation involving certain suffixes (ρο, τo, νο, λο and μο)

Many words are long enough to have enough morae for tone assignment to take place according to Rule 1, but all morae to the left of a particular vowel in them are unavailable for the tone. Take these examples:

Figure 4. Words with tone assignment on μ3 due to the limit vowel

These meet the condition for μ4 tone, and they have a fourth mora, but they do not assign tone there. We are accustomed to think of these as words with "persistent" accent. Introducing the terminology of the limit vowel (which is not a linguistic concept but my pedagogical one) helps to clean this category up. The essential point is that because the ναι and μει syllables contain the limit vowels, these words are, for accentual purposes, ~~Ἀθη~~ναῖος and ~~ση~~μεῖον (which is why they are accented like χῶραι and δῶρᾰ, which are of the same syllabic-moraic shape). One thing to stress early and often for students is that most simple finite verb forms have no limit vowel.[27]

The limit vowel of a nominal word (nouns, adjectives and pronouns) is almost always regularly predictable from the first element of its vocabulary entry,

in nouns and adjectives and the resulting accentuation. I will later make some remarks upon word formation and accent.

[27] By simple, I mean uncompounded. As we will be shown, the processes of compounding, contraction, augmentation and reduplication set limit vowels for finite verb forms.

which is usually the nominative singular.[28] As we do now with "persistent" accent, we simply look for the accented vowel in that form. Take σημεῖον, σημείου, τό. The nominative has an accent on the second vowel from its start—the one in the syllable μει. Therefore, that is the limit vowel. In θάνατος, θανάτου, ὁ, the accent in the nominative singular is on the vowel in θᾰ), so that alpha is the limit vowel. The difference between talking about persistence and a limit vowel is that persistence is explained as an accent trying to stay on the same vowel,[29] while "limit vowel" refers to the limit of recession away from μ1, which is a clearer way of talking about how tone is being assigned in this system.[30] The accent does not start out somewhere and then cling to that position; rather, every word form in Greek is dynamically accented according to underlying principles. This is most obvious in verbs, but the production of any inflected form works the same way. The accent that is expressed is due to the interaction of those principles, which are encoded in this proposal as the four rules and determined by the arrangement of morae in the word and the presence or absence of limitation to recession in the form of word length or a limit vowel.

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[28] 3rd-declension adjectives such as εὐδαίμων, εὔδαιμον are an exception, where the neuter nominative singular, listed second, reveals that the limit vowel is in the first syllable. In a somewhat related but inverted way, the accentuation of the neuter nominative singular in a participial entry such as παιδεύων, παιδεύουσα, παιδεῦον confirms that the limit vowel as it appears in the masculine (-ευ-) is, indeed, correct.

[29] Groton's language (2013: 23) is a good example: "the location of the accent in the nominative singular shows where the accent wants to stay or 'persist.'"

[30] The concept of the limit vowel also allows us to simplify the explanation of the accentuation of contractions, making it consistent with the discussion here rather than a separate topic.

Students should be trained, when encountering a new vocabulary entry for a nominal, to identify out of habit what the limit vowel is and to consciously note its position in terms of whether it is the final vowel, the next to last vowel or the one before that, because it will have a different effect in each position. This is where I find the traditional names of syllables convenient to keep using with my own students, but, again, these names are not actually necessary.

In the 1st and 2nd declensions, the limit vowel will remain in the same named syllable as the nominative singular. So, in the examples from above, in Ἀθηναῖος and σημεῖον, the limit vowel in all cases and numbers is positioned in the penult, and in θάνατος, the limit vowel is always in the antepenult. The same is true in some but by no means all 3rd-declension nouns. The effect of the limit vowel varies by its position in a particular form, as follows:

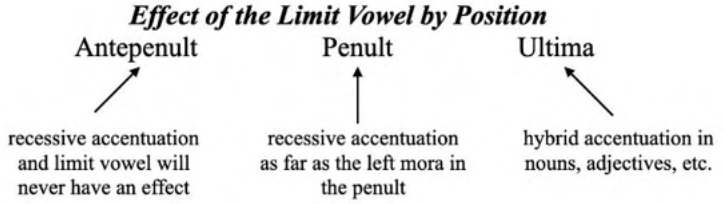

Figure 5. Effect of the limit vowel varies by its position

If the limit vowel is in the antepenult in a word form, it will have no effect and can be ignored.[31] If it is in the penult, its effect is to limit recession to the leftmost mora in the vowel in that syllable. In more technical terms, this means that any high tone that is supposed to be expressed (by Rule 1) on the rightmost mora of the antepenult will appear on the leftmost mora of the penult instead. Another way to put this is that a limit vowel in the penult has the effect of forcing the tone onto the next lower numbered mora if the mora that is supposed to get the tone is in the antepenult.

The ultima is a very different realm of accentuation in Greek in the case of nominals. If the limit vowel of such a word is the final vowel of the word (or if the word only has one vowel), that is the condition for which we need Rule 4, and for Rule 4, we need Rule 3.

Processive and Hybrid Accentuation (Rules 3 and 4)

There is one other kind of accentuation in Greek besides recessive. I call this processive,[32] and it is defined in Rule 3. Some words and word forms simply always assign the high tone to μ1. The reason for this is part of word formation processes deep in the history of the language and there is no point trying to explain them to students (especially since we cannot really explain them at all). For

[31] I vacillate between describing this as a limit vowel with no effect and saying—to be more consistent with the way I talk about most finite verb forms—that these are words without a limit vowel.

[32] This term is now rarely used to talk about Greek accent and normally refers to the Doric dialect's tendency to have the accent positioned rightward by one syllable in some forms in comparison with Attic. For instance, the Doric 3pl aorist active indicative form of λαμβάνω is ἐλάβον compared to the Attic ἔλαβον. I use "processive" in a different but more precise and restrictive sense here.

instance, the particles δή and μή show processive accentuation. If they were recessive, they would be *δῆ and *μῆ. In these two examples, the words are inherently processive, as many adverbs, conjunctions, particles, and prepositions are.[33] In nouns, adjectives, pronouns and the definite article, when the limit vowel is in the ultima or there is only one vowel, some cases are processive and others recessive and the word flips back and forth predictably between the two. This is what I term hybrid accentuation (hybrid in the sense that a single paradigm can combine both recessive and processive accentuation). Hybrid accentuation is defined in Rule 4: in words that have endings to mark case and where the tone occurs on the final vowel, NAV forms are normally processive and GD forms are recessive. Here, as I noted above, NAV stands for "nominative, accusative and vocative" and GD for "genitive and dative."[34] Notice that this applies only to inflected forms with *case*. Finite verb forms, when the accent is limited to the final or only syllable, remain recessive within that limit.

Consider ἀγών, ἀγῶνος, ὁ. The limit vowel is in the syllable γω(ν), as we see from the nominative singular. In that form, the limit vowel is positioned in the

[33] Compare inherently recessive words in these categories such as οὖν, νῦν and ἦ.

[34] I do not want to get bogged down by exceptions and special circumstances, but it is perhaps worth noting here that *neuter* monosyllables of the 3rd declension show recessive accentuation in NAV forms, such as nominative singular φῶς (as opposed to φώς, which is masculine). One should not get the impression that this sort of complexity is the result of the system proposed here—it must be detailed and explained in the traditional system too, usually along the lines of "3rd-declension monosyllables with a long stem vowel usually have an acute in the nominative singular in masculines and feminines but a circumflex in neuters."

ultima, and nominative forms have hybrid accentuation by Rule 4, for which grammatical information is needed to determine whether we have recessive or processive tone. And the rule tells us that nominative forms activate *processive* accentuation, and you will note that ἀγών does indeed have an acute accent indicating the high tone is on μ1. I mentioned above that in many 3rd-declension nouns, the position of the limit vowel will not be in the same "named" syllable in all forms, and we see the truth of that here. So, while it is in the ultima of the nominative (and vocative) singular—and so those forms have processive accentuation—in the genitive singular and other forms, the limit vowel is in the penult, which will mark the limit of recession. We do not worry about hybrid accentuation in the penult, where accent can only be recessive. In other words, in the other forms of ἀγών where the tone is not limited to the final vowel, we just follow Rules 1 and 2. Where it is in the final vowel, Rule 4 applies. In the genitive singular ἀγῶνος, for instance, we have μ3 tone. Though the form meets the condition for μ4 tone (because μ3 and μ2 are in the same vowel, as in Rule 1), μ4 is unavailable since it is to the left of the limit vowel. In the genitive plural ἀγώνων, μ3 tone occurs by Rule 1 just as we expect because the limit vowel does not come into play since the third mora is not to the left of it.

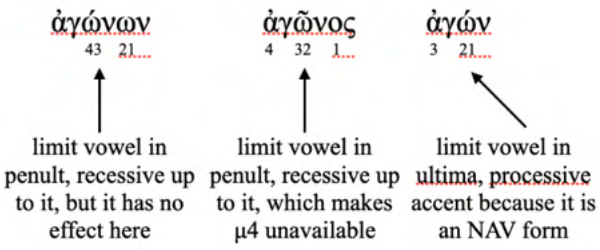

Figure 6. 3rd-declension noun with varying position of the limit vowel

Tone on μ1 when μ1 is the Only Available Tone

When a short vowel in the ultima carries the accent, the contrast between recessive and processive accentuation is neutralized because the only possible tone is μ1. In nouns and similar forms with case, we know which is happening based on the NAV/GD divide.[35] In the case of other sorts of words, however, it simply makes no difference and cannot be determined. Is δέ recessive with μ1 tone (because there are no other available morae) or processive (with automatic μ1 tone)? That is the sort of question about the deeper mechanisms of the language that this didactic presentation cannot treat, and, in fact, cannot be answered.

The Power of the Four Rules

With the first two rules, students can accent almost every uncontracted and regular finite verb form they are likely to encounter early, and any uncontracted

[35] As an illustration, consider the processive nominative singular form ποταμός with the recessive genitive singular form παιδός. Just looking at the two, we see no difference. We can only tell that the former is processive and the other recessive because we know how grammatical information (that is, case endings) informs Rule 4.

and regular nominal form in which the limit vowel is not in the ultima.[36] With the third rule, students can understand why some indeclinables have μ1 tone instead of μ2, although it does not help them avoid the necessity of memorizing the tone on these words. The greatest benefit of Rule 3 comes only with the clarification provided by Rule 4, which allows most of the rest of nominal forms in the language—including those of the definite article, which are likely to be learned first or at least very early—to be understood and accented correctly.

Syllables Again

Syllables can play a role in understanding Greek accentuation in several places in the system—most notably when μ3 and μ2 are in the same syllable and in word forms where the limit vowel is in the final syllable—but they are mostly just convenient because, as containers of morae, they can be used as a shorthand to describe how morae are arranged in a word. The basic tone assignment processes of Greek, however, are based primarily on morae, so if you start from a syllabic description, you must invent rules to account for the discrepancy between what we can see on syllables and what is happening underneath the surface in terms of morae.[37] Adding moraic information to a fundamentally syllabic presentation thus

[36] Leaving aside things like contract nouns, the so-called Attic 2nd declension (which underwent quantitative metathesis and accentual leveling) and unusual paradigms such as 3rd-declension monosyllables. Of course, obligatory μ2 tone on the genitive plural forms of all 1st-declension nouns must still be taught either as a rule or explicitly as a contraction.

[37] Upon presenting this system to colleagues I have been met sometimes with disbelief that we can really dispense with all the traditional rules of limitation. Below, I will give a quick demonstration

gives very little advantage despite its apparent promise.[38] This is something I have heard fellow instructors say over the years as they express their disappointment that talking about morae in their classes was interesting to some of the students but otherwise pointless or at least ineffectual in increasing understanding. However, the approach taken here of layering syllabic information and terminology into a fundamentally moraic presentation, rather than *vice versa,* gives us a much more productive and sensical blend.

With regard to syllables, one more point is worth making: the traditional explanation is characterized as one in which the ultima plays a special role, even as "controlling" the placement of accentuation. While it is true that my system recognizes that when the limit vowel is *in* the final syllable, the accentual system varies between recessive and processive accentuation in nominals, the idea of its being a controlling syllable is very different. The reason the ultima seems to control

of why they are unnecessary because the accentual outcomes they describe are automatically predicted by the four rules given here.

[38] For example, Allen's (1973: 234–239) notion of contonation (a combination of the high tone and its immediate drop), which is sometimes brought into the teaching of Greek accents, is a refinement of earlier observations and allows us to stipulate that "not more than one mora may follow the contonation" (237), that is, not more than one mora may occur before the end of a word after the fall of the high tone of the pitch accent. While this is true enough, it provides little advantage because it does not tell us whether the number of post-contonation morae will be one or zero in any given word. It is really just a restatement in moraic terms of parts of the Law of Limitation. It allows for a slightly simpler presentation but is not a formulation that provides any practical benefit beyond assuring students that the rules are not entirely random. The mostly decorative function of morae in this approach is obvious, for instance, from Mastronarde's (2013) fine introductory textbook, which brings it into the presentation of accentuation. There, Allen's rule is described as "a single general principle" that explains the "apparently complex 'rules' of Greek accentuation" (18). For a principle given such importance, however, it is curious that the word mora appears only on pages 18–21 of a 444-page book. Besides, any time one needs to use scare quotes around the very word "rules" when presenting a set of rules, it is obvious that there is a larger problem.

the traditional system is just that every word has an ultima by definition, and the number of morae in that syllable automatically affects the possible number and arrangement of morae that can be spread across the syllables to the left. This is a pretty bland statement on the surface, and it is meant to be. The ultima does not control anything; simple math does. If there are two morae in the vowel in the ultima (μ2 and μ1), then μ3 and μ2 cannot be in the same vowel, so μ4 tone is never possible. And anticipating the count becomes second nature after a while. Once you count the morae in the ultima, you will quickly know what possibilities there are. Is μ1 alone in the ultima? Then be on the lookout for μ2 and μ3 sharing the penult for possible μ4 tone. Are μ2 and μ1 together in the ultima? Then you'll never need to worry about μ4 tone because the penult can't have μ2 and μ3 together. That looks like "control," but it is just counting.

5. Advantages

The approach described here does not magically make every aspect of learning Greek accentuation simpler and easier. However, it does have multiple advantages over the traditional approach, both conceptual and practical. I have mentioned some and will detail others below, but it may be convenient to summarize the main ones here.

- We can align our teaching approaches more faithfully with the way that accentuation worked in Greek as a living language during the

period before the pitch accent changed to the stress accent found in late antiquity and Modern Greek.

- The system can be presented as explanatory rather than descriptive (although it is, as I have noted, not truly explanatory in a linguistic sense).
- The system can be presented at different paces and in different configurations, as instructors prefer. All four rules can be taught together; or Rules 1 and 2 can be taught together or serially, with Rules 3 and 4 coming later; or Rule 1 can be broken into two parts (μ3 default tone + μ4 tone under one condition), as can Rule 2 (morae unavailable due to word length + unavailable due to limit vowel); etc.[39]
- The basis of the system has at its core an active orientation toward placing tone where it belongs rather than passively describing where accents cannot go.
- It establishes the notion of a "default" placement for tone in Rule 1, which allows students in doubt both a starting point and, when stumped, a strategy beyond mere guesswork.
- There is a small and coherent set of mechanisms that work together

[39] As *TCL*'s first referee hints to me, this could be particularly helpful in pre-collegiate settings, where a slower pace of presentation may be more desirable.

in tone placement rather than a collection of rules about location and type of accent that do not form a system in any real sense. Rather, the explanation here logically shows how location and type of accent result from consistently interoperating rules. For instance, the alternation between acute and circumflex in the penult is a natural outcome of the formulation of the rules and does not require additional rules or scenario-based restrictions.

- The system *qua* system emphasizes process over simple memorization.
- It encompasses many more of the phenomena of Greek accentuation in many fewer rules.
- Much information that must be treated as exceptions will come later in most courses, after students have a strong grasp on the basic system. For example, the accentuation of final syllables in 1st- and 2nd-declension nouns is part of this system. It is exceptional in the traditional approach.
- It lays a foundation for understanding further advanced topics in accentuation with a coherent presentation of concept and vocabulary. To give some examples: the notion of processive accentuation unites in a single explanation all final-syllable acute accents on long vowels (and short ones, as well, although this

makes little practical difference); moreover, the idea of a limit vowel not only explains what is usually seen as "persistence" on the penult, but when it is combined with processive/hybrid accentuation, it also shows why ultimas and penults behave accentually differently in nominals; we will that the limit vowel will also simplify how we can talk about contraction, as well as integrate with how we can present the mobile accents of 3rd-declension monosyllables.

- It gives students constant practice with vowel lengths, which will be crucial for those going on to read verse texts.
- It makes clear the underlying and distinctive difference between acute accentuation and circumflex accentuation, a contrast fundamental to how the Greeks understood tone.[40]

6. Initial Presentation of the Material to Students

Because I am no longer teaching Greek, I have not yet had the occasion to base an introductory class's entire learning of accentuation around this system since I have always used existing textbooks that employ the traditional method. In

[40] A related point is that the frequent correlation of circumflex accent to a lack of full recession in the system increases students' continual awareness of the operation of the rules, just as in many classrooms students are already taught that circumflexes are often good clues that contraction is taking place.

presenting it to a variety of students of different levels, including those who know no Greek, in small groups and individually, I have found it takes very little time to teach them to count morae. I will give more detailed pedagogical considerations but want to stress that one can be very flexible about how to present mora-counting and the basics. For instance, in the very opening lesson one can either give them a mix of words showing everything from μ4 to μ1 tone to show variety and an overview, or one can present word forms with only μ3 tone, which will be the default tone, in preparation for presenting or having them inductively figure out the basis of Rule 1. For instance, in line with the first practice, I sometimes put the following type of μ3-tone words on a worksheet or whiteboard: παιδεύω, παιδεύεις, γράφει, γράφομεν, παιδεύετε, χώρᾳ, χῶραι, χώραις, λόγου, λόγους, δῶρον, δώρων and δῶρᾰ. It is also possible, if one wants to tie accentuation more closely to morphology and verbs are introduced first, to present only the first finite verb forms with μ3 tone from whatever the initial paradigms will be.[41]

In these first stages, I have students mark the morae visually by writing numbers underneath each vowel and then have them tell me which mora carries the high tone in each word form. This accustoms them to identifying long and short vowels, converting that information to mora counts and seeing how acutes and

[41] The first five forms in the present and future active indicative paradigms of non-contract ω verbs all have μ3 tone (the 3pl forms in ουσιν have μ4 tone by what will be the second part of Rule 1). All six forms in the present middle-passive and future middle indicative do, as well. The forms that do not show μ3 tone show μ4 tone and together all these paradigms perfectly exemplify what will be our Rule 1.

circumflexes relate information about morae and tone. For example:

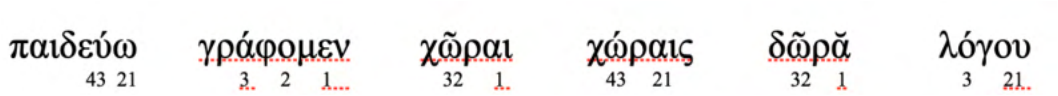

Figure 7. Words with morae counts indicated

The students pretty quickly catch on that all these forms carry the high tone on μ3 if at this first stage I only show them forms with that accentuation.[42] The alternative, giving them a mix of forms from across the range of possibilities, allows them, on the other hand, to practice with accent marks showing many more scenarios. I see the advantages of both approaches but would not venture to say which is better. It will depend on how an instructor wishes to present the other materials—inductively or not; all at once as a system or revealed over the first chapters of the semester; and so on.

Within just a few minutes, most students have this down but will still make slips. The main obstacle in my experience is imperfect knowledge of vowel lengths, so I mark or explain ambiguous vowels with breves and macrons and allow them access to a chart of unimoraic versus bimoraic vowels so they can concentrate on acquiring skill and confidence with morae rather than having it be a mere matter of

[42] Demonstrating just this much of a moraic understanding to students who have already studied the traditional method can also be revelatory. These words show four different "kinds" of accentuation in syllabic terms: an acute on an antepenult where the ultima is short (γράφομεν), an acute on a long penult before a long ultima (παιδεύω, χώραις), a circumflex on a long penult before a short ultima (χῶραι, δῶρᾰ) and an acute on a short penult (λόγου). In moraic terms, however, they all have the same accent: μ3 tone. One student described this as "taking an X-ray of Greek words," allowing us to see beneath the surface appearance This is just one way in which the moraic approach is not only simpler but more exact than the traditional one.

memorization. Once they are comfortable, you can go through many examples very rapidly to solidify their command. I also find that the αι/οι rule usually needs frequent reinforcement at this stage.

If I have only given them μ3 tone, I then give them *unaccented* words and ask them to mark the words to show μ3 tone. In other words, I give them λῡε, ἐγρᾰφετε, λογων, δωροις or whatever, and they produce λῦε, ἐγράφετε, λόγων and δώροις. I find it helpful to give them a mix of words with acutes and circumflexes so they are prepared for both Rules 1 and 2. Some students will already be able to count morae without writing in the mora numbers below the words, but others will prefer to use that expedient until they get the hang of it. Weaning them from it quickly should be a goal. That does not take more than a single class session in my experience, although some students will be shakier than others. Once most of them feel comfortable, you are ready either to teach them the first rules of accentuation or to have them inductively determine them for themselves.

7. Further Pedagogical Considerations

Reference material will be given as an appendix in order to demonstrate the behavior of various kinds of representative words and their subclasses, as well as to consider more advanced topics such as accentuation of enclitics and contraction. The basic system has been laid out here in the previous sections. I believe that in almost every aspect it is as least as economical as the traditional system and I hope

more streamlined in most ways.

In terms of order and grouping of information, every instructor will have their own preferences and will be using a particular textbook, which may not always allow those preferences to be followed. I find that students familiar with the alphabet can, in about the time of a typical class period, learn about morae, how they relate to long and short vowels and what the acute and circumflex accent mean. They can also reliably and repeatedly identify which mora has the high tone on a series of words (I often show them only μ3 words at first). I usually let them divine that μ3 is the default rather than presenting it as a rule. I then show them words that have only two morae in some forms and three in others (like λόγος) and let them come up with the basics of Rule 2 as it applies to words of limited length. Then I round out the lesson by giving them words where μ4 tone alternates with μ3 tone (as in ἄνθρωπος and ἀνθρώπου) in the hopes that from multiple examples they will derive the second half of Rule 1, that μ4 tone occurs when μ3 and μ2 occur together. They usually do. Thus, my initial presentation is limited at first only to Rules 1 and 2 because I prefer to introduce finite verb paradigms first. Thus, this first lesson will prepare them to accent the present active and middle-passive indicative paradigms perfectly and there is no need yet for the other two rules. If you do not get to μ4 tone before those verb paradigms are presented, you can use them to teach that lesson when you get to the third person plural active forms in ουσῖν (and the middle-passive forms in ομαι, εται and ονται with their μ4 tone, if you introduce

those early).

Rules 3 and 4 can be taught together later when the definite article and some nouns will require them, but in general instructors have a lot of leeway. I prefer to let students master Rules 1 and 2 before making things more complex, especially because this builds the constant assurance that there is a consistent logic to the system and a default kind of accentuation. One advantage to the way the rules are formulated is that the individual rules can be further broken down into discrete topics if that is desirable. In fact, even before rules are worked on, the topics of counting morae, identifying how tone is revealed through accent marks and assigning accent marks to show tones can be introduced separately. When getting to the rules, Rule 1 has two outcomes, and μ3 tone can be taught and thoroughly mastered before the condition that brings about μ4 is introduced, which is my usual approach. Rule 2 can be taught through words that are limited by the length of the word without worrying about the limit vowel portion of it, which is harder to grasp and makes no real sense until nouns are learned through vocabulary entry. And while I prefer to let students derive the rules (or at least Rules 1 and 2) inductively from examples, I have also just presented the rules as rules to some students, and this seemed to go perfectly well. It is really about how you want your students to approach the material and their own learning.

Sequencing material should be driven not by accentuation but by the order in which an instructor wishes to present new morphology and concepts. That will

suggest ways and appropriate occasions to discuss accentuation and bring in new material. Because the definite article is so important and common, it makes complete sense to me—despite the fact that it is the most complicated part of the basic system—to teach its paradigm (where one must also talk about the proclitic forms) soon after students are comfortable with Rules 1 and 2. This means either introducing Rules 3 and 4 then or later using the article to explain them. Either way they can understand hybrid accentuation and what happens when tone is restricted to the ultima, which will be necessary to handle nouns from the start unless the instructor goes out of their way to curate the words students will get as early vocabulary. This would not necessarily be productive since no textbook that I know of is organized to present nouns by accentual patterns. In terms of the definite article, the masculine and feminine accusative plural forms τούς and τάς show processive accentuation beautifully, and there are plenty of common 1st- and 2nd-declension nouns with the same accentuation to pair with the article to show Rules 3 and 4 working consistently.

More generally, there are other pedagogical considerations to take into account. We occasionally got students in the elementary course at UNH who had had a year of Greek in high school or at another institution where accentuation was not taught at all or was merely skimmed over. We also had our own students who did not quite grasp the importance or ubiquity of accents and have only obtained an imperfect command of the traditional system. For reasons I cannot quite explain, in

my experience it is remarkably difficult for many such students to backfill their knowledge of accentuation by being presented again with the traditional method. I can say I have had much better luck taking them through the material again by the moraic method laid out here. For instance, one of our 2nd-year students, who was struggling with accentuation despite being otherwise quite strong in Greek, grasped the moraic method almost immediately and reported to another instructor that it was "mind-blowing." Admittedly, this is mere anecdote, but it accords with my broader experience, namely that students grasp the systematic nature of accentuation and can see a consistent operation of explanatory rules, and this gives them confidence that the congeries of descriptive conditions that make up the Law of Limitation and the *Sotêra* Rule does not always provide them.

While some students may not see it as an advantage, the moraic system also demands and inculcates a greater awareness of vowel length throughout the language. In the traditional method, the length of the ultima matters all the time, but that of the penult only when it is accented. The moraic method, through the constant but simple process of counting morae back, creates greater familiarity with patterns across the language, and shows the difference between forms like ἄνθρωπος and φιλόλογος, where we currently say they are both words that accent the antepenult because the ultima is short. We can now see that the former has μ4 tone and the latter μ3. Meanwhile, we can also see where the traditional explanation makes like phenomena seem unlike, as in a paradigm such as that of σημεῖον, where

μ3 tone emerges on every form but some have acutes and others have circumflexes.

Unlike the traditional pedagogy, this new method is fundamentally oriented toward active accentuation, which is particularly important in courses that emphasize composing of Greek phrases and sentences. The system begins with a rule that tells students where to place an accent on a word as a default starting position by putting the high tone on μ3 (Rule 1). That may not end up being the correct place for the accent on a particular word after all, but it gives students a greater sense of control and the feeling that the system is an actual system. The traditional pedagogy, by contrast, starts students off with a set of rules that they cannot apply until someone tells them where to accent a word in the first place. With the proposed system, there is also comfort to be derived from the fact that the combination of accent marks and knowledge of vowel length gives one the ability to read the exact mora with the high tone every single time without exception in Greek. Students do not get that sense of precision and consistency from the traditional system, especially because additional exceptions pile on almost immediately after the basic rules. For example, the accentuation of the definite article usually comes early, but in the traditional method they have zero conceptual preparation for it. Moreover, it—like ultima-accented words of the 1st and 2nd declensions—has to be presented as an exception rather than as a fundamental part of a systematic understanding. The new system incorporates this information into its core rules and provides a basis and a terminology upon which additional

knowledge and more advanced concepts can be layered. It does so with a consistency of theory and terminology that will be applicable to almost everything they encounter ahead.

That leads me to point out that the consistency of the new method generally reduces guessing and confusion. If students *do* have to guess, that guess does not have to be random. Because of the way tone is described as being assigned to morae in this system, the following strategy can and should be taught to students and employed by them when they are in doubt. It will seem familiar because it is the "provisional rule" I gave toward the start of this article: "Put the high tone on μ3 unless there are fewer than three morae, in which case put it on the word's leftmost mora."

There are two reasons to teach them this strategy. First, they will sometimes forget the limit vowels of words and where contractions happen, as well as similar details. This precept points them to a default position which nets them results better than random chance and reinforces that the system is rational. Second, this practice often also allows instructors to tell the difference between what is potentially a random guess (tone on a mora other than μ3 in words that have one) and what is likely an informed one (tone on μ3).

More generally, for all students, the unity of principle and method encoded in the mora-based rules also means that diagnosing accentual problems is much simpler. When they are faced with accenting a form, those taught by the traditional

method often not only guess at accentuation but guess blindly, frequently producing not only the wrong accentuation but an impossible one. They simply cannot keep all the rules in the traditional method active in their minds at once to alert them to the impossibility of a form even when they realize as soon as the mistaken form is pointed out to them. The moraic approach gives them a unified consistent approach to accenting new or unfamiliar forms. That means that the true nature and cause of student errors can be determined with greater precision.

Finally, I want to reiterate that mora-counting and the new terminology employed here—while simple and straightforward—can seem at first sight more complicated to *instructors* than it really is. This is due, I believe, to their long familiarity with the traditional method and their success in learning through it. I have also encountered reactions from colleagues who instantly consider all the complexities of accentuation and how this system applies to them. Just a few minutes of trying out the rules and seeing how they apply usually suffices to show the simplicity and accuracy of the system and helps them get over some of that initial resistance. Certainly, this system is not complicated for students coming to it for the first time. They don't carry the baggage that we do as their instructors, and they can acquire the basics extremely quickly in the early stages and practice repeatedly until mora-counting becomes second nature. To stress a point made earlier, this makes adding in the inevitable subsequent rules and new morphology significantly easier across a whole course. The cognitive load of accentuation is

both lower and more distributed.

Appendix 1 includes a sample one-page handout that briefly introduces morae and the rules that have been presented above. It is likely too dense for most classes, at least to go through very quickly, but I hope it will be a helpful reference for both instructors and students. It was designed to introduce the moraic method to students already familiar with the traditional approach. I would not expect students to learn the system on their own from this.

8. More about Morae and Accent Marks

Nothing is made more complicated by a moraic approach, and where there are details to discuss or exceptions to be pointed out, they are usually the same ones that must be dealt with in teaching based on the traditional system.[43] For instance, contraction always requires an elucidation of how the accents of the uncontracted and contracted forms are related, and by any account the mobile accentuation of 3rd-declension monosyllables will need explanation.

I have noted that forms that on the surface look to be displaying quite different accentuation can actually be showing identical accentual patterns (and vice versa) when viewed moraically. We, therefore, need to train our students to read moraic information from accentuation quickly and automatically. This means

[43] Probert (2003: 81–104) provides the best accentual overview of nominal classes, noting many exceptions. She further discusses more word types in the following chapter (105–132).

building quick review and reinforcement into a course from the day that accentuation is introduced to the last class meeting. It can be as simple as having the students run through the vocabulary list in a chapter and call out what mora is carrying the high tone on each form in the noun and adjective entries—also a good opportunity to have them identify the presence of limit vowels—or incorporating questions about accentuation into low-stakes assessments in the early classes.

There is no need to teach students the following chart,[44] but they will soon come to know that the accent marks, particularly the circumflex, show moraic information quite clearly. There are only five possible surface accentual configurations in Greek: an acute on one of the last three syllables or a circumflex on one of the last two. Three of these five show you exactly which mora is carrying the high tone, and the other two narrow things down to a two-mora range.[45]

	Antepenult	Penult	Ultima
Acute	μ4 or μ3	μ3 or μ2	μ1
Circumflex		μ3	μ2

Table 2. Accent marks and position of morae

[44] At least, I see no reason to do so since the goal is to concentrate on getting them comfortable with a simple process that they can follow and that requires very little memorization. This information can be conveyed over time.

[45] The ambiguous cases are easily resolved by looking at the mora count of the vowel following the accent. If there is an acute on the antepenult, it shows high tone on μ4 if the penult is bimoraic (ἄνθρωπος) and on μ3 if the penult is unimoraic (γράφομεν). If there is an acute on the penult, it shows high tone on μ3 if the ultima is bimoraic (χώρᾱ, λόγου) and μ2 if the ultima is unimoraic (λόγος). However, teaching this explicitly at the start (or ever) adds apparent complexity, and I do not see much point to it, at least early on. It's just "more rules," which is what I am trying to avoid. The real point is that if you know your vowel lengths, the accents are unambiguous.

The three times an accent mark tells you directly and automatically what mora the tone is on without your needing to count them are: a circumflex on the penult, as in δῶρον, instantly shows you μ3 tone; a circumflex on the ultima, as in ποταμοῦ, shows you μ2 tone; and an acute on the ultima always shows you μ1 tone, as in στρατηγέ or κλώψ.

The Circumflex as Clue

Here is an important detail about the circumflex that emerges from the situation above: this accent mark on a form indicates that something is interfering with full recession as described in Rule 1. That is, it discloses a phenomenon is occurring such as contraction in the syllable (as in 1st-declension genitive plurals like χωρῶν from χωράων) or that Rule 2 is in effect because the word in question does not have the mora available that is designated for assignment of the high tone (e.g., χῶραι, which would have the tone on μ4 if it existed, and σημεῖον, where μ4 is unavailable because of the limit vowel). Another way to put this is that when you see a circumflex, it is an indication that by Rule 1 the word's high tone is "supposed" to go on a mora before the one it ends up on, but something stopped it from getting there (non-existence, contraction or another manifestation of the limit vowel). Take as examples some word forms in which by Rule 1 the tone should go on μ4: the compound verb ἀπῆν, where μ4 should have tone but the tone cannot recede to the left of the augment; χῶραι, where μ4 does not exist; and φιλεῖσθε,

where μ4 exists in the antepenult but the accented contracted syllable acts as the limit vowel. Unimoraic vowels cannot show this information, of course; λόγος, which has μ2 tone, the accent alone does not tell you that μ3 does not exist, although it is obvious with even a cursory evaluation of the vowels in the word and their lengths.

9. The Other Rules and Why We Do Not Need Them

Can four rules and close attention to vocabulary entries really allow us to handle so many scenarios about what accents go here, what accents cannot go there and what kind of accent they will be? Can we really do without the strictures and guidelines of the Law of Limitation and the *Sotêra* Rule, which have been fundamental to the experiences and understanding of every modern learner of Ancient Greek? This has been the most frequent skeptical question I've received from instructors with whom I have spoken about this system. I will give a quick proof of their superfluity. Using the imaginary wordform βιβωβος, I present here are all the possible outcomes that could ever eventuate from tone assignment following the four rules, regardless of whether βιβωβος is a noun, a verb, or whatever.

If βιβωβος . . .

> . . . is inherently processive, its accentuation will be βιβωβός.
>
> Compare Ἑλληνιστί.

. . . has its limit vowel in the ultima and this is an NAV form, its accentuation will also be the processive βιβωβός. Compare ποταμός.

. . . has its limit vowel in the ultima and this is a GD form or a finite verb, its accentuation will also be βιβωβός, but it will be recessive in formal terms. Compare χειρός and δός.

. . . has the ω in the penult as its limit vowel, its accentuation will be the recessive βιβῶβος (μ3 tone because μ4 is off-limits, so tone goes one mora later). Compare Ἀθηναῖος.

. . . has a limit vowel in the antepenult or no limit vowel because it is a finite verb, its accentuation will be βίβωβος (μ4 tone because μ3 and μ2 share the penult). Compare ἄνθρωπος and παίδευε.

If we use as an example a word with a bimoraic ultima, such as βιβωβων, then if it . . .

. . . is inherently processive, its accentuation will be βιβωβών (μ1). Compare ἰδού.

. . . has its limit vowel in the ultima and this is an NAV form, its accentuation will also be the processive βιβωβών. Compare ἀγών.

. . . has its limit vowel in the ultima and this is a GD form, its accentuation will be the recessive βιβωβῶν (μ2 tone). Compare ποταμῶν.

. . . has the ω in the penult as its limit vowel, its accentuation will

> be the recessive βιβώβων (μ3 tone by default; μ3 and μ2 do not share the penult, so μ4 tone is impossible; and μ3 is not off-limits because it is not beyond the limit vowel). Compare σημείου.
>
> . . . has a limit vowel in the antepenult (βι) or has no limit vowel because it is a finite verb, it will also be βιβώβων. Compare ἀνθρώπου and παιδεύω.

There are no other possibilities. It is simply impossible for βιβώβος or βιβῶβων or βίβωβων ever to occur.[46] And if we change the shape of these nonsense words slightly to vary the quantity of the vowel in the penult to a short—βιβοβος and βιβοβων—there will still be no way in which following the new system can produce an illicitly accented form because the former will always turn out as βίβοβος, βιβόβος or βιβοβός and the latter as βιβόβων, βιβοβών or βιβοβῶν but never βίβοβων.[47] We do not need to teach or be taught what illicit outcomes of accentuation are because illicit accentual outcomes cannot occur by Rules 1–4.

[46] βιβώβος shows μ2 tone, but if the limit vowel is the ω, it ought to show μ3 tone since recession always occurs to the leftmost mora of the limit vowel. If ω is not the limit vowel, then the tone will appear on μ4 (βίβωβος). βιβῶβων shows μ4 tone but μ3 and μ2 do not share a syllable, so this is not possible. βίβωβων shows μ5 tone, which is never permitted.

[47] βίβοβων shows μ4 tone, but μ3 and μ2 are not in the same vowel, so this is not a possible accentuation.

10. Additional Considerations and Accenting Additional Morphological Categories

For almost all nouns in the 1st and 2nd declensions, the only information one needs to take note of is whether the effect of a limit vowel must be observed, and, in cases where it is in the final syllable, the proper application of hybrid accentuation by Rule 4. In traditional terms, this is merely the necessary work of determining whether a word has "persistent" accentuation in the penult or ultima and, if the latter, how to follow additional rules to decide between a circumflex and acute accent. Most 3rd declension nouns are similarly straightforward, even when in inflection the number of syllables varies, so long as it is made clear that the limit vowel remains the same through such changes.[48] Similarly, all but a very few simple and uncontracted finite verb forms just follow Rules 1 and 2. Below, I treat some deviations from this across word classes.

In discussing my proposed system with colleagues, I have been asked for reference charts to show moraic-tonal information in order that those less familiar with morae can check their understanding. These can be worked out by anyone, but to save others time, I include some of these charts in an appendix. They are not meant to be exhaustive but merely a way to see at a glance how prevalent and

[48] In other words, in the paradigm of a word like κῆρυξ, where the limit vowel of this disyllabic form is the eta, it remains the eta in the trisyllabic forms such as κήρυκος. In traditional terms, this is typically framed through the identification of the syllable of persistence remaining the same through a count forward from the beginning of the word. In other words, in both κῆρυξ and κήρυκος, the first syllable from the start of the word is where the accent attempts to persist.

typical accentuation by Rule 1 (and Rule 2) is and the consistent results of applying it.

The 1st and 2nd Declensions and Contraction

One advantage of presenting accentuation through the four rules of this system is that it creates the conditions for greater consistency of explanation and allows for the elimination of redundancy. To explain the alternation of acute and circumflex in the accented ultimas of 1st-declension nouns, textbook authors must often treat this as a kind of special case. Just to take one example, Groton (2013: 24) notes that in feminine words of this declension, "if the accent falls on the ultima in the genitive and dative, singular and plural, it changes from acute to circumflex" and treats it as a separate rule "since there is no general principle forcing accents on the ultima to change from acute to circumflex."[49] She must then later explain it separately for the 2nd declension (43), for 1st- and 2nd-declension adjectives (46), for 1st-declension masculines (51), for 3rd-declension monosyllables (97) and for the genitive plural enclitic τινῶν (132). But there does exist exactly such a "general principle" in effect in Greek that morphologically determines accentuation.[50] It

[49] She is not alone in this. Mastronarde also presents this expressly as an extraordinary phenomenon: "*Special rule* for accentuation of [2nd declension] nouns: any noun of the o-declension with an accented ultima...has the circumflex...in the gen. and dat. of all numbers" (2013: 27, emphasis his). He then repeats this "special" rule for the 1st declension (36), for 1st- and 2nd-declension adjectives (63) and also has the circumflexed genitive in the ultima as part of the separate "special rule" applying to 3rd-declension monosyllables (117).

[50] Although I suspect it is the opposite of what Groton supposes it is. In my view, the process is forcing circumflexes (normal recession) to become acutes (representing a switch to morphologically driven processive accentuation).

simply is not part of the Law of Limitation or the *Sotêra* Rule. But the present proposal makes this not only explicit but a core feature contained in Rules 3 and 4, meaning that only deviations from the norm need be noted, which are the actual exceptions that require special rules.

The only real matter of note in the 1st declension is contracted forms. Every paradigm in the declension, as we all know, has a genitive plural ending -ῶν that arises from the contraction of –άων. This is often the first place that some instructors introduce, however passingly, the subject of contraction.[51] Even if one does not want to discuss contraction in any detail early on, whenever that moment does come, the new system allows us to simplify and standardize the treatment of the accentuation of contracted syllables. We normally approach this subject by asking students to produce and accent *un*contracted forms and then contract them, deriving the accent of the contracted form by a relatively easy set of guidelines—easy, that is, for those very comfortable with accentuation. The procedure is: 1) if no part of the contraction is accented in the uncontracted form, the contraction also has no accent; 2) if the first part of the contraction is accented with either acute or circumflex, the resulting accent on the contraction is a circumflex; 3) if the second part of the contraction has an acute, the resulting accent on the contraction is

[51] A notable exception in terms of textbooks is that of Major and Laughy, which introduces contraction in its first chapter alongside the vowels themselves. Although the presentation of 1st-declension nouns is significantly delayed in this text compared to most others, contraction is discussed with some frequency in the chapters before students meet them.

(almost always) an acute. In my system, there are two principles we can formulate to explain this process, both consistent with the basic rules and leveraging what students already know:

- If any vowel that will be involved in the contraction is accented in the uncontracted form, the contracted syllable contains the limit vowel, and the resulting wordform has recessive accentuation to the limit—regardless of case if a nominal (Rules 1 and 2; Rule 4 is suspended).
- However, if the uncontracted form would have had processive accent, the contracted form will too (Rule 3).

Thus, in a form such as χωράων, the resulting contraction is accented χωρῶν by the first principle because the ω in the ultima is the limit vowel and the form is simply recessive to it. The result is μ2 expression. So, too, the whole paradigms of contract nouns in this declension (and in the 2nd), such as Γῆ (Γέη) and Ἑρμῆς (Ἑρμέας). The application of these two principles is not dramatically simpler than the traditional approach, but it is less demanding because it allows students to skip the step of determining the precise accent of an uncontracted form. They merely have to know *where* the accent is, not exactly *what* it is, except with examples of processive accentuation. The latter are not, in fact, to be found in the 1st declension or 2nd declension since none of the contract nouns have a limit vowel in their ultimas in their uncontracted forms. But compare instances such as κληίς → κλῆς

and δαΐς → δᾴς in the 3rd declension. This means that the first principle can be taught when appropriate and the second layered in later when it is needed. It may never be needed in a first-year course since it is activated only very rarely anywhere in Greek (such as the ἑστώς [uncontracted ἑσταώς, perfect active participle of ἵστημι]),[52] and I see no reason why one would want to present it if it is not strictly necessary. Besides, if we do omit this rarity on first presentation, the new system is one further degree simpler than the traditional approach.

Aside from contraction, the general concept of processive accent in this system also allows us a neater way to talk to students about another odd part of the 2nd-declension, the nouns of the so-called "Attic Declension" with their limit vowel in the ultima. In these, processive accent is generalized to whole paradigms from the nominative (thus, νεώς, νεώ, νεᾠ, νεών. instead of νεώς, *νεῶ, *νεῷ, νεών). While there is nothing wrong with saying, as Smyth (§239b) does, that "the genitive and dative are oxytone when the final syllable is accented," we can make it seem easier. By explaining that in this subclass "all forms with a limit vowel in the ultima are processive, ignoring Rule 4," we frame the exception with vocabulary and understanding consistent with the whole presentation of accentuation.

[52] I should also point out that the principles given here regularize what are exceptions in the traditional approach. For example, by the usual rules, the genitive of ἑστώς should be *ἑστώτος (contracted from ἑσταότος). In fact, it is ἑστῶτος. In the present system, that is the expected outcome since the ω is the limit vowel and the accent recessive to it by Rules 1 and 2.

In general, other exceptional accentual issues in these declensions are those that must be dealt with under any approach, for instance, that χρύσεος and similar adjectives contract to χρυσοῦς (apparently by analogy with the feminine χρυσέα → χρυσῆ) and that the vocative singular of δεσπότης retracts its accent past its limit vowel to δέσποτα. This is not basic accentuation but detail.

The 3rd Declension

To begin with a simple matter, in this declension, too, unexpected accentuation of vocatives has to be dealt with in some classes (recessive vocatives in -εῦ from nouns ending in -εύς; retraction of the limit vowel to the antepenult in vocatives like Σώκρατες from Σωκράτης and Πόσειδον from Ποσειδῶν) and in some individual words (πάτερ from πατήρ). Beyond the vocative, Ποσειδῶν also points us toward the need to make clear (not necessarily explain to students the reasons such as contraction) that some 3rd-declension nouns violate Rule 4 and have nominative forms with recessively applied tone in the ultima, including in some masculine and feminine monosyllables (including such common examples as παῖς, βοῦς, and ναῦς).

The real need here, as it is in the traditional approach, is to deal more generally with monosyllables in this declension. The easiest part of this to convey is the regular tendency for neuter monosyllables to show recessive and not processive accentuation in NAV forms (in violation of Rule 4), hence the examples of τὸ φῶς and ὁ φώς given in passing in Part 1. This is a general pattern (πῦρ, οὖς,

δῶ, etc.) that needs to be taught no matter how one approaches accentuation but can be conveyed with greater clarity if presented as "recessive vs. processive," which is a systematic explanation, rather than "circumflex vs. acute," which is a particular one.

Another improvement in concept and descriptive vocabulary enters also into the way we can discuss the mobile accent of all 3rd-declension monosyllables. Rather than simply noting that in most of them the *accent* moves to the ending in the genitive and dative forms, we can reformulate this slightly to indicate that it is the *limit vowel* that moves to the ultima in these forms. The accentuation as an automatic result is limited to the final syllable and follows the usual distinction of recessive and processive accentuation in different case forms by Rule 4.

Accentuation of 3rd-declension nouns that underwent quantitative metathesis in Attic after the fixing of the position of accent, such as πόληος→πόλεως, and end up violating the rules will still need to be explained. Again, the new system does not somehow magically account for such details, and they will continue to require separate treatment.[53]

[53] πόλεως violates the Law of Limitation because it allows an accent on the antepenult even though the ultima is long. In the new system, the violation occurs because the high tone appears on μ4 but this should not happen unless μ3 and μ2 share the same vowel, which they do not. Of course, the earlier form πόληος is compatible with either set of rules.

Finite Verbs and the Limit Vowel

The greatest utility of the limit vowel has already been discussed above with reference to contract nouns. To repeat the primary principle involved in its application in this environment:[54]

- If any vowel that will be involved in the contraction is accented in the uncontracted form, the contracted syllable contains the limit vowel, and the resulting wordform has recessive accentuation to the limit—regardless of case if a nominal (Rules 1 and 2; Rule 4 is suspended in accented contracted syllables).

Contraction is an area where students have relatively little trouble in the traditional system if they are already very comfortable with pre-contraction accentuation. Of course, it still remains possible under a moraic approach to teach this subject as most of us already teach it: determine the precise pre-contraction accentuation and then follow the algorithm described earlier.

My proposal, however, saves some time by using the limit vowel concept. If we do so, students do not need to determine precise precontractual accentuation, only the location, saving them a step. Now let's look at some forms of the first contract verbs most students meet in a systematic way, the present and imperfect indicative paradigms of φιλέω. I give only the contracted forms. It will be seen that

[54] The second principle about processive accentuation cannot occur in finite verb forms because no contracted forms have underlying processive accentuation in Greek.

an accented contracted vowel is acting as the limit vowel in all **bolded** forms (most of these show a circumflex that reveals the presence of the contraction and the resultant limited recession). Regular recession by Rules 1 and 2 is occurring in all these forms to the limit vowel. The remaining four forms—all in the Ipf.Act.Ind. paradigm—do not have an accented syllable involved in the contraction, so they simply follow Rule 1. The advantage is not merely saving a step in the thought process. It makes the accentuation of contract verbs a more normal part of a broader system of accentuation. Contraction never produces otherwise illicit accentuation, so in a very real way it *is* just like the rest of the accentual system.

	Pres.Act.Ind.	**Ipf.Act.Ind.**
1sg	**φιλῶ** μ2	ἐφίλουν μ3
2sg	**φιλεῖς** μ2	ἐφίλεις μ3
3sg	**φιλεῖ** μ2	ἐφίλει μ3
1pl	**φιλοῦμεν** μ3	**ἐφιλοῦμεν** μ3
2pl	**φιλεῖτε** μ3	**ἐφιλεῖτε** μ3
3pl	**φιλοῦσιν** μ3	ἐφίλουν μ3
	Pres.M/P.Ind.	**Ipf.M/P.Ind**
1sg	**φιλοῦμαι** μ3	**ἐφιλούμην** μ3
2sg	**φιλῇ** μ2	**ἐφιλοῦ** μ2
3sg	**φιλεῖται** μ3	**ἐφιλεῖτο** μ3
1pl	**φιλούμεθᾰ** μ3	**ἐφιλούμεθᾰ** μ3
2pl	**φιλεῖσθε** μ3	**ἐφιλεῖσθε** μ3
3pl	**φιλοῦνται** μ3	**ἐφιλοῦντο** μ3

Table 3. Paradigm of present and imperfect verb forms of a contract verb with morae indicated

But by approaching it the way I have outlined, it becomes analogous to "persistent" accentuation in nouns and adjectives. The Greeks naturally sensed the differences in accentuation between words such as πόλεμος, παρθένος and ποταμός, and felt that the changes all three sorts went through in inflection were "correct." Similarly, they perceived the differences between γράφω and φιλῶ as simply what some verbs do or don't do. The ancient Athenians didn't think of uncontracted and accented forms and then contract them and adjust the accent; they simply produced contracted forms. Pronouncing ἐφιλεῖτο with a circumflex on the penult was as automatic as saying ἐκεῖνο with the same accentual pattern. Of course, they did not think in terms of a limit vowel, but that concept allows our students to understand accentuation in an—at least distantly—analogously integrated way, a possibility that I will analyze in more detail in the next section.

Accentual Windows, Contract Verbs and the Unity of the Accentual System

Although I have never seen it presented this way, another framework with which we can think about Greek accentuation is this;[55] every wordform in Greek falls into one of three categories: those in which the domain of licit accentuation is

[55] This is not a usual way to discuss Greek accentuation, and it should certainly be understood that the Ancient Greeks and their grammarians never conceptualized accentuation as working in this way. By talking about it in these terms, I am trying to verbalize what Attic speakers must have felt in that near-instinctive way that speakers of any language internalize rules that they are usually never aware of.

three syllables long, those in which it is two long, and those in which it is one long.[56] The outcomes of these windows can be schematized as follows:

Three-Syllable Window	Two-Syllable Window	One-Syllable Window
Antepenult-Penult Window	**Penult-Only Window**	**Ultima-Only Window**
tone either on antepenult or penult (μ3 or—if μ3 and μ2 together in penult—μ4 [always in antepenult]); always recessive	tone always on penult (μ3 except μ2 when there are only two morae in penult+ultima); always recessive	tone always on ultima (μ2 or μ1); mostly recessive but hybrid accentuation in most nominals
Á P U or A Ṕ U	A Ṕ U or A P̃ U	A P Ú or A P Ũ

Table 4. Accentual windows according to number of syllables

The rules for recession are identical within each window up to the limitation of the window itself (which I have encoded in the system as the limit vowel). "Persistent" accentuation is a poor way to describe this and leads in the traditional system to an inconsistency of terminology. Almost all finite verb forms in the common paradigms are deemed recessive, so παιδεύει, ἐπαίδευε and παίδευε, are recessive, as are λύει, ἔλυε and λῦε. However, to take some nominal examples, εἰρήνη has "persistent" accent even though it has the same accentual shape as the recessive παιδεύει, and both have the accent as far to the left as the Law of Limitation allows. Meanwhile, χώρᾱς is accentually like λύει, and χῶραι like λῦε, but is the noun persistent or recessive? When it comes to ἐκείνᾱς and ἐκεῖναι, we always think of

[56] Another way one can think of this is that there are wordforms with an antepenult-penult window (which is what I am calling a three-syllable window in the main text), those with a penult-only window (two-syllable) and those with an ultima-only window (one-syllable). This concentrates on the outcomes of accentual processes and sidesteps the terminological question of why a three-syllable window only allows tone in two of them and a two-syllable window only in one.

these as persistent, but the first of the forms has its accent as far to the left as is permissible, so isn't it recessive? As I see it, the window of a nominal must be learned by noting the position of the limit vowel, and accentuation is simply recessive within it except in the ultima in those places where hybrid accentuation requires processive accents. In verbs, the window size is determined dynamically, but it is always recessive with the known exceptions.

Any finite verb form that does not have a prefix, reduplicated syllable or augment or accented contraction in its penult or ultima will have a three-syllable window if it has at least three syllables (those limitations will be discussed just below). We traditionally sometimes think of these as "fully" recessive, that is, the word will have its tone as far to the left as possible and there is no limitation caused by the word's length. These words will end up with the tone on either the antepenult (using both nouns and verbs as an example, consider πόλεμος, φιλόλογος, παίδευε) or the penult (πολέμου, φιλολόγου, παιδεύει). The window size is determined by word formation processes and, of course, by simple length. A disyllabic word cannot have a three-syllable window, nor a monosyllable a two-syllable one.

Wordforms with a two-syllable window (limit vowel in the penult for nominals [= "penult persistent"] or disyllabic finite verb forms) will always end up with the high tone in the penult, sometimes with an acute (παρθένος, παρθένου, ἐκείνους, γράφω, λύει), sometimes with a circumflex (ἐκεῖνος, λῦε).

Wordforms with a one-syllable window (limit vowel in the ultima for nominals [= "ultima persistent"] or monosyllabic verb forms) will always have the high tone in the ultima. Nominative and accusative nominals (and many vocatives) will regularly have processive accent, but otherwise the accent will be normally recessive in that syllable (ποταμῶν [Gpl], ποταμούς [Apl], δός).

The Greeks experienced different forms even within the same paradigm as having different windows, which is why they had no trouble correctly accenting εἰρῆναι (two-syllable window) and εἰρηνῶν (one-syllable window), or ἀγών (one-syllable window) and ἀγῶνος (two-syllable window) or γράφω (two-syllable window) and γράφομαι (three-syllable window).

One way to think about how Athenians in antiquity perceived contract verb accentuation is to consider that they felt the accentual differences between contracted and uncontracted verbs were analogous to the difference between πόλεμος and παρθένος, only more complex because verbal morphology has more possible forms than nominal morphology. Athenians could experience uncontracted forms through contact with speakers and texts of other dialects, but, as I noted above, they did not grow up speaking uncontracted forms and then contracting the vowels. They learned and spoke their dialect with pre-contracted syllables and having an innate-seeming but learned sense of what sounded right in terms of accenting wordforms. Thus, γράφω and φιλῶ were simply verb forms of the same person, number, tense, voice and mood with a two-syllable and a one-

syllable window, respectively, just as two different nouns could differ in exactly the same way despite sharing case, number and gender (θέας and θεᾶς, for instance). Likewise, γράφομαι and φιλοῦμαι have a three-syllable and a two-syllable window, respectively, just like θάλατται and ἐκεῖναι.

By teaching our students the concept of the limit vowel and using it to understand the accentuation of contracted verb forms, we are giving them a broadly analogous taste of this experience. We are at the same time also reinforcing the whole system of accentuation and its coherence. The forms φιλοῦμαι and εἰρῆναι are accented the same way because they are the same. That the former is a "recessive" but contracted finite verb form and the latter a noun with "persistent" accent is necessary information in the traditional approach for correct accentuation but obscures their fundamental sameness. The processes that lead to both having a two-syllable window are different, to be sure, but beyond that point the assignment of their tone is identical and follows the same mechanisms (however we describe or understand those mechanisms linguistically). There is absolute consistency among all wordforms with three-syllable windows. Likewise, all two-syllable windows operate the same way. Moreover, the wordforms with these two window sizes operate on identical lines apart from the size of the window (which is why παιδεύω and γράφω and πολέμου and παρθένου all have the same accentuation—μ3 tone). Only in one-syllable-window nominals, where we need extra case-based

rules to figure out what kind of tone emerges on long vowels in ultimas, does any difference emerge.

To bring this back to contract verbs, understanding that a contracted syllable that incorporates an accented vowel is the limit vowel and getting a feel through experience for when the accent will be in the contraction—rather than slogging through the process of producing uncontracted forms, accenting them, contracting them, and running a brief algorithm to reaccent them—allows us to accent φιλῇ, φιλεῖσθε and φιλούμεθα as quickly and easily and, most importantly, in exactly the same way as ὁδῶν, ἀγῶνα and χρήματα.

Note that I present the idea of accentual windows here separately from the main proposal because I do not necessarily advocate teaching students through these concepts. I believe the processual method of the four rules is cleaner and simpler. Accentual windows, however, are good to think with, so to speak, especially for instructors seeking to strengthen their own understanding of Greek accentuation. The framing here is simply a refinement of the concept of the limit vowel and could be presented to more advanced students, I suppose, if they were among what I would think would be a tiny minority of people with a burning desire to go beyond the basics.

Other Considerations for Finite Verb Forms

It is well known that in a finite verb "the accent cannot precede the augment or reduplication" (Smyth 1956: §144). Likewise, there is a further stipulation that

accent "cannot precede the last syllable of the preposition before the simple verb nor move back to the first of two prepositions" (Smyth 1956: §144). As with contraction above, the limit vowel concept allows us to streamline and simplify:

> • In verb forms, the rightmost syllable in a word that contains any of the following also contains the limit vowel: the augment, a reduplicated vowel or the last or only vowel of a compounding preposition.[57]

Non-Finite Verb Forms

When it comes to non-finite verb forms, in addition to phenomena such as contraction that must be appreciated, there are numerous instances where the range of accentuation is fixed. For example, second aorist active infinitives always accent their ultimas (e.g., εἰπεῖν), the participles of the same tense and voice have accentuation in ών, οῦσα, όν in the nominative singulars, perfect active participles likewise are accented ώς, υῖα, ός and perfect middle/passive participles μένος, μένη, μένον. All such phenomena can be subsumed under the notion of the limit vowel and taught as such. Students will thus be ready for the switch of accentuation in moving from γεγονώς to the genitive γεγονότος. It should also be noted that familiarity with Rule 4 will guide them automatically to recognize and produce the

[57] This comes with the necessary (in any explanation) exceptions detailed in Smyth §426c.

processive accent on the nominative γεγονώς as an NAV form with a limit vowel in the ultima, just as it will for εἰπών and similar forms.

11. Enclitic Accentuation

There have been frequent attempts in the last century and a half to explain how recessive accentuation and enclitic accentuation—at least in scenarios in which only a single enclitic is joined to a host word—can be united in the same explanation. I have put a great deal of thought into this issue and a way to incorporate enclitic accentuation into a moraic account based on my four rules. I believe that both the earlier attempts and my own represent an impossible quest, and I hope that a couple of examples will show that these two accentual scenarios—regular assignment of tone and enclisis—cannot involve perfectly identical processes. First, in an enclitic phrase like ὁδοῦ τινος, where we normally speak in terms of host and enclitic uniting into a single word, we see the rules of accentuation violated (whether the traditional ones or my proposed ones) because of the tonal expression of a circumflex accent on the antepenultimate syllable of the phrase or, in my terms, μ4 tone when μ3 and μ2 are not in the same syllable in violation of Rule 1. Secondly, in other correctly accented enclitic phrases such as ὁδῶν τινων, we also see a circumflex on the antepenult or, in my system, a tonal expression that is not found in any other part of the Greek language, namely μ5 tone. We can be assured that it is accented correctly through manuscript evidence and the explicit

discussion of ancient grammarians. Moreover, in terms of the present system, every accent added through enclisis in a phrase emerges unexpectedly as a processive accent (an acute, even on long vowels), a phenomenon that has never been adequately explained linguistically.[58]

I, therefore, conclude that enclitic phrasing in Greek is not subject to the same underlying mechanisms of tone assignment that exist in the rest of the language. It is hardly unheard of in world languages for enclisis to be governed by special rules. In fact, in Greek, this is the one part of the accentual system where a purely syllabic approach seems preferable to anything involving morae.

12. Conclusion

My hope is that this new system will help rationalize one part of the presentation of elementary grammar to students in the early stages of their exposure to Greek. Certainly other areas of our methods could use updating, but accentuation—at least in the classes of those instructors who have not abandoned its teaching—comes almost immediately in the first weeks of an introductory course and has an outsized effect on both student experiences and student success. The more we can foster student comfort and competence, the less likely it will be that the early stages of studying Greek will be the only stages they experience.

[58] The well-known exceptions are τινῶν and τινοῖν, which are usually explained through analogy to other ultima-accented genitive forms and their recessive accentuation.

Appendix 1: Overview of the Moraic System

Greek Accents, Tone and Morae: An Overview

Ancient Greek distinguishes short and long vowels by length of pronunciation at a ratio of 1:2. The unit we count this with is called a **mora**, so a short vowel contains 1 mora (it is "unimoraic") and a long vowel 2 morae (it is "bimoraic"). Diphthongs are bimoraic except αι and οι are regularly unimoraic when at the very end of a word.

Short/Unimoraic: ᾰ, ε, ῐ, ο and ῠ, as well as αι/οι most of the time when they are final
Long/Bimoraic: ᾱ, η, ῑ, ῡ, and ω, as well as ᾳ, αυ, ει, ευ, η, ῃ, ηυ, ου, υι, ῳ and αι and οι when not final

Morae are important because the Greek accentual system is based on pronouncing a single mora in each word with a **high tone**, that is, one at a frequency higher than all the word's other morae.

There are three accent marks in Greek written over vowels to show where the high tone is: the **acute** (´), **grave** (`) and **circumflex** (῀). The acute and grave show the same information, so we will only talk about the acute and circumflex. The accents show which mora carries the high tone if we count morae *backwards* from word-end.

	Acute	Circumflex
Over a Unimoraic Vowel	high tone on the only mora	(not used)
Over a Bimoraic Vowel	high tone on the rightward mora	high tone on the leftward mora

The last mora in the word is called "mora 1" (abbreviated μ1), the next to last is μ2, and so on up to μ4. Any mora past that can never carry the tone. Here are some examples. See if you can tell how the accent shows you the tone that is indicated on the words in each column of the chart below by counting the morae back from the end.

μ4 Tone	μ3 Tone	μ2 Tone	μ1 Tone
παίδευε	παιδεύει	γράφε [ᾰ]	πεπαιδευκώς
λύουσῐν [ῠ]	λύω [ῠ]	τῷ	δέ
ἄνθρωποι	χῶραι	παρθένος	δή
ἀλήθειᾰ	χώραις	ποταμῶν	ποταμός

How did you do? It is easier at first if you write out the mora numbers under the vowels so you can keep track, but soon enough you'll be able to do it all in your head and it will become second nature. The most important things are 1) knowing the length of the vowels and 2) keeping straight what the accent marks do.

Words get accents through complex processes of word formation that you'll mostly never know or think about. For now it is enough to know that any given word form will have one of two kinds of accent. **Recessive accentuation** tries to pull the tone away from μ1, although it cannot always do so. **Processive accentuation** automatically places the tone on μ1. In terms of dealing with accents as a learner, there are going to be four overall rules that will govern whether a word has μ4, μ3, μ2 or μ1 tone. These are given below, along with a strategy for times you are at a loss. You won't understand these perfectly—yet—especially the term "limit vowel" and the whole of Rule 4. We will go over them in the days ahead, and you'll find they are very easy!

Rule 1: Recessive Accentuation assigns high tone to μ3 unless μ3 and μ2 are in the same vowel, when it goes on μ4.

Rule 2: If the designated mora is unavailable because it does not exist or is to the left of the limit vowel, the tone goes onto the next lower numbered mora.

Rule 3: Processive accentuation assigns high tone to μ1.

Rule 4: Hybrid Accentuation occurs words that mark for case when the tone falls in the final or only vowel because no other morae are available; this results in NAV forms being processive (Rule 3) and GD forms recessive (Rules 1 and 2).

• **Strategy when in doubt:** Put the high tone on μ3 unless there are fewer than three morae, in which case put it on the word's leftmost mora.

Figure 8. Sample one-page handout about morae and the four rules

Appendix 2: Moraic-Tonal Arrangements in Common Paradigms

The verb paradigms learned early in most introductory courses constantly reinforce Rules 1 and 2 and show how thoroughly recessive accentuation predictably produce μ4 and μ3 tone. In turn, this gives continual insight into how forms that are variously accented in syllabic terms are actually forms carrying tone on the same mora (e.g., ἐλύσω and ἐλυσάμεθα both show tone on μ3). In the charts, I note the mora (μ) on which the high tone occurs and the rule(s) involved in its placement there (R). Even when a rule is theoretically involved, it will not always need to be consciously invoked for a student to get the tone where it goes. For instance, φλέψ has only one mora, so the tone has to go on it, and no real rules need be involved at all. The accent of φλέψis actually determined by hybrid accentuation (R4) because it is an ultima-accented nominal in the nominative case and thus has a processive tone (R3), but it is only ultima-accented because it is a monosyllabic word and so also falls under Rule 2 (R2, describing unavailable morae). I've normally thrown all the rules in these cases to avoid the sort of overly rigorous apparent precision just described. The forms with contractions (genitive plurals in the 1st declension, for instance) and mobile accents (3rd-declension monosyllables), as has been noted elsewhere, require additional treatment for students beyond the four rules.

Simple finite verb forms are based on Rule 1. Short forms outside of the indicative, such as γράφε, will sometimes require Rule 2.

	Pres.Act.Ind.	**Aor.Act.Ind.**	**Pres.Act.Ind.**	**Aor.Act.Ind.**
1sg	γράφω μ3 R1	ἔγρᾰψᾰ μ3 R1	λύω μ3 R1	ἔλῡσᾰ μ4 R1
2sg	γράφεις μ3 R1	ἔγρᾰψᾰς μ3 R1	λύεις μ3 R1	ἔλῡσᾰς μ4 R1
3sg	γράφει μ3 R1	ἔγρᾰψεν μ3 R1	λύει μ3 R1	ἔλῡσεν μ4 R1
1pl	γράφομεν μ3 R1	ἐγράψᾰμεν μ3 R1	λύομεν μ3 R1	ἐλύσᾰμεν μ3 R1
2pl	γράφετε μ3 R1	ἐγράψᾰτε μ3 R1	λύετε μ3 R1	ἐλύσᾰτε μ3 R1
3pl	γράφουσῐ̃ν μ4 R1	ἔγρᾰψᾰν μ3 R1	λύουσῐ̃ν μ4 R1	ἔλῡσᾰν μ4 R1

	Pres.M/P.Ind.	**Aor.Mid.Ind**	**Pres.M/P.Ind.**	**Aor.Mid.Ind**
1sg	γράφομαι μ3 R1	ἐγραψάμην μ3 R1	λύομαι μ3 R1	ἐλῡσάμην μ3 R1
2sg	γράφῃ μ3 R1	ἐγράψω μ3 R1	λύῃ μ3 R1	ἐλύσω μ3 R1
3sg	γράφεται μ3 R1	ἐγράψᾰτο μ3 R1	λύεται μ3 R1	ἐλύσᾰτο μ3 R1
1pl	γρᾰφόμεθᾰ̆ μ3 R1	ἐγραψάμεθᾰ̆ μ3 R1	λῡ́μεθᾰ̆ μ3 R1	ἐλῡσάμεθᾰ̆ μ3 R1
2pl	γράφεσθε μ3 R1	ἐγράψᾰσθε μ3 R1	λύεσθε μ3 R1	ἐλύσᾰσθε μ3 R1
3pl	γράφονται μ3 R1	ἐγράψᾰντο μ3 R1	λύονται μ3 R1	ἐλύσᾰντο μ3 R1

Table 5. Paradigms of some present and aorist verb forms with morae and rules indicated

The same rule governs forms of -μι verbs just as handily.

	Pres.Act.Ind.	**Ipf.Act.Ind.**	**Pres.M/P.Ind.**	**Ipf.Act.Ind.**
1sg	δείκνῡμι μ4 R1	ἐδείκνῡν μ3 R1	δείκνῠμαι μ3 R1	ἐδεικνύμην μ3 R1
2sg	δείκνῡς μ3 R1	ἐδείκνῡς μ3 R1	δείκνῠσαι μ3 R1	ἐδείκνῠσο μ3 R1
3sg	δείκνῡσῐν μ4 R1	ἐδείκνῡ μ3 R1	δείκνῠται μ3 R1	ἐδείκνῠτο μ3 R1
1pl	δείκνῠμεν μ3 R1	ἐδείκνῠμεν μ3 R1	δεικνύμεθα μ3 R1	ἐδεικνύμεθᾰ μ3 R1
2pl	δείκνῠτε μ3 R1	ἐδείκνῠτε μ3 R1	δείκνῠσθε μ3 R1	ἐδείκνῠσθε μ3 R1
3pl	δεικνύᾱσῐν μ4 R1	ἐδείκνῠσᾰν μ3 R1	δείκνῠνται μ3 R1	ἐδείκνῠσᾰν μ3 R1

Table 6. Paradigm of present and imperfect verb forms of a -μι verb with morae and rules indicated

Nsg	ἀλήθειᾰ μ4 R1	ἄνθρωπος μ4 R1	στάδῐον μ3 R1
Gsg	ἀληθείᾱς μ3 R1	ἀνθρώπου μ3 R1	σταδίου μ3 R1
Dsg	ἀληθείᾳ μ3 R1	ἀνθρώπῳ μ3 R1	σταδίῳ μ3 R1
Asg	ἀλήθειᾰν μ4 R1	ἄνθρωπον μ4 R1	στάδῐον μ3 R1
Vsg	ἀλήθειᾰ μ4 R1	ἄνθρωπε μ4 R1	στάδῐον μ3 R1
Npl	ἀλήθειαι μ4 R1	ἄνθρωποι μ4 R1	στάδῐᾰ μ3 R1
Gpl	ἀληθειῶν μ2 R1-4	ἀνθρώπων μ3 R1	σταδίων μ3 R1
Dpl	ἀληθείαις μ3	ἀνθρώποις μ3 R1	σταδίοις μ3 R1
Apl	ἀληθείᾱς μ3	ἀνθρώπους μ3 R1	στάδῐᾰ μ3 R1

Table 7. Paradigm of 1st- and 2nd-declension nouns with morae and rules indicated

Some 1st- and 2nd-declension nouns with a limit vowel in the penult follow Rules 1 and 2.[59]

Nsg	εἰρήνη μ3 R1	χωρίον μ2 R1-2	σημεῖον μ3 R1-2	στρατιώτης μ3 R1
Gsg	εἰρήνης μ3 R1	χωρίου μ3 R1	σημείου μ3 R1	στρατιώτου μ3 R1
Dsg	εἰρήνῃ μ3 R1	χωρίῳ μ3 R1	σημείῳ μ3 R1	στρατιώτῃ μ3 R1
Asg	εἰρήνην μ3 R1	χωρίον μ2 R1-2	σημεῖον μ3 R1-2	στρατιώτην μ3 R1
Vsg	εἰρήνη μ3 R1	χωρίον μ2 R1-2	σημεῖον μ3 R1-2	στρατιῶτᾰ μ3 R1-2
Npl	εἰρῆναι μ3 R1-2	χωρίᾰ μ2 R1-2	σημεῖᾰ μ3 R1-2	στρατιῶται μ3 R1-2
Gpl	εἰρηνῶν μ2 R1-4	χωρίων μ3 R1	σημείων μ3 R1	στρατιωτῶν μ2 R1-4
Dpl	εἰρήναις μ3 R1	χωρίοις μ3 R1	σημείοις μ3 R1	στρᾰτιώταις μ3 R1
Apl	εἰρήνᾱς μ3 R1	χωρίᾰ μ2 R1-2	σημεῖᾰ μ3 R1-2	στρᾰτιώτᾱς μ3 R1

Table 8. Paradigm of 1st- and 2nd- declension nouns with a limit vowel in the penult with morae and rules indicated

Some 1st- and 2nd-declension nouns with a limit vowel in the ultima show hybrid accentuation (Rule 4).

Nsg	ποταμός μ1 R1-4	σκηνή μ1 R1-4	κριτής μ1 R1-4	φῠτόν μ1 R1-4	←processive
Gsg	ποταμοῦ μ2 R1-4	σκηνῆς μ2 R1-4	κριτοῦ μ2 R1-4	φῠτοῦ μ2 R1-4	←recessive
Dsg	ποταμῷ μ2 R1-4	σκηνῇ μ2 R1-4	κριτῇ μ2 R1-4	φῠτῷ μ2 R1-4	←recessive
Asg	ποταμόν μ1 R1-4	σκηνήν μ1 R1-4	κριτήν μ1 R1-4	φῠτόν μ1 R1-4	←processive
Vsg	ποταμέ μ1 R1-4	σκηνή μ1 R1-4	κριτά μ1 R1-4	φῠτόν μ1 R1-4	←processive

[59] With the exception of the contracted Gpl. of the 1st-declension εἰρήνη and στρατιώτης.

Npl	ποταμοί μ1 R1-4	σκηναί μ1 R1-4	κριταί μ1 R1-4	φῠτά μ1 R1-4	←processive
Gpl	ποταμῶν μ2 R1-4	σκηνῶν μ2 R1-4	κριτῶν μ2 R1-4	φῠτῶν μ2 R1-4	←recessive
Dpl	ποταμοῖς μ2 R1-4	σκηναῖς μ2 R1-4	κριταῖς μ2 R1-4	φῠτοῖς μ2 R1-4	←recessive
Apl	ποταμούς μ1 R1-4	σκηνάς μ1 R1-4	κριτάς μ1 R1-4	φῠτά μ1 R1-4	←processive

Table 9. Paradigm of 1st- and 2nd- declension nouns with a limit vowel in the ultima with morae and rules indicated

Some multisyllabic and monosyllabic 3rd-declension nouns follow Rule 1, or Rules 1 and 2, show hybrid accentuation (Rule 4)

Nsg	φύλᾰξ μ2 R1	κῆρῠξ μ3 R1		κλώψ μ1 R1-4	φλέψ μ1 R1-4
Gsg	φύλᾰκος μ3 R1	κήρῡκος μ4 R1		κλωπός μ1 R1-4	φλεβός μ1 R1-4
Dsg	φύλᾰκῐ μ3 R1	κήρῡκῐ μ4 R1		κλωπί μ1 R1-4	φλεβί μ1 R1-4
Asg	φύλᾰκᾰ μ3 R1	κήρῡκᾰ μ4 R1		κλῶπα μ3 R1-2	φλέβα μ2 R1-2
Vsg	φύλᾰξ μ2 R1	κῆρῠξ μ3 R1		κλώψ μ1 R1-4	φλέψ μ1 R1-4
Npl	φύλᾰκες μ3 R1	κήρῡκες μ4 R1		κλῶπες μ3 R1-2	φλέβες μ2 R1-2
Gpl	φῠλάκων μ3 R1	κηρύκων μ3 R1		κλωπῶν μ2 R1-4	φλεβῶν μ2 R1-4
Dpl	φύλᾰξῐν μ3 R1	κήρῡξῐν μ4 R1		κλωψί μ1 R1-4	φλεψί μ1 R1-4
Apl	φύλᾰκᾰς μ3 R1	κήρῡκᾰς μ4 R1		κλῶπας μ3 R1-2	φλέβας μ2 R1-2

Table 10. Paradigm of 3rd-declension nouns showing hybrid accentuation with morae and rules indicated

Appendix 3: The First 185 Unique Wordforms in Plato's *Apology*

I have arranged these by the mora on which the high tone appears. Enclitics and proclitics have been removed and crasis has been undone (except in χρῆν). Categories tend to arise from multiple scenarios, and in some cases I have indicated these to give greater refinement.

A few comments: The words with μ4 tone generally just follow Rule 1 but λέξεως is accented as if it were *λέξηος and ἔγωγε shows accentual retraction compared to the underlying phrase ἐγώ γε; the μ3 list includes many words that show a limit vowel arising from contraction (e.g., ἐπιτυχοῦσιν from ἐπιτυχέουσιν) but only one nominal with an inherent accent from a limit vowel in the penult (Ἀθηναῖοι instead of *Ἀθήναιοι). These could also be listed separately as "μ3 tone but μ4 exists," but I leave these combined in order to show the prevalence of μ3 tone. In the later categories ("μN tone but μN+1 exists"), one will note the effect of hybrid accentuation but also the increase in the representation of adverbs, conjunctions, contracted words, and the like.

μ4 tone = 13
ἀκηκόᾱσι
ἀκούητε
ἀλήθειᾰν
ἀναβέβηκᾰ
δίκαιᾰ
δίκαιον
δίκαιος
εἰρήκᾱσιν
εἴωθᾰ
λέγουσῐν
φαίνωμαι

despite quantitative metathesis
λέξεως

re-accented fused enclitic phrase
ἔγωγε

μ3 tone = 81
ἀκούσεσθε
ἄλλοθῐ
ἄλλως
ἀναισχυντότατον
ἀπολογήσασθαι
αὕτη
βελτίων
δέομαι
δήπου
δικαστήριον
ἑβδομήκοντᾰ

ἔδοξεν
ἐθαύμασᾰ
εἴη
εἶναι
ἐκείνῃ
ἔλεγον
ἕνεκᾰ
ἐξελεγχθήσονται
ἐπελαθόμην
ἔργῳ
ἐτεθράμμην
ἔτη
ἐτύγχανον
ἔχει
ἔχω

ἐψεύσαντο
ἡλικίᾳ
θαυμάζειν
ἴσως
καίτοι
κατηγόρων
κεκαλλιεπημένους
κεκοσμημένους
λέγειν
λεγόμενᾰ
λέγοντᾰ
λέγω
λογουμένου
λόγους
λόγων
μάλιστᾰ
μειρακίῳ
μέντοι
ξένως
ὀλίγου
ὁμολογοίην
ὀνόμασῐν
οὕτω
παρίεμαι
πεπόνθατε
πιστεύω
πλάττοντῐ
πρέποι
προσδοκησάτω
προσέχειν
ῥήμασῐ
ῥήτορος
ῥήτωρ
συνεγιγνώσκετε
τούτου
τούτους
τούτῳ
τούτων
τρόπῳ
χείρων

disyllables with long-vowel penult and short-vowel ultima (= no μ4), including some fused enclitic phrases
οἶδᾰ
οἷσπερ
οὗτοι
πᾶσᾰν
πρῶτᾰ
πρῶτον
τῇδε
τοῦτο
ὥνπερ

limit vowel from accented contraction in penult (= tone theoretically on μ4 by Rule 1)
αἰσχυνθῆναι
ἐξαπατηθῆτε
ἐπιτυχοῦσῐν
εὐλαβεῖσθαι
καλοῦσῐν

limit vowel in long-vowel penult (= tone theoretically on μ4 by Rule 1)
Ἀθηναῖοι

μ2 tone = 20
ἄνδρες
ἄρᾰ
Δίᾰ
ἔπος
ἵνᾰ
ξένος
ὄντῐ
ὄντος
ὅτῐ
οὖν
πάνῠ
τῇ
τῆς
τοῖς
τρόπον
τῷ
χρῆν
ᾧ
ᾧ
ὧν

μ1 tone = 11
monosyllables with short vowel (including processive nominals)
ἅ
ἄν
γάρ
δέ
ἓν
μά
μέν
πρός
τά
τό
τόν

μ2 tone but μ3 exists = 31
limit vowel in long-vowel ultima (many from contraction)
ἀγορᾷ
ἀληθῆ
ἀτεχνῶς
αὐτῶν
δεινοῦ
δικαστοῦ
δοκῶ
ἐᾶν
εἰκῇ
εἰπεῖν
ἐμαυτοῦ
ἐμοῦ
ἐμῶν
θορυβεῖν
νοῦν
νῦν
ὀπωστιοῦν
πιθανῶς
πολλῶν
σκοπεῖν
τραπεζῶν
τῶν
ὑμᾶς
ὑμεῖς
ὑμῶν
φωνῇ

inherent accent in short-vowel penult before short-vowel ultima
αὐτίκᾰ
ἐνθάδε
εἰσιέναι

*fused enclitic phrases that would be accented differently if actual words (*μῆτε and *ὥσπερ)*
μήτε
ὥσπερ

μ1 tone but μ2 exists = 29
limit vowel in short-vowel ultima (including processive nominals)
ἀληθές
ἀλλά
ἀπό
αὐτό
αὐτός
δεινόν
δεινός
διά
ἐπί
κατά
μηδέ
οὐδέ
οὐδέν
οὑτωσί
πολλοί
ὑπό

limit vowel in long-vowel ultima (processive)
ἀρετή
γεγονώς
δή
ἐάν
ἐγώ
ἐπειδάν
ἤ
καί
μή
μηδείς
τήν
ὥν
ὡς

Appendix 4: Online Resources about Mora-Based Teaching of Greek Accent

A YouTube playlist with five short videos (an introductory one and four covering the core rules) can be found at https://www.youtube.com/playlist?list=PLsmYpXNl2ZFTuJwmsaFbhiCjjlGRbER7y. The videos were not originally designed or recorded to accompany this article, but explainthe system quickly and in digestible portions (cumulative time for all videos is less than 34 minutes). While I believe instructors ought to familiarize themselves with the system in the greater detail given here if they are going to teach with it, the videos can serve as a demonstration of how simple it is in practice. They are designed for the level of beginning students with knowledge of the alphabet and vowel length. I believe instructors ought to familiarize themselves with my proposal even if they do not intend to use it. The choice to stick with the traditional approach should not be a mere default motivated only by habit and familiarity.

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