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Lingua Latina, Lingua Mea[1]:
Creative Composition in Beginning Latin

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Abstract: Students learning what they perceive as a 'dead language' can feel a sense of distance from what they are studying. This paper offers an array of practical suggestions to bridge that gap and develop in students a sense of ownership as they study Latin. It offers examples of creative writing assignments suitable for students in their first year of language study: cartoon strips, letters, haiku poems, compositions practicing specific grammatical or vocabulary elements, inscriptions, and literary translations of Latin poetry into English. In addition to discussion of the rationale and learning outcomes of assignments, the paper includes assignment prompts and examples of student writing.

Keywords: beginning language, language as communication, creative writing, motivation, grammar and vocabulary reinforcement, haiku, translation.

The history of composition in Latin as a second language is a long and distinguished one. Isidore of Seville, Petrarch, William of Ockham, Dante, Erasmus, More, Copernicus, da Vinci, Galileo, Bacon, Descartes, Hobbes, Milton and Spinoza are just a few of the most prominent thinkers who expressed complex and ground-breaking ideas in Latin. They developed proficiency in Latin not only by reading the works of their predecessors but also by speaking, listening to, and writing Latin. Until recently, prose (and to a lesser extent verse) composition was a regular component of the Latin curriculum and was seen as a valuable tool for developing language proficiency. Nowadays Latin composition has largely fallen out of favor; it conjures up in the minds of many Latin teachers visions of rote translation from English into Latin of set pieces from older textbooks such as *Bradley's Arnold Latin Prose Composition* (1908), and North and Hillard's *Latin Prose Composition* (1919), sentences and passages on military and parliamentary topics of little relevance and appeal to students.

This paper argues the value of integrating composition into the learning of Latin. It offers an alternative model of composition that focuses on creative writing assignments in which the students maintain full authorial independence; they are not translating predetermined sentences from English to Latin, but are creating their own compositions directly in the target language.[2]

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1 A student in my beginning Latin class inspired the first half of this paper's title: she had written lingua latina, lingua mea in a flowery script across the front cover of her folder. I would like to thank John Gruber-Miller, editor of Teaching Classical Languages, and the two anonymous reviewers, as well as Jeffrey Beneker and Douglas Clapp for their helpful comments that substantially improved this paper. I am very grateful to my colleagues in the classics department at Gustavus Adolphus College——William Freiert, Seán Easton, Yurie Hong, Mary McHugh and Matthew Panciera——for creating a departmental milieu in which discussion of language pedagogy regularly occurs. Matthew Panciera has been especially instrumental in developing the haiku assignment.

2 Latin prose composition has received welcome scholarly attention recently: see, for example, the stimulating articles in CPL Online by M. Davisson (2004), J. Beneker (2006), and K. Lord (2006); also J. Fogel (2002). For a discussion of its pedagogical value in the face of critics, see A. Saunders (1993). What is here being proposed, however, is a radically different paradigm that gives students free rein to express their own creative impulses: it is not prose composition as it is usually envisaged, but creative writing.

Creative writing assignments promote active engagement with Latin by allowing students to invest of themselves (their humor, interests, emotions, ideas, creative imagination, and writing skills) as they learn a new language. Such assignments are a mainstay of second language acquisition methods in modern language teaching, and their value in improving language skills and motivating students is supported by a considerable body of scholarship.[3]

The value of writing in the target language has also been recognized by classicists. In a wide-ranging article, Gruber-Miller (2006) articulates a range of benefits that derive from writing in Latin and Greek, presented with reference to the tripartite division of composition into *logos*, *ethos*, and *pathos* found in classical authors such as Aristotle and Cicero: as well as reinforcing language skills in general and reading skills in particular (*logos*), composition invites students to express their ideas, develop their writer's voice, and consider aspects such as invention, arrangement, diction, genre and perspective (*ethos*); it also requires effective communication with an audience (*pathos*).[4]

Indeed, the profession as a whole has endorsed the importance of composition. In the *Standards for Classical Language Learning*, communication is introduced as Goal 1 (of the five goals), and within this goal Standard 1.2 explicitly indicates that students are to "use orally, listen to, and write Latin or Greek as part of the language learning process."[5] The recently published *Standards for Latin Teacher Preparation* (2010) stress the importance of using active learning strategies in the teaching of Latin and promote active use of the target language.[6]

Many Latin classes focus primarily on reading skills. As a result, writing often takes a back seat, and is limited to translation from Latin—or, more rarely, into Latin—or grammatical exercises such as transformational drills. These certainly have their place, but when prac-

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3 For the importance of writing in SLA (second language acquisition) and its marginalization as a communicative modality see Harklau (2002). Swain (1985; 1995) argues that output (i.e. active production in a language, whether through writing or speaking) is a particularly valuable element of second language acquisition in that it pushes learners to process language more deeply and more consciously than is required during listening and reading (see also Swain and Larkin 1995). One of the top motivational factors in second language acquisition cited in empirical studies carried out in Hungary (Dörnyei and Csizér 1998) and Taiwan (Dörnyei and Cheng 2007) is the promotion of learner autonomy; such autonomy is a guiding principle of the writing assignments that I set. For a study of the motivational effects of encouraging writers to write about topics of interest and relevance to them and providing them with broader audiences, see Lo and Harland 2007. Among the most prominent theoretical frameworks for understanding motivation in second language acquisition are those of Gardner and Dörnyei. Gardner has developed a socio-educational model (Gardner 2001 offers a good introduction) that accounts for the impact of variables such as external influences (e.g. the social milieu and the student's family background), individual influences (e.g. the degree to which the student is motivated to gain access to the broader culture), language acquisition contexts, and outcomes (both linguistic and non-linguistic). Dörnyei's research (see Dörnyei 2001) focuses on the psychological factors that affect second language acquisition (e.g. individual differences and group dynamics).

4 See especially Gruber-Miller (2006): 191-194, in which the author lays out the reasons for writing and introduces relevant findings from recent studies on the role of writing in second language acquisition in modern languages.

5 The 1997 Standards for Classical Language Learning, jointly produced by the American Classical League and American Philological Association, in consultation with regional classical associations such as CAAS, CANE, and CAMWS, available for download online.

6 The 2010 Standards for Latin Teacher Preparation, jointly produced by the American Classical League and American Philological Association, specify that "Latin teachers recognize that learning is fundamentally an active process, incorporate active learning strategies whenever possible, and promote active use of the target language." The supporting explanation for Standard 2.b (Instruction and Assessment) offers an example (having students create and perform a Latin skit that connects with the thematic and grammatical concepts introduced in the given chapter) that is consonant with the approach advocated in this paper.

ticed to the exclusion of other forms of writing, they hardly serve to expand students' sense of what it is possible to *do* with Latin. Simple creative writing exercises can provide needed grammatical reinforcement while also fostering a greater sense of investment in the language.[7] These two goals are not necessarily interdependent; in other words, a creative writing exercise may be a valuable assignment even if it falls short as a tool to reinforce grammar but succeeds in building in students an affinity for the language. With careful planning and execution, however, both goals can often be achieved.

Composition has a number of other positive outcomes. I discuss several of them in the body of my paper in relation to specific assignments. Here I will highlight four primary areas in which I have found composition to enrich student learning:

1. Reinforcement of cultural knowledge: the process of creative writing often arouses interest in and prompts reflection on Roman culture. Students incorporate particulars of Roman salutation, dress, and architecture into their pieces. Other aspects of Roman culture such as the injustices of slavery, gender inequality and class distinctions hit home: often compositions become a form of resistance to these conventions as students write the oppressed into the role of protagonist.

2. Reinforcement of the link between language and communication: none of the creative writing assignments are rote grammatical exercises. They are designed to foreground the primary purpose of language: as a vehicle for communication.[8] Once students are transformed into authors and peer editors, they realize how crucial small details such as word endings are for communicating sense in Latin.

3. Reinforcement of vocabulary: authors reflexively try to avoid stating the obvious. In seeking to achieve lexical variety, students will often review their vocabulary list. This process activates dormant vocabulary from earlier chapters (I discourage students from using dictionaries to look up words that the class has not yet encountered).

4. Greater awareness of how Latin works: in writing their own Latin sentences, students must actively engage with a multitude of grammatical, morphological and syntactical considerations. Should I use the imperfect or perfect tense of the verb in this instance? In what case should this noun be, based on the function I want it to play in my sentence, what declension does it take, and what is the case-appropriate ending? Should I put

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7 When I introduce the intended learning goals of these writing assignments to students, I emphasize their value both in terms of affect and cognition. The assignments should help them develop confidence as writers, give them the satisfaction of being able to express themselves effectively in a second language, and provide them with opportunities to nurture their creative impulses. At the same time, they should improve language acquisition and retention and help them to notice differences (semantic, morphological, syntactical, stylistic, cognitive etc.) between Latin and English. These multiple goals are reflected in the criteria that I use to assess student compositions (see Appendix).

8 My hope is to reorient students to appreciate Latin as a language that is meaningful in its own right rather than seeing it primarily as a means to an end such as improving their verbal skills on standardized tests. 82% of teachers in public high schools identified improvement of SAT scores as the most important reason why their students had chosen to study Latin, according to a nationwide survey of more than 1200 Latin teachers conducted by the Sub-Committee on National Latin Guidelines of the Joint Committee on the Classics in American Education of the ACL and APA, published in S. Davis (1991) 6. For the value of Latin seen in terms of improvement in understanding of English grammar, see F. Moreland and P. Schwartz in R. LaFleur (1987) 89; for Latin study seen as a means to the end of reading Roman authors, see T. Hubbard in J. Morwood (2003) 51, and B. Gay in J. Morwood (2003) 79. With the proliferation of online social networking, the potential use of Latin as a lingua franca to communicate with Latinists from across the world has never been greater. See A. Reinhard (2009) for details of online social networks for students and teachers of Latin as well as for instructions on how to set up a network.

the adjective before or after the noun in this particular instance, and what determines word order in Latin sentences anyway? These are questions that are rarely confronted as consciously or directly in reading sentences from the textbook. Although in early written assignments many students fail to ask themselves many of these questions, with practice they increasingly start to internalize them and to 'get' how Latin works. Composition hones skills that translate into increased reading proficiency. For example students break away more quickly from the habit of tackling Latin words in non-sequential order and reinforce through active use words such as adverbs and conjunctions that otherwise fall through the cracks in learning new vocabulary.

This paper offers an array of examples of creative writing assignments that engage students in active learning, get them writing in Latin, and help them develop a sense of ownership as they study Latin. It focuses on assignments that can be incorporated into the first year of language study and that have already been implemented successfully. Although the assignments are created for the *Oxford Latin Course*, similar approaches can be taken with other textbooks.

In an appendix at the end of the article, I provide an overview of the classroom context in which I operate, describing practicalities such as the frequency with which the class meets, the ways in which I provide feedback and opportunities for revision, and my method of grading.

This paper will present the following composition assignments for use in a beginning Latin course, introduced in the order in which I set them:

- Cartoons
- Letters
- Haiku
- Mottoes
- Grammatical stories
- Inscriptions
- Translations

Cartoons: a simple first composition

Anyone who has taught from the *Oxford Latin Course* knows that its ham-handed cartoons are often a source of amusement and can help a class bond over a harmless bout of ribbing. Here, for example, is a parodic cartoon drawn by one of my students, a portrait of Publius Fannius Synistor, the rich owner of a *villa rustica* at Boscoreale (see chapter 46):

Cartoons are, however, an important part of our culture. Like few other literary genres, they bridge the divide between literature and personal expression, inhabiting as they often do both the realm of mythical heroes and the everyday world. When we reach chapter 8, I ask students to create their own set of Latin cartoons: only five weeks into the first semester of Latin, cartoons—with

their short sentences and penchant for the vivid present—are well suited to the limited range of vocabulary and grammar that the students know. Here is the prompt:

> *Create a set of cartoons using the words that you have learnt so far. You can use the cartoons in the book (e.g. on p. 49) as a guide, but you can be much more creative and off-the-wall (don't use sentences and story-lines from the book -- —invent your own).   See if you can compose a whole sequence of 4-6 cartoons using only words that we have learnt so far. Your cartoons will be graded on creativity as well as on grammatical accuracy (check your endings carefully). They will be collected in on Thursday (Oct.5).*

Below is an example of a particularly creative submission. It offers a whimsical feminist response to the so-called Homeric question, though until I mentioned this when showcasing her work, the author, Nicole S., was unaware that she was engaging with a topic so central to Homeric scholarship.[9]

Circa ad multas terras navigat et multas fabulas narrat. omnes pueri, puellae, feminae et viri Circam audire cupiunt.

Homerus paucas fabulas narrat et multas fabulas scribit; non navigat, sed in Graecia manet.

una nox, Homerus Circam audit. illa duas magnas fabulas narrat.
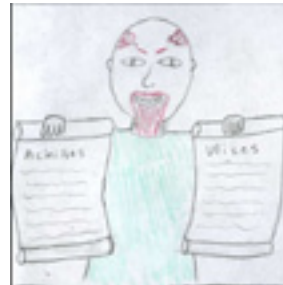
Homerus duas fabulas rapit et illas Achillem et pugnam et Troiam scribit; Ulixem et navem et laborem scribit.

9 Permission for including their work has been secured from all student authors. Few of the student examples are fully polished final versions, though in most cases students have already made some adjustments (e.g. to case endings etc.) in response to underlining. I underline what should be adjusted, and students make some but rarely all of the necessary changes. I reproduced the revised version as it was submitted. For example, on p. 10 Emma did not make *igitur* postpositive; on p. 21 Sarah should have written the dative of *alter* as *alteri*; and on p. 24 Mariah forgot to use *ab* with the ablative of agent.

in fabula, Circa mala femina est. Circa videt et non laeta est; misera est.

Circa a Graecia navigat. multi viri fabulas a Homero emunt. haec fabula non laeta est.

This cartoon strip, one of the best exemplars in the class, shows the limitations that students in their fifth week of Latin face: for example, they had not yet encountered expressions of time, and so "one night" was rendered incorrectly as *una nox*, a literal rendition of the English. Yet almost to a person, the students rose to the challenge and produced creative and entertaining work. Some resorted to stick figures; but many produced visual masterpieces. It became clear to me that most students devoted more time and effort to the artwork than to checking the grammatical accuracy of their Latin sentences. If efficacy were being measured purely in terms of the degree to which the exercise advanced their grammatical skills, then this exercise might be deemed a failure. But I believe it succeeded on other counts:

1. It made students more linguistically aware—for example, they became conscious of what they could and what they could not yet express in Latin, and of how idioms vary from one language to another. They engaged with such issues as word order: the author of the Circe cartoon strip, for example, had taken on board the tendency in Latin of the infinitive to precede the main verb (*feminae et viri Circam audire cupiunt*).
2. It made them more grammatically aware—through the process of revising their cartoons, they became aware that in an inflected language endings are more crucial to sense construction than word order.
3. It reinforced vocabulary—students combed through eight chapters of vocabulary to find words that they could use in their story.
4. It gave students a sense of achievement—even though they only knew a few words and one tense, they already could express themselves creatively.
5. Finally, it put an end to complaints about the cartoons. Drawing cartoons and writing captions using such limited vocabulary is tougher than it looks!

The cartoon assignment was a good initial creative writing assignment since the genre is familiar to all and readily conveys a sense of fun and quirkiness, thereby lowering students' anxiety about having to put their creativity on display. Since simplicity is a badge of honor in cartoon captions, it is a very doable first creative writing assignment, and actually encourages students to work within the parameters of what they know rather than become overambitious and try to write complex sentences. Nevertheless, assignments for which artwork is an integral component should

be used sparingly, since it is human nature to choose the easier task over the more difficult—and most find greater instant gratification in coloring in cartoon figures than in checking case endings.[10]

WRITE ME A LETTER, SEND IT BY MAIL

We progress from the telegraphic sentences of cartoons to the epistolary genre, which calls for continuous prose. Unlike cartoon strips, letters were a compositional form used by the Romans, and this assignment allows us to begin noting differences in ancient and modern conventions. These differences come to the fore when we return to the epistolary genre in the second semester with an assignment in which students try their hand at paleography, each working with a different text from the Vindolanda online collection (http://vindolanda.csad.ox.ac.uk/) of correspondence with members of the Roman garrison. I introduce the first letter-writing assignment in chapter 12, because the personal nature and emotional intensity of the chapter's readings (*Infelix Dido* and *Mors Didonis*) seem well suited to the epistolary genre—and Ovid's *Heroides* offers a fascinating ancient precedent for our exercise. Here is the prompt:

> *Write a letter to someone in Latin. You could write it to someone whom you know and love (e.g. to your mom, significant other etc.), or you could write a fictional letter to someone (e.g. Dido writing a love-letter to Aeneas or vice versa).*
>
> *Here is how Roman letters often begin: Marcus caro fratri salutem [dicit]—"Marcus (in nominative case) to his dear brother (in dative case) [gives] greetings." And they often end with a farewell such as vale ("goodbye") or cura ut valeas (literally "take care to be well"). But you can depart from this formula if you want.*
>
> *Everything in between is up to you. Be creative; also be very careful with your endings, checking every noun, adjective and verb to make sure that you have the right form. As well as writing the letter in Latin, also provide an English translation of it lower down the page. Hint: this is again an assignment that will use your Latin skills to the full. Try to think of ways that you can say things only using the words that we have learnt. Try to avoid long sentences with multiple clauses, as these often use grammatical constructions that we haven't yet learnt. And have fun!*

Here is the letter written by one student (Emma E.) to her younger brother Alex:

> *Emma caro fratri salutem.*
>
> *te amo, parve Alexander. semper a puero ad virum meus frater es. semper amica tua sum. ubi ego misera sum, laeta me facis. ubi ego fessa sum, surgere me facis. te igitur curo. cupio te terram videre,*

---

10 S. Davis (1991) 16 acknowledges the dilemma faced by teachers who seek to incorporate creative projects into their pedagogy: "research... shows students learn better when they are actively and emotionally involved, participating in group work, games, performance activities and imaginative projects... Teachers say that it takes time to teach children how to learn in group, to pursue research projects and to create art projects; they also sometimes feel that this time is stolen from their grammar lessons."

> *montes ascendere, mare audire, in silvis currere, et in undis iacere.*
> *nunc parvus es, sed mox ventus tuum nomen vocabit ignotum petere.*
> *de periculis timeo. amorem tibi mitto, quod cum amore omnia vincere potes.*
>
> *cura ut valeas!*

Emma's composition shows that she has internalized important features of the Latin language such as the use of cases, the formation of endings, and postponement of the verb. But beyond that, it has allowed her to express her own feelings: her fondness for her younger brother, and her love of travel (she went on to study art history in Florence). I collect in these writing assignments and circle problem areas. When I hand them back, I have students work on corrections in class. They compare notes with their neighbors and I circulate among them to provide help, as do my two Latin tutors (advanced level Latin students) if they are in class on that day.[11] Where students are unlikely to be able to self-correct (e.g. when a construction has not yet been introduced) I will provide a grammatically correct alternative (e.g. replacing *vocabit ignotum petere* with *vocabit ad terram ignotam petendam*) or simply explain that a different construction is used (e.g. subjunctives are needed to express Emma's hopes for her brother). Over the course of the year, students become more aware that Latin expresses things such as prepositional phrases differently.

Research conducted by both language teachers and faculty in composition and communication studies has confirmed what common sense would suggest: assignments that call for communication in real-life situations with actual people are generally more effective than purely hypothetical scenarios.[12] Although we may not be able to get our students out on the streets of ancient Rome ordering *garum*, we can still create assignments that result in real-life communication: a letter which the student can actually send to her brother via Facebook (even if he ends up reading the English translation to understand what is being said). When students write a letter to a family member—or, in the second semester, when I get them to write a letter of appreciation to a dear one on Valentine's Day—many attest to having actually sent it to the addressee.

Letters are, however, a very personal form of communication, and some students may not be comfortable bringing their private world into the classroom, especially since these compositions are made public in a variety of ways: I sometimes ask students to exchange compositions with their neighbors, I often put up an example or two on an overhead projector for us to read as a class, and some compositions may end up as examples in a paper such as this (with permission from the author, of course). That is why I included the second option of writing a fictional letter; I find that certain students consistently prefer the less personal option. In some cases, I believe it is a matter of reserve, while in other cases it may simply be that a given student is more interested in engaging with the past than dwelling in the present. In the following example the idea of rewriting history seems to have captured the author's imagination:

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11 One or two advanced Latin students serve as language tutors for the beginning Latin class. They are chosen on the basis of their language proficiency and communication skills; they are paid for their work as part of the work-study program. If their class schedule permits, these tutors attend class once or twice a week, helping students in small group activities or through one-on-one interactions. This also allows the beginning language students to get to know the tutors; as a result, they are more likely to visit the tutors for help during evening tutoring hours. Although the participation of the tutors is certainly a help, it is certainly not necessary for any of the activities highlighted here. For a discussion of the benefits of near-peer tutors in the beginning Latin classroom see Argetsinger (2006).

12 See M. Mansfield (1993) for an analysis of the shift towards real-world writing in composition classes, and J. Cooper (1993) for a case study of its impact on student motivation.

> *Aaronus carae Didoni, salve!*
>
> *ego te amo quod tu bellissima de omnibus feminis es; ego tristis sum quod te reliqui; cupio te. tibi meum amorem mitto. semper in animo adsum. meum amorem tibi do. aliis feminis resisto. tuum amorem quaero. sine via erro. te in meo animo fero. amor meus hostis est quod tu non ades.*
>
> *cura ut valeas.*
>
>   *meo amore,*
>
>   *Aaronus*
>
> *Postscript: If she had read this, she would not have killed herself!*

Students find it hard to keep to the vocabulary they have learnt. Sometimes they cannot resist using an online English to Latin dictionary to find a word they don't know—often with disastrous results! Since I regularly put up examples using an overhead projector, this allows me to articulate to the class what I appreciate in a successful composition—and simplicity is a virtue that I stress. In this case, the author really wanted to complement Dido on her beauty, and none of the adjectives that had been introduced in the first twelve chapters of the book fit the bill. So he ended up with *bellissima*, presumably by looking up the word "beautiful" in an online dictionary and then forming the superlative. I also let him get away with using the perfect tense *reliqui* (familiar in form to the class, since they memorize all four principal parts from the start, but not yet officially introduced by the textbook). Other than that, all words used have been learnt in the first twelve chapters. If I were to put this composition up for the class to admire, I would usually highlight one or two adjustments that could be made—for example, I might mention that Latin more often uses the genitive case (a partitive genitive) than the preposition *de* to express "most beautiful of women", and would invite the class to adjust *semper in animo adsum* to *semper in animo ades*. I would, however, resist the urge to rewrite every sentence until it reads like a Ciceronian sentence and bears no resemblence to the original composition. If I do that, then Aaron will no longer feel that the composition is his.

Unleashing the poet: Latin haiku

By the second half of the first semester, students have acquired a broad enough range of vocabulary to begin writing poetry (any earlier, and the poems that they could produce might seem trite). The haiku is well suited as a first assignment: its brevity allows novice poets to hone their compositions and reinforces my mantra for beginning language students of doing more with less. Although haiku is a poetic genre that is more nuanced than is readily apparent to the layperson, its essential form is readily understood and requires only brief introduction. The haiku that students compose may not all comply with a narrow definition of the genre's characteristics,[13] but many succeed in capturing its spirit. Below are some examples.

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13 Japanese haiku have traditionally comprised seventeen on (the Japanese on are what English phonologists refer to as morae: these are units equivalent to short syllables; long syllables are bimoraic); writers of haiku in English have usually counted syllables as the unit of measurement. Haiku are traditionally written in three lines, divided into lines of 5, 7, and 5 on respectively. They generally include a seasonal reference (kigo), and two ideas or images that

> *iam fumus surgit;*
> *amor Didonis errat*
> *tristis ad caelum.*
>
> *David G.*

Providing a feedback loop for creative assignments is vital. I collect all creative writing projects (even if I don't do so with all other written homework). This allows me to give feedback to each author, thereby acknowledging the greater degree of personal investment that creative writing generally engenders. Although grammatical accuracy is always important, I take particular pains to convey my appreciation for artistic quality even if an imaginative composition is riddled with grammatical errors. Thus I separate feedback on artistic quality from feedback on grammatical accuracy, and also give a separate grade for each.

I also take time in class to showcase examples of student work. I make sure to show at least one example from every student over the course of the semester. If I were presenting Dave's example, I would read out the Latin, slowly and lovingly. After someone in the class translated it, I would then ask the class to comment on the poem; I too would pitch in. I don't remember what we said in class. Reading it now, I particularly like how the first and second lines come together in the third: the smoke rises heavenward even as Dido's spirit leaves the earth; like the bond of love that seemed so secure, it vanishes into thin air. It is too late: the deed has already been done, though only now as he looks back does Aeneas notice the smoke on the horizon—thus the ambiguity of *iam* (both "now" and "already") is used to powerful effect. A Roman audience would appreciate the artistry of *tristis*, grammatically dependent on *amor* yet contributing through juxtaposition to the image of smoke rising from the pyre. It would also appreciate the multivalence of the second line, equally appropriate to Dido's ill-fated love, so tragically thrown off course, and to the transgressions of Dido's lover as he continues on his wanderings.

I also provide opportunities for the writer to share his or her own comments about the piece—what inspired it, and what it sets out to do. For this assignment, I asked students to include a written artist's statement. This is what David wrote:

> *Artist's statement: With this poem I tried to create a poignant image of Dido's emotion and death in a succinct manner, such that it fit the pattern of a haiku. I thought that the simple image of the pyre's smoke rising in the distance best conveyed Dido's lost love, fading sadly into the sky.*

Here is another haiku about Dido, whose fate seems to have struck an emotional cord:

> *Dido se occidit*

are juxtaposed through comparison, contrast or association, separated by a cutting word (kireji). Haiku are often suggestive, pithy and fleeting glimpses of human emotion or experiences of life. Modern haiku poets have, however, expanded the conception of what the genre comprises. A helpful introduction is found at Jane Reichhold's website: http://www.ahapoetry.com/haiku.htm. I ask my students to read the Haiku Rules That Have Come and Gone essay on this webpage to introduce them to the rules and possibilities. Then students can decide for themselves which rules to follow and which possibilities to explore.

> *quod non cupit vivere*
> *sine Aenea.*
>
> *Lindsey T.*

Purists would be quick to point out that that in the above haiku there is no seasonal word or image from nature, and that the three lines comprise a single sentence. To such sticklers I have only one thing to say: pish! What I like about the poem is its simplicity and the way its final line unlocks the poem. Dido commits suicide *not* because she is tired of living, as the first two lines taken on their own would suggest. Quite the opposite: when Aeneas arrives at Carthage, Dido has everything going for her. But once she falls in love, this *dux femina facti* (Verg. *Aen.* 1.364) cannot live without him.

Here is a poem about the death of Hector, described in chapter 8:

> *pater Priamus*
> *fert mortuum filium.*
> *patria luget.*
>
> *Anna S.*

And below is another about the fall of Troy and its rebirth as Rome, the subject matter of chapters 9 and 10:

> *Roma phoenix est*
> *quae ex ardenti Troia*
> *surgit et vincit.*
>
> *Kevin O.*

Here are two poems inspired by the myth of Cupid and Psyche, narrated in chapter 13:

> *amor divinus*
> *in terra non ambulat;*
> *cum ventis volat.*
>
> *Anna S.*

> *dea amoris*
> *invidet formae Psyches*
> *dea se amat.*
>
> *Marissa B.*

And here a more traditional nature haiku:

> *unda in mare*
> *semper ad caelum clamat.*
> *in aquam redit.*
>
> *Christine B.*

What struck me about the poems that students wrote is how many responded on an emotional level to the readings. Many showed that the authors had also taken on board cultural components that we had discussed in class: Troy's fall reversed in Rome's conquest of Greece in 146 BC, the nexus of ideological associations between fatherland and heads of families evident in terms such as *pater* and *patria*, the metaphysical dimensions of the Cupid and Psyche myth, and the narcissistic tendencies of love. Designed to help students connect with the language and culture that they are studying, these assignments seem indeed to serve their intended function.

Another encouraging sign was the degree to which students seemed to view this particular assignment as I had hoped they would: as a genuine piece of creative writing. One author submitted her poem to the college literary magazine, *Firethorne*, and had it published—the Latin original with English translation below it as follows:

in hieme animi,
floris formam colo;
specta hortem mei.

In the mind's winter,
I cherish the flower's poise;
behold, my garden.

Nicole S.

Every word in the above poems—except for *phoenix*—is from the vocabulary encountered in the first 19 chapters of the *OLC*. Eventually (perhaps after the publication of the new college edition), I would like to put together a downloadable haiku reader that follows the course through each stage, using new vocabulary and constructions as they are introduced. I would hope that it could be a useful resource for teachers: they could pull out a haiku for the day as a warm-up exercise to get the class started.[14]

Simply the best: mottoes rule!

Creative writing assignments can be a helpful way to reinforce individual grammatical concepts or specific vocabulary. Mottoes, for example, are a great way to practice agreement in comparative and superlative adjectives (introduced in chapter 24 of the *Oxford Latin Course*). They are also a great opportunity to showcase the continuing role of Latin in the modern age. We begin by looking at some state mottoes. *Excelsior* (the state motto for New York) suggests the competitive aspirations of New Yorkers—and perhaps the shortage of real estate in NYC. *Labor omnia vincit* (Oklahoma) borrows a phrase from Virgil's *Georgics*; after I introduce the strong cultural connection that Augustan poets felt to the land, we then discuss why in 1907 this might have been seen as an appropriate state motto for Oklahoma. Then there are the anti-monarchist sentiments of West Virginia (*Montani semper liberi*) and Virginia (*Sic semper tyrannis*)—the latter is particularly intimidating. *E pluribus unum* (United States of America) and *Cedant arma togae*

14 D. Sacré and M. Smets (1999) have published a collection of Latin haiku composed by a Belgian group of experienced haiku poets; the frequent use of relatively recondite vocabulary and the printing of an accompanying English translation, however, limits its usefulness in the beginning classroom.

(Wyoming) are more welcoming, though it is hard not to smile at the thought of settlers roaming around Wyoming in togas. The state motto of Minnesota (*L'etoile du nord*) is not in Latin at all, but in French, while that of Washington State (*Al-ki*) is in Chinook. Why is this? And why, perhaps more surprisingly, are the mottos of most other states in Latin? What is it about Latin that makes it the language of choice for everything from a school motto to the tattoos of David Beckham and Angelina Jolie? These questions can provoke an interesting discussion about the status of Latin and of Roman culture in the modern age. Admittedly not many of these state mottoes contain comparatives or superlatives, but they *do* offer simple Latin phrases using familiar words, and students can figure most of the Latin out on their own. One of the assignments for homework that evening is the following:

> *Make up a motto (it could be a mantra for your life, a tagline for a company, or a fight-slogan for a sports team etc.) that uses a comparative or superlative in a short phrase. As well as providing the Latin and its translation, indicate whom the motto is for:*
>
> *Example: frigidior quam ceterae terrae*
>
> *colder than other lands (motto for Minnesota)*
>
> *Remember to think about number, gender, and case when you create your Latin.*

The next day, students pair up and look at each other's mottoes, suggesting revisions where they identify problems, while I circulate answering questions. Where grammatical adjustments are still necessary (here indicated with italics), I get the class to suggest the revisions. Here are some examples:

> *neque bonae neque meliores: nos solum optimae sumus! Laska L. (motto for me and my friends)*
>
> *nemo melior quam me. Yulia L. (motto for Yulia)*
>
> *fortior quam ceteri. Matt H. (motto for Nemo)*
>
> *melior quam ceteri. Matt S. (motto for the swim team)*
>
> *nemo surdior est quam is qui non audit. Mark*
>
> *duo est melior quam unus. Marissa B. (sibi, nam gemina est)*
>
> *celerior quam lucis celeritas. Sean H.*
>
> *ubi hostes pessimi sunt, ille ingeniosissimus est. Nicole S. (motto for Odysseus)*
>
> *res manibus civium meliores sunt quam manibus regis. Debi L.*

> *carior quam omnes aliae feminae. Sarah H. (of mother)*
>
> *diligentior lude quam laboras. Christine B.*

The excitement generated by this exercise was palpable. However, I would also argue that an exercise of this sort underscores key grammatical issues associated with comparison more effectively than set exercises can. Simply put, students are more invested in getting their mottoes right than they ever would be in exercises found in the back of the book. The mottoes that the class came up with illustrated the difficulties of securing agreement of case and number as well as the difference between comparison of adjectives and adverbs. And they were a great way for the class to get to know each other—we learned that Marissa is a twin, and that Matt is on the swim team.

WRITING ASSIGNMENTS THAT FOCUS ON GRAMMAR

Teachers may be hesitant about setting free composition over set English into Latin translation exercises because of a concern that students will shy away from the more complex grammar or vocabulary that the teacher is hoping to reinforce and gravitate towards the simple and familiar. Assignments can be devised, however, that direct students to incorporate specific grammar or vocabulary into their compositions while still giving them authorial independence.

For example, *alter, altera, alterum* (one or other of two), *uter, utra, utrum* (which of two?), *uterque, utraque, utrumque* (each of two), *utrum . . . an* (whether . . . or) are all introduced in chapter 29. Even after they have translated the sentences in the back of the book, most students still find that these words all blur together. So for this chapter, I developed the following assignment:

> *Write a story in Latin that tells the tale of two brothers or sisters who live very different lives or are perhaps even separated from each other at birth; your story will want to use words like alter, uter, uterque, and utrum . . . an; otherwise it is up to you what you write about. Remember that Latin is quite particular about its cases, declensions and conjugations. A story that is more polished and more elaborate will score higher than a rushed or boringly elementary affair; but no need to write more than four or five sentences.*

Here the goal of the exercise is very focused and requires use of a specific set of words. To make it as easy as possible for students to find a context in which these words can be used, I suggest a plot line. The scenario also allows me to mention Roman comedy, its use of the plot of twins separated at birth, and its influence on works such as Shakespeare's Comedy of Errors. Here is an example of a composition written in response to this prompt and inspired by Gilbert and Sullivan's HMS Pinafore:

> *Iosephine, filia magistri, amabat nautam pauperem quendam, nomine Ralph. sed pater eius nolebat eos nubere. ille cupiverat filiam alicui divitiori nubere. Iosephine misera fiebat. utrum Ralph an altero homini nubet? "alter me amat, alter divitior est." femina quaedam ei dixit "cum Ralph et magister nati fuerunt, gemini erant, et ego eos permutavi." Ralph igitur magister erat, et magister nauta erat.*
>
> *Sarah G.*

Creative writing assignments can also serve to practice grammatical constructions. Chapter 45 introduces independent uses of the subjunctive—jussive, optative, deliberative and potential. These kinds of grammatical constructions are, in my estimation, best grasped through examples, and students are more likely to internalize these examples if they have come up with them themselves. They are also more likely to pick up on markers such as the use of *utinam* in optatives or of interrogatives in deliberative questions if they have had to stop and think how to form these constructions. Here is the prompt:

> *Create four short sentences in Latin to illustrate the four types of subjunctive being practiced in this chapter (see pp. 158-9). Your sentences should pick up on the following story: Quintus amico suo Pompeio epistolam misit in quo scripsit: "tristis sum quod Argum perdidi..." (perdo here meaning 'lose'.) Think of your own examples; don't simply copy phrases from the examples given in the book. Extra credit for creativity and accuracy.*

And here are some student responses:

> *(Optative): utinam ne ianuam aperuissem.*
> *(Deliberative): utrum hic quaeram an in agris quaeram?*
> *(Jussive): Horatia dixit, "Agrum in agris quaeramus."*
> *(Potential): dixi, "velim hic quaerere."*
>
> > Julie T.

> *(Jussive): loquamur de vita Argi.*
> *(Deliberative): quomodo vivam sine cane?*
> *(Optative): utinam cum Argo luderemus.*
> *(Potential): non velim flere.*
>
> > Tom L.

> *(Optative): utinam Argus nunc adesset; nam eum iam desidero.*
> *(Deliberative): quid faciam? ubi eum quaeram?*
> *(Jussive): domum quam celerrime veniat.*
> *(Potential): velim eum mox iterum videre.*
>
> > Jill S.

Latin inscriptions

As the year progresses and students get more confident as writers, they can take on more ambitious projects. For example, the third volume of the *Oxford Latin Course* contains the text of the inscription on the triumphal arch commemorating Claudius' invasion of Britain, and also includes a number of funerary inscriptions. In the following assignment (accompanying chapter 48), I set the two genres side by side; my hope is that doing so will convey in a vivid way that the triumph of the victor is often the death knell of the defeated.

> *EITHER compose a triumphal inscription for Octavian to celebrate his victory at Actium OR create a sepulchral inscription for Cleopatra. Your composition should be in Latin, of course, and should ob-*

> *serve the norms of your chosen genre, whether it be a triumphal*
> *or sepulchral inscription. For formulas commonly found on tomb-*
> *stones, see pp. 154-5. Remember to use the dative case when making*
> *a dedication to someone. Points will be given for grammatical ac-*
> *curacy, for fitting the expectations of the genre, and for creativity).*

Here are examples of triumphal inscriptions for Octavian:

SENATUS POPULUSQUE ROMANUS
GAIO IULIO CAESARI OCTAVIANO AUGUSTO
QUOD APUD ACTIUM CLEOPATRAM ANTONIUMQUE VICIT,
CORONAM CIVICAM ET TRIUMPHUM HABUIT.

    Kevin O.

OCTAVIANO, IULII CAESARIS FILIO CARISSIMO,
PRINCIPI ROMAE QUI, CUM PUER ERAT,
REGNUM IMPERIUMQUE ACCEPIT ATQUE
TERRAS ALIENAS ET VALDE POTENTES REGES VICIT
SENATUS POPULUSQUE ROMANUS
QUOD CEPIT AEGYPTUM ET BENE NOTAM REGINAM
EIUS CLEOPATRAM.
HOC FACTO NON SOLUM POPULUS ROMANUS
SED ETIAM DEI ROMAE DOMINI SUNT TERRARUM

    Marissa B.

C. IULIO · CAESARI · OCTAVIANI
IULIO · CAESARI · FILIO
TRIUMVIRO · COS III · IMPERATORI
PRINCIPI · PONTIFICI · MAXIMO
SENATUS · POPULUSQUE · ROMANUS
QUOD · DUOS · QUI · CAESAREM
PRODERANT · VICIT
ET · BELLUM · CONFECIT

    Tyler W.

And here are funerary inscriptions for Cleopatra:

D.M. SACRUM. CLEOPATRAE MAGNAE REGINAE AEGYPTI
QUAE SUAM PATRIAM AMAVIT
ET MORSU SERPENTIUM SUAQUE MANU
CUM HONORE SE OCCIDIT. SUI FIDELES SERVI

    Erin A.

> *D.M. CLEOPATRAE PULCHRAE REGINAE AEGYPTI*
> *MATRI CAESARIONIS AMATORI CAESARIS UXORI ANTONII*
> *QUAE VIXIT ANNOS XXXVIIII*
> *CLEOPATRAE AMICA FECIT*
>
> > *Debi L.*

> *D.M. SACRUM. CLEOPATRAE REGINAE AEGYPTI*
> *VIXIT ANNOS XXXVIIII*
> *ET CAESARE ET ANTONIO AMATA EST*
> *FEMINA CUM AMBITIONE ET ARTE*
> *AEGYPTO DESIDERATA ERIT.*
>
> > *Mariah B.*

This exercise gets students to step out of their usual writing practices: LOL, BFF and other abbreviations specific to text-messaging are abandoned in favor of those peculiar to the genres of Roman dedicatory and funerary inscriptions.[15] They have also clearly read and assimilated the biographical details presented in the background readings, which they might otherwise have skipped over.

THE ART OF TRANSLATION

Even the daily act of translating passages into English can become part of the creative process as students start to see the difference between the paraphrase that seeks to render the rough gist of the Latin without really understanding how it fits together, the literal translation that fails to make the transition into English, and the idiomatic translation that takes as its point of departure a rock-solid grasp of the Latin and then goes a step further by creating a new version that is elegant in its own right. The *Oxford Latin Course* is especially well suited to this engagement with the art of translation given its focus on the life of the poet and literary critic Horace and its inclusion of real Horatian odes in volume 3. Here is the final writing assignment of the second semester, a translation of *Odes* 3.26 (introduced in *OLC* chapter 50) in which Horace claims to be retiring from the campaigns of love:

> *Write out a translation of the poem of Horace on p. 101 (i.e. lines 10-21 of the passage). Consider this your gift to Apollo, god of poetry, so give it some loving attention.*
>
> *As you think through this poem, ask yourself what the poet is trying to communicate. What are some of the words that he emphasizes? What are some of the clever aspects of the poem? Is Horace being autobiographical here, do you think? Why does he refer to the barbiton etc. as his arma? And why is he hanging them on the wall of Venus' temple?*

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15 For the benefits of incorporating funerary inscriptions into Latin teaching, see B. Carpenter (2006). Carpenter notes especially the interest generated and information gleaned from introducing authentic cultural artifacts as well as the value of repeated exposure to formulaic sentences that breaks students of the tendency to expect Subject-Verb-Object syntactical patterns based on long habituation from English.

> *Your translation should read gracefully in English while account-ing for the Latin. Note that the two translations on pp. 102-103 may be of help in understanding the literary qualities of the poem. But don't copy these versions; create your own original (and hopefully better!) version.*

In class, we compare notes on how we dealt with certain problems that crop up in translat-ing the poem; it is interesting for students to see just how many possible solutions there are, some clearly better than others.[16] As an optional extra, students can enter their version into a translation competition adjudicated by the Latin tutors. Assignments such as these encourage even beginning language students to take themselves seriously as linguists and as writers.

Conclusion

Creative writing assignments can be incorporated into beginning Latin study from an early stage. With careful planning, assignments can be designed that reinforce key grammar and vocabu-lary. They are an effective tool to raise student interest, drawing not only on students' language skills but also on their imagination. Students are more invested in such assignments than in more passive exercises such as 'fill-in-the-blanks'. Creative writing assignments also foster camaraderie within the class as students learn about each other's interests through their compositions. The pro-cess of composition confronts students with morphological and syntactical decisions; the height-ened degree of investment in getting their compositions 'right' raises their interest in aspects of language such as word order and idiom. Students are more likely to revise creative writing assign-ments than set grammar exercises in the textbook or accompanying workbook. Creative writing exercises can also be an effective way for students to assimilate aspects of Roman culture such as conventions of literary genres such as letters and inscriptions. They can result in a greater sense of personal engagement both with the language and its cultural contexts (ancient and modern). They can also serve to promote Latin to the broader public when students send letters to family members or have their Latin poems published in the college or high school literary journal.

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16 Recent articles explicating the pedagogical value of getting students to subject the process of translation to critical analysis include S. Perkins (2006) and G. Starikovsky (2011). For a stimulating overview of a translation project in a fourth semester college Latin class that takes students from literal to literary translations of Catullus poems, see M. Lindgren et al. (2010).

Appendix

The assignments outlined above are all used in the beginning Latin sequence, and are suitable for use in both the high school and college classroom. Although they have been designed with the *Oxford Latin Course* in mind, teachers can adapt these assignments or devise corresponding ones of their own to accompany different textbooks, especially those using the reading method. I teach in a liberal arts college in which we teach the rudiments of Latin over two semesters[17]; this allows students to start reading original Latin texts in their third semester of language study.

Because of the accelerated pace of our program, the number of creative writing projects that I assign is limited and I do not usually incorporate any pre-writing activities, though I will usually explain the assignment in class ahead of time and occasionally get students to brainstorm in class about potential topics and vocabulary. Teachers in schools and colleges in which the beginning language sequence is not as heavily compressed could no doubt incorporate creative writing on a more frequent basis. Adopting creative composition is not, however, an all or nothing proposition. Just as I incorporate a moderate amount of oral and aural Latin into my lesson plans, so too I build writing into them wherever possible. My hope is that this paper will encourage others to add creative writing assignments to their classroom repertoire. Most of the creative writing exercises are set as homework to be completed out of class. Composing the drafts of these writing assignments usually takes students somewhere in the range of 15-40 minutes, depending on the particular student and the assignment[18]. Before I collect the drafts, I get students, in pairs or groups of three, to read each other's compositions. Doing this provides an audience other than the teacher to appreciate clever plot twists, jokes, and sophisticated ideas. It also serves to reinforce the importance of clarity and accuracy for comprehension: while a seasoned teacher might be able to read between the lines and understand the gist of a garbled sentence, peers are likely to draw a blank. A certain amount of self-correction of drafts usually results out of this process.

I then usually collect the drafts and correct them. I underline words or phrases in which there are grammatical or syntactical mistakes, but do not provide the correct version. I then return the marked-up scripts to students and ask them to make the necessary corrections.[19] Often I build this into class time. If students cannot figure out how to emend their own errors, they consult their peers. I also circulate offering hints or providing answers if they are stuck. If a phrase or sentence is grammatically correct but does not represent Latin idiom, I indicate this with a wavy rather than a straight underlining. Students are less likely to be able to self-correct problems of idiom than grammatical errors, so I often have to provide the idiomatic alternative.

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17 The Latin 101 course (taught in the fall semester) meets five days weekly, the Latin 102 course (taught in the spring) meets four times a week; each class is 50 minutes in duration. A 3-year average (2008-10) of 33 students completes the first year Latin sequence, divided into two sections. For LAT 101, the average class size is 21 students per section; for LAT 102, it is just over 16 per section.

18 Information gained from learning logs, in which some students keep track of how long assignments take to complete.

19 Chandler (2003) presents the findings of studies that demonstrate the value of student self-correction of errors; students report learning more from the process of self-correction than from having errors corrected by the teacher. Ferris (2004) offers an overview of research into error correction, suggesting that the empirical evidence for its efficacy is mixed; this article presents the results of a number of studies investigating specific aspects and techniques of error correction (e.g. the efficacy of direct vs. indirect feedback, of keeping error logs, of supplemental grammar instruction accompanying error correction etc.). For a less sanguine assessment of the impact of correction on writing skills in L2 (second language) see Truscott (2007).

I grade the revised compositions using two sets of letter grades: one for creativity, the other for grammatical accuracy. The grade for creativity measures factors such as inventiveness, plot line, humor, and incorporation of cultural knowledge. The grade for grammatical accuracy factors in the complexity of the constructions attempted by the writer: the adventurous composition that has used recently introduced grammatical constructions and forms, advanced vocabulary, and complex sentence structure receives a higher grade than one that has played it safe by sticking to the present indicative, basic vocabulary, and simple sentences even if the former contains more grammatical errors than the latter. This approach combats the natural inclination to prefer the familiar. I also provide brief written comments highlighting aspects of the composition that I especially appreciate. Turning a minor character in the textbook into the story's protagonist, effective use of a tricolon or of a complex construction such as an ablative are likely to prompt exclamations of delight (*euax! belle! lepide!*) in my marginalia.

It is important also to celebrate the final, polished compositions. There are many ways to do this. They can be used as reading material in class. They can be distributed as photocopied handouts—or, if more advanced technology is available, they can be projected using an overhead projector or document projector. To save time and avoid tedium, I showcase only a handful of exemplars and spread them out over several class periods. Projecting a cartoon or a haiku as students are filing into the classroom can be a good opening gambit to instantly raise energy levels. Compositions can also be published in the department newsletter or posted on the department bulletin (with the author's permission, of course).

Creative writing is also featured on some of the quizzes and examinations that I set in beginning Latin classes. It commonly occurs as a tailpiece to a passage of continuous, unseen prose that they are asked to translate from Latin into English. They are then asked to compose one or two sentences of their own in Latin to continue the story.

Although I have chosen to focus on assignments for the beginning language level, creative writing can be built into intermediate and advanced level classes as well. The four students in my advanced level Cicero class (Cynthia Lee, John Birkland, Bill Kunze, and Josh Dwyer), for example, composed a *salutatio* in Ciceronian Latin welcoming our new college president to campus; the president, whose first teaching job included a Latin class, responded in kind, and the exchange was published in the department newsletter. They are pictured below in the doorway of the Borgeson pioneer cabin in which we secluded ourselves to think and write without distraction. In this case the composition was a group endeavor; this prompted spirited discussions as students selected the *mot juste* or debated what Cicero would have written.

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Teaching Greek Verbs: A Manifesto

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Abstract

We propose that the teaching and learning of Greek verbs be reformed in three areas in order to improve comprehension and reduce frustration: (1) Students should begin working with sound combinations before beginning to study Greek verbs, and every set of forms they learn should be an opportunity to reinforce the rules of sound combination. (2) Students should build their understanding of the architecture of Greek verbs on the structure embedded in a "Master List" (based on distinguishing primary and secondary, active and middle, and the thorough integration of -μι verbs). A two-page outline of verb endings and structure is appended to the article for this purpose. (3) Students should concentrate on an abbreviated but well-organized mastery of principal parts (the first three principal parts, organized by patterns in stem formation).

Perhaps no area of learning ancient Greek frustrates students and teachers quite as much as the Greek verbal system. Verb forms and verb types seem so numerous and exceptions so frequent that it has become a truism that Greek verbs are exceptionally difficult and complicated. Like many truisms, however, this particular truism is not really true. To be sure, the principles of constructing Greek verbs are highly productive and generate many distinctive forms, but the principles are not especially complex. The analysis of stems, connecting vowels, and endings is usually fairly easy to see, and a few patterns of endings are used over and over again. The verb system is able to do so much with so little by using different verb stems, varying the usual pattern of connecting vowels (occasionally leaving them out), and adding prefixes and suffixes.

Why, then, is there so much confusion and near despair about Greek verb forms? The answer is not difficult to see if we consider what busy teachers and students find when they look to standard textbooks for help in simplifying and conceptualizing how verbs work. New verb formations (tenses, voices, etc.) are often accompanied by a cloud of exceptions, ever finer distinctions, and endings that seem to mean one thing and then later mean something else (e.g., passive and deponent verbs). And, should teachers and students look for some kind of "big picture" explanation in an appendix on verbs, the arrangement of the material and the sheer quantity of verb forms will likely overwhelm any hope of simple explanation.[1]

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1 Even overviews or summaries of Greek verbs in beginning textbooks consistently run ten or more pages. Consider the following survey of twenty currently available textbooks (alphabetical by author): Balme and Lawall (*Athenaze*) Book II: 294-308 (15 pages), Beetham (*Learning Greek with Plato*): 396-428 (33 pages, includes participles), Chase and Phillips: 149-63 (15 pages), Crosby and Shaeffer: 296-323 (28 pages), Groton: 461-95 (35 pages, includes participles), Hansen and Quinn: 650-84 (35 pages), JACT Grammar and Exercises: 400-435 (36 pages), Keller and Russell workbook part 1: A95-108 (14 oversized pages), Luschnig and Mitchell: 298-307 (10 pages), Mastronarde: 359-78 (30 pages), Mollin and Williamson: A28-48 (11 oversized pages), Nairn and Nairn: 203-77 (75 pages), Paine has no

The present article is intended to provide a simple core and starting point for the study of Greek verbs and to articulate a range of recommendations designed to be of practical help for both students and teachers. The article, moreover, has grown out of the conviction that Greek verbs are actually simpler than they seem and that commonly used textbooks unwittingly make learning this area of Greek much harder than it need be. Textbooks do this, not because what they say is wrong, but because the way they present the material obscures the simple and regular principles that underlie the verbal system. Specific examples are legion, but they reduce to three basic tendencies: 1) a focus on the exceptional rather than emphasis on the regular; 2) multiplication of charts and descriptions rather than stressing basic, common principles of construction; and 3) mixing the problems of morphology and semantics rather than separating, as much as possible, the difficulties of form from difficulties of meaning.

Since one of the main goals of this article is to provide a "big picture" view of Greek verbs, we have aimed at a certain level of generality in framing problems and recommendations and have tried to keep interesting details from drawing the discussion too far from the main argument. We have, for example, sought to avoid assumptions about what textbooks teachers may be using or what pedagogical approach they may employ (e.g., so-called "grammar based" or "reading-based" methods). We have also resisted the temptation to cite specific examples from specific textbooks, since doing so only suggests that the pedagogy of Greek verbs is limited or framed by one or more textbooks. Finally, we have not suggested specific scenarios for how the various recommendations might be put into effect in the classroom. Future articles devoted to specific topics such as teaching contract or -μι verbs will have to fill in the details, but for now, an overarching summary of key issues needs to be kept clearly in view. Such overall generality, therefore, means that the recommendations offered must be understood as a range of possibilities and options from which instructors may choose as their circumstances dictate. Some suggestions will be easy to implement in almost any Greek classroom, no matter what the text or method. Other recommendations will appear as ways to work around problems or deficiencies of textbooks in use. Finally, some suggestions are made with a new and ideal arrangement of the material in mind and will likely be difficult to actualize within the framework of any currently available teaching text. The recommendations of this last variety may not have the same practical appeal, but we feel that it was nonetheless important to raise these issues in the interest of laying the foundation for better books and more effective teaching materials in the future.

The Master List of Endings of Greek Verbs

Appended to this article are two pages which will be referred to as the "Master List" (short for "The Master List of Endings of Greek Verbs"). The first page lays out the endings of the indicative mood. Six boxes highlight (in 14-pt red font) the various sets of personal endings, with information about where these endings are deployed boxed in a smaller font below the endings. The second page lays out the endings for other moods, again with the key endings highlighted in red.[2] The goal of the format is to provide two easy-to-read reference sheets for both students and

summary, Peckett and Munday: 204-43 (39 pages), Rouse and Mahoney has no summary, Ruck has no summary, Saffire and Freis: 241-48 (8 oversized pages), Shelmerdine: 285-306 (28 pages), Taylor part 2: 295-307 (13 pages). In fairness, these summaries are designed more as reference pages to consult than brief overviews, but the absence in these books of any concise snapshot of the construction of Greek verbs is telling.

2 Participles are not included, since they use adjective endings. A clean, printable copy of the Master List is available on the *TCL* website, along with a copy of the Master List with the highlighted material blanked out, so teachers and students can practice filling in the blanks.

teachers, which could, for example, be printed as the front and back of a single sheet for continual reference and testing.

Embedded in these two pages are patterns and basic ideas about Greek verbs which subsequent sections of this article will explicate. Of fundamental importance is that this Master List is not just for regular -ω verbs, but for Greek verbs in general. This article's first strong claim is that this Master List provides a much-needed core structure for beginning students, one which will also enable them to progress in their recognition and comprehension of *all* Greek verb forms in an efficient and productive manner.

The following seven sections elaborate on the reasoning behind this structure, pedagogical consequences of using it, and recommendations for integrating it into beginning Greek instruction.

The Importance of Teaching Sound Combinations

The Master List mostly avoids specifying spelling changes that result from combining consonants or contracting vowels when one of the elements is part of the stem. Thus the second person singular personal ending for primary tenses in the middle voice is given simply as -σαι, without noting that in many environments this ending contracts with the stem vowel to yield -η. Nor is there any mention of verbs whose stems happen to end in -α, -ε or -o ("contract" verbs). Likewise these pages do not show how combining -σ- with the verb stem (e.g., in the future tense) affects the pronunciation and spelling of individual forms.

Beginning students must, of course, learn such sound combinations. There are three categories of sound combination with which any reader of ancient Greek must be confident in order to recognize verb forms consistently:[3]

- combining sigma with adjacent consonants, such as labials (yielding ψ, e.g., γράφω → γράψω), velars (yielding ξ, e.g., λέγω → λέξω) and dentals (which disappear, e.g., πείθω → πείσω), and the reduction of -σ- itself (e.g., μένω → μενέω)
- lengthening and shortening of basic vowel sounds (α/η, ε/η, o/ω)
- contracting α, ε and o with each other.

The Master List omits this information, although it is necessary for beginning students, because none of the above phonological changes are bound intrinsically to verbs in general or in any specific way. Very often beginning students spend the most time studying vowel contraction when they meet "contract" verbs, but these rules of contraction apply widely in the language beyond verb forms (e.g., in nouns and adjectives). It is too easy for students to associate vowel contraction with a handful of verbs and not recognize that it applies to nouns and adjectives as well. At the other extreme, some specific verb forms do contract in ways not fully predictable from just the general rules above (e.g., an -α contract verb loses the iota in the present infinitive active), but such instances are in fact exceptions, and it is better for these sporadic instances to appear as such rather than have no overarching pattern to orient students.

Recommendations

Students in beginning Greek should begin practicing the above types of sound combinations as early as possible, preferably with their first words in Greek, and as quickly as possible after they learn the alphabet. Students do not need to know the meaning or grammatical identity of a word to practice manipulating sounds. Indeed, they should not link combining sounds with a

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3 For more on sound combinations in beginning Greek, see Major "On Not Teaching Greek," McClain, Wallace, and Probert.

word's morphological or semantic identity. As they learn verbs and other parts of speech, however, instances of sound combination should provide an opportunity to reinforce and provide repeated practice with this skill. Verb forms provide a wealth of opportunities for all three types. Sigmatic future and sigmatic aorist forms illustrate the rules for combinations with sigma, for example. The singular and plural forms of the most common -μι verbs illustrate shifts in the lengths of vowels. Contract verbs illustrate the most common vowel contractions. Greek textbooks make varying degrees of reference to sound combinations as they introduce verb forms, but it is always possible to highlight and practice these combinations.

The Importance of Distinguishing Primary and Secondary Endings

As the Master List illustrates graphically, the indicative mood in Greek makes a fundamental distinction between primary and secondary tenses. While Greek textbooks sometimes mention the different primary and secondary endings, standard charts summarizing the paradigms almost never use the distinction as an organizing principle. Consequently, most students do not really become aware of the distinction or its importance until they encounter it as a principle of complex syntax, i.e., in the sequence of tenses and moods. By then, the primary/secondary distinction is just one more rule that students have to learn, and they will likely miss the help that this formal distinction can provide.

If, however, students learn early to look for the distinction between primary and secondary endings, they will have a powerful tool for determining the tense of indicative verbs. In essence, primary and secondary endings can act as a kind of flow chart for analyzing tense. If, for example, a student sees a distinctly primary ending, the tense is probably present. It might be future, of course, but the stem and the presence of a sigma will confirm a future tense. The tense might also be perfect, but perfect tenses usually announce themselves even more clearly with reduplication and different stems than by their primary endings.[4] There is, as well, a useful negative principle in the distinction between primary and secondary endings. As soon as a student recognizes a primary ending on an indicative verb, the imperfect, aorist, and pluperfect tenses need not even be considered. Likewise, if the ending is secondary, then the verb cannot be present, future, or perfect.

When the primary/secondary distinction is coupled with knowledge of tense frequency and stem differences, this method of 'deducing' tense is even more precise. Such an approach, moreover, is especially important when students are confronted with new and unfamiliar verb forms. If, for example, the verb's ending is primary, it is most likely present tense. If its ending is secondary, the verb is likely to be aorist or imperfect.[5] If the verb with secondary endings has the stem of the first principal part, then it must be imperfect. If, however, the verb with secondary endings has a stem different from the first principal part, then it is probably aorist.

If the primary/secondary distinction is introduced early in elementary Greek, it need not appear as yet another arcane and burdensome rule. Students, moreover, will be motivated to learn the distinction when they realize that it will help them more easily identify verb tenses. Finally, students need not learn all at once the many grammatical implications of primary and secondary tenses; instead, they need only grasp some basic principles about what primary and secondary communicate:

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4 This is not to claim historical or generative relationship for this pattern, only to suggest its pedagogical value. For the patterns of these endings in a scientifically and historically grounded linguistic context, see Weiss.

5 Mahoney, analyzing Greek texts in the Perseus database, calculates that 7/8 of all verb forms in Greek can be accounted for by the present (46.7%), aorist (28.0%), and imperfect (13.2%).

- Greek verbs by default use primary personal endings and refer to an indeterminate present. The -σ- marker attached to the stem, not a change in personal ending, indicates that a verb form refers to the future. Duplicating the initial sound of the stem signals perfect aspect. Beyond this, with the minor variations noted for the perfect active, all verbs use the three sets of endings in the upper register of the first page of the Master List.[6]

- To designate action in the past, Greek switches to the secondary by using a distinct set of personal endings. In Classical Attic and its descendants, verbs in the secondary nearly always mark the forms twice, once with the personal ending and additionally by adding an augment to the beginning of the stem.[7] As with primary forms, markers attached to or embedded in the stem designate tenses, but, with the variations allowed for the sigmatic aorist, all verbs use the same three sets of endings (the lower register of the Master List) for all secondary forms.

Recommendations

Students in beginning Greek should learn the distinction between primary and secondary from the first set of personal endings they encounter and consistently observe it. In practice this can be as basic and straightforward as organizing the arrangement of verb forms and endings accordingly (as on the Master List). A stronger recommendation would have students learn all three sets of primary endings and then all the three sets of secondary endings, thus structurally reinforcing the division. Since most textbooks bounce between primary and secondary tenses, this recommendation may prove difficult to implement.[8]

TEACHING THE VOICE OF GREEK VERBS

As with primary and secondary endings, the selection of voice is fundamental to generating the form of a Greek verb. The Master List organizes endings according to only two of the three canonical voices in Greek: the active and middle. It makes only brief mention of the passive (with reference to the secondary endings of the -μι conjugation, which are used for the "intransitive/passive aorist").

This arrangement reflects the historical development of the structure of Greek verbs.[9] The active voice is the default "unmarked" voice in Greek, while the middle voice is the marked voice. The distinct set of personal endings is the morphological marker. Semantically, the marking indicates that the subject remains involved in the action. The passive voice, or rather the passive construction (in which the grammatical subject is specifically the recipient of the action), is an offshoot of the middle voice, and the full passive construction developed over time. When it comes to the pedagogy of beginning Greek, this means students can legitimately learn active and middle forms and constructions initially, and then learn passive syntax later. There are distinct and decisive advantages to delaying the teaching of passive constructions until students are already comfortable with other, more common and straightforward types of sentences.

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6 The blending of the perfect active with secondary -μι endings in δίδωμι, τίθημι, and ἵημι will be addressed below.

7 Students who recognize canonical forms as doubly marked will be less troubled when they meet texts, such as Homer, where secondary verbs use only one marker, the secondary personal endings.

8 Textbooks often follow principal parts to organize tenses; on this problem see below.

9 See Allan for a detailed presentation of the model summarized here.

First, even though English formally has a passive voice, there is nothing unusual about students having a shaky grasp of its meaning and little ability to form it. It is not uncommon for adult English speakers to have difficulty discerning the difference in meaning between "is driving" and "is driven," for example, or "has driven" and "has been driven," to say nothing of being able to transform English sentences from one voice to the other. That passive constructions are deprecated by those who teach formal English means students are even less likely to have practice comprehending and generating such constructions. The point of this observation is not to lament the situation or call for changes, but to realize the consequences for many beginning Greek students.

If beginning students are introduced to "middle/passive" endings and sentences simultaneously, then they are obliged to engage in three substantive tasks in the same lesson: (1) learning a new set of personal endings, (2) comprehending a "middle" voice which does not correspond easily to any category in English, and (3) dealing with Greek passive constructions when they have only imperfect or unsure competence in such constructions in English. Passive constructions in Greek then become even less intuitive as only one tense, the aorist, formally distinguishes middle and passive uses, and the "active" appearance of "aorist passive" endings does not help recognition, especially when students may meet these forms only rarely. To be sure, to become confident, independent readers of Greek, students must attain a mature skill level in each of these tasks, but there is no need or advantage to piling them together and delivering them at once.

Recommendations

First, introduce middle endings with high-frequency verbs that have clear meanings. Deponent verbs like βούλομαι, δύναμαι and ἔρχομαι have simple definitions; can generate straightforward, meaningful sentences; and are high-frequency verbs. Furthermore, verbs like βούλομαι and δύναμαι also generate complementary infinitive constructions and so allow for further constructions with this additional mood.

Second, once students are familiar and comfortable with the formation of verbs with middle endings, begin using verbs which lend themselves to illustrating various dimensions of the middle voice. Teachers and textbooks generally already use a variety of means to acclimate beginning students to the middle voice, of course, and our recommendation is not to supplant these techniques but encourage a careful and gradual process. Even at the advanced level, the middle voice does not represent a single meaning or a series of discreet uses, but a range along a continuum. Purely by way of examples that we have found useful, we offer the following sequence which can lead students from the introduction of middle personal endings to passive constructions. The "intransitive" meaning of the middle can be illustrated simply and logically with a verb like παύω, "I stop," where the middle παύομαι means "I stop (and as middle subject, participate in the stopping)," which in English is rendered simply "I stop." A verb like μάχομαι can seem to be logically in the middle voice all the time, since the subject is always participating in the fighting and engaged in the continuing process of the fighting. Thus it is "deponent" in the sense that it seems inherently in the middle voice all the time by virtue of its meaning. The standard model verb λύω can also logically explain why some verbs require different English verbs to translate them in the middle voice. The active sentence λύω τοὺς ἄνδρας means "I set the men free," but λύομαι τοὺς ἄνδρας means "I set the men free (and get something out of the process)," or, more specifically, "I ransom the men" (the middle voice indicates that I get the ransom out of the process). At this point, examples can plant the seeds for passive constructions. For example, ὁ Σωκράτης τύπτει τὸν λίθον means "Socrates hits the rock," but ὁ Σωκράτης τύπτεται τῷ λίθῳ means "Socrates gets hit with a

rock" (i.e., he participates in the later part of the action), which is a short distance to "Socrates is hit by a rock." Still, full-fledged passive constructions with personal agents should be delayed (see final recommendation below).

Third, introduce the "aorist passive" forms with intransitive examples. There is nothing deceptive or harmful in doing so. The intransitive use of these forms is venerable, persistent and productive in the language. Again βούλομαι and δύναμαι are excellent models, verbs with aorist "passive" forms (ἐβουλήθην and ἐδυνήθην) but which make sense easily, and only, as intransitive. As a bonus, two similar forms often presented as irregular and troublesome can be presented at this point as regular and logical: the athematic aorist of βαίνω (ἔβην, again logically intransitive) and the intransitive strong (2ⁿᵈ) aorist of ἵστημι (ἔστην). The key point, however, as with middle endings, is to allow students to learn and become comfortable with the forms and without having to grapple with a complex new construction (not to mention issues of tense and aspect).

Finally, only after students have built up their confidence with the above morphology, introduce full passive constructions. Now students can learn passive sentences as a matter of which forms to use, along with how to express agency, etc. This falls under the umbrella recommendation of teaching syntactical issues separately from morphological ones. Textbooks regularly proceed this way with dependent clauses (purpose clauses coming only after presenting the subjunctive and optative, for example). The same procedure makes sense for passive sentences. It also structurally reinforces the difference between middle, intransitive, and passive use of verbs.

Integrating -μι Verbs into Beginning Greek

Perhaps no component of the Greek verbal system is presented in so problematic a way by textbooks as the -μι conjugation. The first difficulty is that the -μι verb family often appears only very late in beginning Greek or is even relegated to some place in the curriculum beyond the beginning sequence. Delaying -μι verbs so long, however, creates numerous problems for students. The most obvious is that such a delay withholds the explanation of an essential and high-frequency feature of the language. The verbs εἰμί, εἶμι, φημί, δίδωμι, τίθημι, ἵημι, ἵστημι, and their compounds are to be found on page after page of almost any text students are likely to read. The earlier students learn -μι verbs, the sooner normal texts with their frequent -μι verb forms become accessible; and the earlier -μι verbs are presented, the more time students have to assimilate their forms. Late introduction also leads to misapprehension. If for months students have known only -ω verbs, when -μι verbs finally appear, they are bound to seem difficult and "irregular." The new "difficult" verbs are made all the more daunting because students are usually confronted with them in more than one tense and sometimes in all three distinctive tenses (present, imperfect and aorist) and two voices.

Early introduction of -μι verbs avoids such pitfalls. If -μι verbs are presented in tandem with -ω verbs, then students avoid the mistaken impression that -μι verbs are somehow irregular. Instead, students simply learn that there are two families of Greek verb, each with its own slightly different set of endings, and each with its own system of connecting stem and endings. Another advantage of early introduction is that the tenses of -μι verbs can be introduced gradually (as are the tenses of -ω verbs), instead of all at once.

The Master List illustrates graphically the basic pattern of personal endings for -μι verbs (a simple pattern often obscured or ignored in the concatenation of forms presented in textbooks). Moreover, another benefit from early introduction and thorough integration of -μι verbs emerges: the endings of the -μι conjugation are in fact very close to and interwoven with the forms of -ω

verbs. The secondary endings active are exactly those used in the aorist "passive." Indeed, the personal endings in the active voice of the -ω and -μι conjugations could conceivably be taught as refractions of the same set of endings, and there is historical validity to presenting them as such.[10] It is primarily as a practical matter that they are set out as different here, the endings listed being given in a form which makes them maximally recognizable to students in the words they will see.[11] Finally, the Master List not only integrates and maintains perspective on -μι verbs, in that their active endings are interwoven with -ω verbs, but in the middle voice, it is immediately apparent that the two conjugations use the same endings.

　　　Introducing -μι verbs concurrently with -ω verbs (while maintaining the distinction between primary and secondary, active and middle) provides a coherent structure for students to acquire and grow confident with -μι verbs, so that they can focus on patterns specific to verbs in this conjugation and true irregularities when they occur. Classes and patterns within the -μι conjugation also help. The -μι conjugation falls into two classes, and each benefit from the structure of the Master List and an early, progressive introduction of their forms:

- The -νυμι class (e.g., δείκνυμι) includes some of the most regular verbs in all of Greek, provided they are analyzed as regular -μι verbs rather than as deviations from -ω verbs. These verbs are athematic in the present and imperfect tenses only and they deploy the endings on the Master List with almost no variation or contraction.
- The root class includes the verbs most notoriously associated with the -μι conjugation: δίδωμι, τίθημι, ἵστημι, ἵημι, φημί, εἶμι, and εἰμί. The deponent verbs δύναμαι and ἐπίσταμαι also belong to the root class. Other verbs in this class are less common and rarely highlighted in beginning textbooks (e.g., ἧμαι, κεῖμαι, ὄλλυμι, πίμπλημι), but once again, if students are comfortable with the -μι conjugation generally, the appearance of these verbs will not be problematic. Outside of rare differences in the perfect system (of which only the inflection of οἶδα is of consequence for beginning students), verbs of the root class of the -μι conjugation are distinctive in at most three areas: the present active, the imperfect active and the aorist active. Highlighting patterns among these most volatile verbs will be helpful here (and for beginning students):
  - In the <u>present</u> active, the stems of most root class -μι verbs (δίδωμι, τίθημι, ἵστημι, ἵημι, φημί, εἶμι) have long vowels in the singular and short ones in the plural (δίδωμι/δίδομεν, τίθημι/τίθεμεν, ἵστημι/ἵσταμεν, ἵημι/ἵεμεν, φημί/φαμέν, εἶμι/ἴμεν). The contractions in ἵστημι and ἵημι are straightforward (ἱστάασι → ἱστᾶσι, ἱέασι → ἱᾶσι). More importantly, all these verbs consistently use the standard primary endings on the Master List.

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10 In PIE, the personal endings of thematic verbs differed from those of athematic verbs only in the primary active singular. See Rau 184-85 for a quick overview.

11 Consequently, the Master List does not highlight the presence or absence of thematic vowels. In understanding the construction of thematic and athematic vowels, beginning students need to understand what the thematic vowel is, even though its presence, absence and form carry virtually no semantic value. Since the thematic vowel is elided with primary active endings of thematic verbs, it makes more sense to present them in their standard, readily recognizable form on the chart. For -μι verbs, by contrast, with their shifting final stem vowels, the pattern to be emphasized is the stability of the personal endings. In the middle voice, the personal endings are more recognizable and stable for all verbs, whether they have a thematic vowel or not. Above all, the presence or absence of a thematic vowel should not, and in our experience does not, usually distract a student, so deploying it consistently in the future tense, for example, is easy enough, since the pattern is a common one and there is an additional tense marker (-σ-).

o The <u>imperfect</u> active forms provide a good example of the value of not losing sight of the pattern for the individual variations. Again the stems of most root class verbs have long vowels in the singular and short ones in the plural, and while δίδωμι and ἵημι use variable long sounds, they are ones familiar from vowel contraction (ου, ει). More importantly, verbs of this class consistently use the standard secondary endings on the Master List.

o In the <u>aorist</u> active, it is again important not to lose sight of the rule for the exceptions. Again there is the distinction between singular and plural forms, when three prominent verbs (δίδωμι, τίθημι, ἵημι) utilize -κ- in their singular forms (-κα, -κας, -κε). Except for these three, however, verbs of the -μι conjugation follow the regular rules of the Master List. Some have thematic (weak/1ˢᵗ) aorists: ἵστημι, φημί, all verbs of the -νυμι class. Most are athematic, but stable and regular: ἔστην (from ἵστημι), as well as common verbs that follow the -μι conjugation in the aorist ἑάλων (from ἁλίσκομαι), ἔβην (from βαίνω), ἔγνων (from γιγνώσκω) and so on. If students associate these personal endings with their place on the Master List, then the -μι conjugation, the sigmatic aorist, intransitive/passive aorist, and even the pluperfect active all reinforce each other.

Recommendations

Introduce -μι verbs and their conjugation early and in tandem with -ω verbs. Although it seems counter-intuitive, making a -μι verb a beginning student's first verb provides a number of positive pedagogical advantages. For the complete novice, the present active of a verb like δίδωμι is actually easier to understand and analyze than -ω verbs. δίδωμι is also a great boon when cases are introduced, since it takes both direct and indirect objects. Likewise, the verbs τίθημι and ἵημι are also useful since they easily motivate direct objects with various prepositions. The problem with such early presentation of -μι verbs is that it requires major revision of current texts and readings. The change, however, is worth the effort since ultimately it is not just about -μι verbs but about giving our students the most efficient and user-friendly introduction to the language that we can manage.

Wᴀʏs ᴛᴏ Iɴᴛʀᴏᴅᴜᴄᴇ Mᴏᴏᴅs ᴀꜰᴛᴇʀ ᴛʜᴇ Iɴᴅɪᴄᴀᴛɪᴠᴇ

Following the organization of verbs as presented on the Master List for the indicative pays dividends in the presentation of the other moods. With all these moods, the "lack of augment" in secondary tenses is less confusing, because the Master List indicates the specific category (secondary tenses) for which to add the augment rather than trying to keep track of when it "drops."[12]

• The infinitive essentially has a single ending for each of the three columns (-ω verbs, -μι verbs, middle voice), with the contractions and exceptions noted.

• The imperative uses a small number of new endings (3ʳᵈ person endings are included on the Master List, but there is no great harm in delaying them to an intermediate or advanced level).

• The subjunctive uses primary endings with lengthened vowels.[13]

• The optative is marked by adding an iota before the (secondary) personal endings. The -ιη- and assorted variations are all different ways to make pronounceable the

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12 Cf. on principal parts below.
13 Cf. sound combinations above.

difficult combinations that result. Understanding this process is easier than trying to remember charts with alternative forms. This was an area where native speakers opted for different solutions, so it is legitimate for beginning students to understand the process and grow to observe and learn what individual dialects and authors do to solve the problem.[14] If students have had practice with the phonology and morphology of the indicative, this will be a familiar process.

Teaching and Learning Verb Stems

The discussion so far, and the bulk of the Master List, concentrates on the personal endings. The changes that result from the combination of these endings with tense and aspect markers (and those resulting from the addition of an augment, where appropriate) are matters of general phonology and orthography and thus here considered distinct from the morphology of the verb form itself (cf. section 2 above). There is, of course, another part of the verb which can undergo changes, ones that can further confuse and frustrate students and teachers alike: the stem.

Textbooks often conflate, to the detriment of clarity and consistency, two different meanings of the "stem" of a verb. There is the "stem" of a Greek verb in general, to which prefixes and suffixes are added to signal tense and aspect (with additional phonological changes sometimes resulting). But speaking of a "future stem" or other tense stem can lead to confusion, since it really refers to the basic verb stem with an additional marker (this is made even more confusing when students must further distinguish stems with and without the augment marking the secondary tenses of the indicative)[15].

The Master List integrates much of what are often termed "stem changes" by giving basic information about tense/aspect markers (future, aorist, perfect). Embedded in the brief statement about verb stems is the fact that the variations of stem formation of Greek verbs fall into three patterns:

- The stem appears in the present system and takes on additions to designate other tenses/aspects (e.g., λυ- of λύω). This is the most common pattern.
- The stem appears in the aorist and takes on additions to designate other tenses/aspects, including those of the present system. Most verbs with a strong (2nd) aorist follow this pattern (e.g., εὗρον → εὑρίσκω).

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14 For Greek speakers' struggle with the optative mood at later points in the history of the language, see Horrocks 82, 102-03, 130, 138, 141, 233-34, 240.

15 The terminology is tricky here and has shifted over the years. For example, Smyth distinguishes "verb-stems" or "themes" from "tense-stems" (367). Linguists use the term "root" distinctly from the various "tense stems," but textbooks rarely make use of or acknowledge the distinction: *Athenaze*, for example, uses the terms "future stem" and "aorist stem" but not "present stem" and implies that the present stem is the same as the root, even in cases when this is manifestly wrong.

The carefully worded but misleading presentation on pages 176-7 of *Athenaze* is typical of the resulting confusion as found in most textbooks. Here are presented the "Present" and "Aorist Stem" of three verbs. One of them (λύω), as the text rightly points out, adds a suffix to form its aorist stem. For the Thematic 2nd Aorist, the text says only vaguely, "the stem is changed," which, while not quite wrong, is not very helpful. The graphic presentation of the stems is outright distortion. A reader reasonably infers that the "Present" of λείπω generates the "Aorist Stem" -λιπ-, when in fact the reverse is happening. By the time readers reach the bottom of page 177, they are very likely to conclude that somehow the "Present" γίγνομαι changes into the "Aorist Stem" -γεν-. Combined with the admonition on page 155 (which sports the example of φέρω, οἴσω, ἤνεγκον, without acknowledging this is suppletion, not stem change), brute memorization of nonsensical principal parts seems to be the only option. More properly, of course, the root is -γεν-, and the present stem has a reduplication (γιγν-). Even a reader who tries to sort out roots and patterns will be thwarted by the mishmash of verbs presented on page 181.

- The verb uses two or more stems which are not phonologically or morphologically derived from each other; that is, they undergo suppletion. This is a phenomenon familiar in English. The verb "go," for example, has a perfect ("gone") but borrows the past tense of another verb for its simple past ("went" from "wend"). Similarly, Greek uses ἔρχομαι for "come, go" in the present system but ἦλθον in the aorist.[16]

Unfortunately, beginning Greek textbooks tend to treat verbs as "regular" if they build on their present stem and irregular if they do anything else. This idea leads to the impression that there are an overwhelming number of irregularities and variations in stem creation. Most verbs with a strong (2nd) aorist, for example, are easier to learn and remember if the student realizes that the aorist shows the basic stem and the other tenses, including the present, have suffixes (e.g., it is easier to remember εὑρίσκω, εὑρήσω, εὗρον "find" as εὗρ-ον + -ισκ- → εὑρίσκω and εὗρ-ον + -σ- → εὑρήσω). Furthermore, failure to acknowledge suppletion means students will grope to find phonological patterns in stem substitutions when there are none to be found. It is necessary to learn a few verbs whose stem displays complex variations (e.g. ἔχω) but this is not the same as true suppletion (e.g., ὁράω and εἶδον). It is in the presentation of principal parts, of course, that these distinctions can be clarified or obscured, which will be the subject of the final section.

Teaching Principal Parts (and when not to)

Speakers of English learn a straightforward pattern for generating the tenses of verbs (e.g., "walk" + "-ed" → "walked") and a three-part system of principal parts for verbs that do not follow the dominant pattern (e.g., "drive, drove, driven"). It is an efficient system, in that the three forms provide virtually every possible form someone will hear or see. Only a minor addition like the -s of the 3rd person singular present active or -ing to form the participle, the addition of auxiliary verbs, and the occasional irregular verb (e.g, "be") provide even the slightest variation. Moreover, there is a productive progression to the three parts. The first part provides the necessary stem to generate the present tenses (drive, drives, driving, etc). The second part provides the simple past (drove) and the third the participle necessary for more complex constructions such as the perfect and passive ("have been driven" etc).

Canonically a Greek verb has twice as many principal parts, but even these can seem not to be enough to know a verb thoroughly. Some verbs have alternate versions of one or more parts. Some forms of verbs are still difficult to recognize even in comparison to their principal parts (e.g., the present stem when it is augmented to form the imperfect indicative and the unaugmented aorist). Many verbs lack one or more parts. Scarcely any verb seems to be predictable through all six parts. These issues alone can bring beginning students to despair. Worse yet, the progression of the parts does not seem logical to the beginner. This article has argued that the primary/secondary tense distinction, conjugation, and voice are the better organizing principles of verb formation for beginning students, but principal parts do not consistently proceed along any of these axes: the first part gives the stem for a primary and secondary tense (active, or middle if the verb is deponent); the second for a primary tense (often deponent, even if the first part is not); the third a secondary tense (again active, or middle if the verb is deponent); the fourth a strictly active primary tense; the fifth the same primary tense only in the middle; and then the sixth is back to a secondary tense— the aorist—supposedly just in the passive (even if a particular verb can be only intransitive). As if to ensure any stability and patterns remain as difficult as possible to discern and learn, reference

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16 See Kölligan for a detailed analysis of suppletion.

charts and textbooks list verbs in alphabetical order, so that patterns of phonological (and related orthographical) changes and true irregularities are heaped together. Nothing in this arrangement facilitates understanding and remembering the forms of a verb in a productive way for the novice.

The purpose of an alphabetical listing, of course, is to facilitate looking up a verb, and herein lies the true purpose of such lists and charts. They are reference charts to consult to check the exact form among the various possible permutations of a Greek verb. To a reader already comfortable with the core rules for generating verb forms, the principal parts are logical and helpful. Let us imagine a reader who is comfortable with the rules of sound combination (listed above) and with the information on the Master List. Such a reader can consult a list of principal parts and see that:

1. The first principal part most often gives the stem of the verb and indicates if it is deponent.
2. The second principal part indicates whether the future is deponent (an aspect not predictable from the first part) and perhaps whether the addition of -σ- leads to any unpredictable irregularity or if there is some more substantial difference in the stem (e.g., τίκτω → τέξομαι).
3. The third principal part tells whether the verb has a sigmatic or strong (2ⁿᵈ) aorist or some more substantial change in the stem.
4. The fourth principal part gives the perfect active, since verbs display minor irregularities in reduplication and adding -κ-, and also since not all verbs are attested in this tense.
5. The fifth principal part gives the perfect middle, although it is comparatively rare (but the proposed reader is advanced enough to meet examples), since verbs display minor irregularities in its formation, and also since not all verbs are attested in this form.
6. The sixth principal part gives the aorist "passive," again because some verbs have a stem that shows variation (e.g., λυω has a long stem vowel in the present, future, and aorist active, but not in perfect or the aorist passive), some display minor variations in adding the -θη-/-η- marker (e.g., τρίβω has the alternate formations ἐτρίφθην and ἐτρίβην, each logical in its way), and not all verbs are attested in this form.

For beginning students on the path to reach the level where they can use this sort of information to improve their reading (or perhaps even composing), memorizing principal parts is legitimately overwhelming and provides limited returns. What is pedagogically sound for beginning students to learn and memorize, then? The present and aorist forms are essential. These are two of the most common tenses, the true stem of the verb is almost always evident in one of the two parts, and, while the relationship between the two parts is usually evident, it is not possible to predict one from the other consistently. Thus these two forms alone deserve commitment to memory and pay dividends for the student. The future is a comparatively rare tense, but the traditional ordering of parts makes it, on balance, prudent for beginning students to learn. The stem of the verb should be evident from these three parts, as well as the verb's deponency, if any. Thus these three parts usually give a good sense of verb and its stem progression. The last three principal parts, because they are less common forms and less often display serious morphological irregularity, are safe to delay until students are at least at the intermediate level (recall that beginning students should know how the perfect and aorist passive forms are generated; we recommend delaying only the specific memorization of the principal parts, not the tenses and forms in general). Doing so means that, for beginning students, Greek verbs effectively have the same number of principal as English verbs, albeit with more variation and complexity in their formation.

Recommendations

Beginning students should concentrate on mastering the first three principal parts of Greek verbs. It is critical that verbs be gathered into groups that reinforce the patterns and predictability of these parts. Some textbooks include information about such patterns and reinforce them structurally, while many do not. It is always possible, however, for teachers and students to organize, learn and review verbs in groups which assist retention.[17] Such groups include:

- Verbs with stems ending in a labial (e.g., βλέπω) or equivalent (e.g., βλάπτω), since they will tend to have -ψ- in their future and aorist parts.
- Verbs with stems ending in a dental (e.g., πείθω, δικάζω), since they will tend to have -σ- in their future and aorist parts.
- Verbs with stems ending in a velar (e.g., διώκω) or equivalent (e.g., πράττω), since they will tend to have -ξ- in their future and aorist parts.
- Verbs with stems ending in -α, -ε or -ο, since they will tend to show a lengthened vowel in their future and aorist parts.
- Verbs with stems ending in a liquid, since -σ cannot be added directly to these stems, and they mostly form their future and aorist tenses in similar ways (e.g., contract futures).
- Verbs which show their stem in the aorist and augment it to form the present and future. These are mostly verbs with strong (2nd) aorists and most can also appear in one of the above groups, but there is no harm in repeating a verb in multiple groups.
- Verbs which belong to the -μι conjugation, but those of the root class and the -νυμι class should be kept distinct. A number of these can also appear in one of the above groups, but again there is no harm in repeating a verb in multiple groups.
- Verbs whose parts show radical stem change or suppletion. These can and should be kept to a minimum and the number can be easily kept under ten. High-frequency verbs in this category include:

  αἱρέω αἱρήσω εἷλον take (mid: choose)
        with ἁλίσκομαι ἁλώσομαι ἑάλων be taken (= passive of αἱρέω)
  ἀποθνῄσκω ἀποθανοῦμαι ἀπέθανον die (cf. θνῄσκω/θνήσκω).
  ἔρχομαι εἶμι ἦλθον come, go
  ἐσθίω ἔδομαι ἔφαγον eat
  ἔχω ἕξω/σχήσω ἔσχον have, hold (stems are variations on σεχ-)
  πάσχω πείσομαι ἔπαθον suffer, experience
  τρέχω δραμοῦμαι ἔδραμον run
  φέρω οἴσω ἤνεγκα carry

Suppletion easily spills over into matters of semantics and word usage. In at least three areas, the suppletion merits discussion and practice rather than simple memorization of distinct principal parts.[18]

- It is common to give the future and aorist of λέγω (and/or φημί) as ἐρῶ and εἶπον, but this has little explanatory power. Verbs of speaking and saying deserve fuller treatment than a quirky presentation of principal parts, not least because this set of verbs

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17 For some vocabulary sheets organized along these lines, visit www.dramata.com. For the theory and application of the vocabulary selected for these sheets, see Major "Core Vocabulary" and Clark.
18 For very brief preliminary sheets laying out verb forms in these categories, visit www.dramata.com.

is so common. Such a survey is also valuable for understanding direct and indirect statement.

- The interrelated verbs about seeing and knowing (ὁράω ὄψομαι εἶδον; cf. οἶδα) deserve discussion in their own right (especially in the context of sense perception in general and the constructions such verbs engender). Such discussion will help students to memorize the discordant principal parts and eccentricities of this group of roots and verbs.
- Unlike the two areas above, another area of suppletion tends to be ignored in beginning textbooks (and in the presentation of principal parts), although it is pervasive in the language. Even apart from the technical controversies in philosophical texts or subtle distinctions, it is beneficial to note both the overlapping and supplemental uses of verbs of being, especially γίγνομαι and εἰμί.

Conclusion

In sum, we propose that teaching and learning Greek verbs be reformed in three areas in order to improve comprehension and reduce frustration:

- Students should begin working with sound combinations before beginning Greek verbs, and every set of forms they learn should be an opportunity to reinforce the rules of sound combination.
- Students should build their understanding of the architecture of Greek verbs as presented on the Master List (based on primary/secondary tense, active/middle voice, and the thorough integration of -μι verbs).
- Students should concentrate on an abbreviated but well-organized set of principal parts.

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GREEK VERB ENDINGS for the INDICATIVE

PRIMARY PERSONAL ENDINGS

-ω conjugation active

	Singular	Plural
1.	-ω	-ομεν
2.	-εις	-ετε
3.	-ει	-ουσι

- = present tense for -ω conjugation
- -σ- + these endings = future tense of all verbs
- for the perfect of all verbs, use these endings, but -(κ)α- replaces the initial vowel(s)

3rd singular ending -κε

-μι conjugation active

	Singular	Plural
1.	-μι	-μεν
2.	-ς	-τε
3.	-σι	-ᾱσι

- = present tense for -μι conjugation

middle voice

	Singular	Plural
1.	-μαι	-μεθα
2.	-σαι	-σθε
3.	-ται	-νται

- = middle primary tense endings of all verbs
- The future tense adds -σ- before these endings.
- The perfect middle never uses the -(κ)α- marker.

SECONDARY PERSONAL ENDINGS

-ω conjugation active

	Singular	Plural
1.	-ον	-ομεν
2.	-ες	-ετε
3.	-ε	-ον

- = imperfect tense for -ω conjugation
- = strong (2nd) aorist tense for -ω conjugation
- for the weak (1st) aorist, use these endings, but -σα- replaces the initial vowel

1st singular ending -σα
3rd singular ending -σε

-μι conjugation active

	Singular	Plural
1.	-ν	-μεν
2.	-ς	-τε
3.	-	-σαν

- = imperfect tense for -μι conjugation
- = aorist tense for -μι conjugation
- intransitive/passive aorist = -(θ)η- + these endings
- pluperfect = (sg) -κη -κης -κει, (pl) ε- + these endings

middle voice

	Singular	Plural
1.	-μην	-μεθα
2.	-σο	-σθε
3.	-το	-ντο

- = middle secondary tense endings of all verbs
- The pluperfect middle never uses the -(κ)α- marker.

STEMS

Most verbs build on their present stem, but some verbs build on their aorist stem.
To mark the perfect or pluperfect, duplicate the initial sound of the stem.
To mark secondary tenses, add an augment to the beginning of the stem.

INFINITIVE
- active:
  o Present and Aorist
    ▪ -ω conjugation: -ειν
    ▪ -μι conjugation: -ναι
    ▪ sigmatic aorist: -σαι
  o Future
    ▪ All verbs add -σ- + -ειν *(from -ω conjugation)*.
  o Perfect
    ▪ All verbs add -(κ)α- + -ναι → -(κ)εναι *(from -μι conjugation)*.
- middle: -σθαι
  o All verbs in all tenses use -σθαι to designate the infinitive in the middle voice.

IMPERATIVE
- 2nd person: same endings as indicative
  o except 2nd singular active : -ε or -θι
  o except sigmatic aorist: 2nd singular: -ον (active) -σαι (middle)
- 3rd person: singular: -τω (active) -σθω (middle)
           plural: -ντων (active) -σθων (middle)

SUBJUNCTIVE
- All verbs form the subjunctive mood with augmented (ω/η) primary endings.
  o active: -ω -ῃς -ῃ -ωμεν -ητε -ωσι *(augmented -ω conjugation active endings)*.
  o middle: -ωμαι -ῃσαι -ηται -ωμεθα -ησθε -ωνται *(augmented primary endings)*.

OPTATIVE
- All verbs form the optative mood by adding an -ι- before secondary personal endings.
  o active: -μι conjugation secondary endings
    ▪ *(except -ω verbs use -μι for the 1st singular and 3rd plural -σαν often reduces to -ν)*
- middle: secondary endings

GREEK VERB ENDINGS for the INDICATIVE

PRIMARY PERSONAL ENDINGS

-ω conjugation active

	Singular	Plural
1.	-	-
2.	-	-
3.	-	-

- = present tense for -ω conjugation
- -σ- + these endings = future tense of all verbs
- for the perfect of all verbs, use these endings, but -(κ)α- replaces the initial vowel(s)

3rd singular ending -κε

-μι conjugation active

	Singular	Plural
1.	-	-
2.	-	-
3.	-	-

- = present tense for -μι conjugation

middle voice

	Singular	Plural
1.	-	-
2.	-	-
3.	-	-

- = middle primary tense endings of all verbs
- The future tense adds -σ- before these endings.
- The perfect middle never uses the -(κ)α- marker.

SECONDARY PERSONAL ENDINGS

-ω conjugation active

	Singular	Plural
1.	-	-
2.	-	-
3.	-	-

- = imperfect tense for -ω conjugation
- = strong (2nd) aorist tense for -ω conjugation
- for the weak (1st) aorist, use these endings, but -σα- replaces the initial vowel

1st singular ending -σα

3rd singular ending -σε

-μι conjugation active

	Singular	Plural
1.	-	-
2.	-	-
3.	-	-

- = imperfect tense for -μι conjugation
- = aorist tense for -μι conjugation
- intransitive/passive aorist = -(θ)η- + these endings
- pluperfect = (sg) -κη -κης -κει, (pl) ε- + these endings

middle voice

	Singular	Plural
1.	-	-
2.	-	-
3.	-	-

- = middle secondary tense endings of all verbs
- The pluperfect middle never uses the -(κ)α- marker.

STEMS

Most verbs build on their present stem, but some verbs build on their aorist stem.

To mark the perfect or pluperfect, duplicate the initial sound of the stem.

To mark secondary tenses, add an augment to the beginning of the stem.

INFINITIVE
- active:
  - Present and Aorist
    - -ω conjugation: **-**
    - -μι conjugation: **-**
    - sigmatic aorist: **-**
  - Future
    - All verbs add -σ- + -ειν *(from -ω conjugation)*.
  - Perfect
    - All verbs add -(κ)α- + -ναι → -(κ)εναι *(from -μι conjugation)*.
- middle: **-**
  - All verbs in all tenses use -σθαι to designate the infinitive in the middle voice.

IMPERATIVE
- 2nd person: same endings as indicative
  - except 2nd singular active : **-** or **-**
  - except sigmatic aorist: 2nd singular: **-** (active) **-** (middle)
- 3rd person: singular: **-** (active)   **-** (middle)
  - plural: **-** (active)   **-** (middle)

SUBJUNCTIVE
- All verbs form the subjunctive mood with augmented (ω/η) primary endings.
  - active: **-** **-** **-** **-** **-** *(augmented -ω conjugation active endings)*.
  - middle: **-** **-** **-** **-** **-** *(augmented primary endings)*.

OPTATIVE
- All verbs form the optative mood by adding an **-** **-** before secondary personal endings.
  - active: -μι conjugation secondary endings
    - *(except -ω verbs use -μι for the 1st singular and 3rd plural -σαν often reduces to -ν)*
- middle: secondary endings

The 2011 College Greek Exam
Report and Analysis

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ABSTRACT

This article gives an analysis of the results of the third annual CGE as well as a comparison to similar results on previous exams. The paper assesses the strengths and areas for improvement for Greek students along with recommendations for improving scores. These recommendations encourage students to learn vocabulary, forms and constructions found in the syllabus for the CGE. The average score of the 2011 CGE was about 8% lower than the average of the 2010 exam. A variety of causes may be at work here: 1) The reduction of questions asking students to translate from Greek to English and 2) a significant increase in the number of students taking the exam may be another factor.

In March 2011, 370 students from 33 colleges and universities took the third annual College Greek Exam (CGE), a national exam for students of ancient Greek, typically given in their second semester of a college sequence. This article gives an analysis of the results of the 2011 CGE as well as a comparison to similar results on previous exams. The average score of the 2011 CGE was approximately 8% lower than the average of the 2010 exam. A variety of causes may be at work here, including the reduction of questions asking students to translate from Greek to English (as opposed to translating from English to Greek) and a significant increase in the number of students taking the exam. The paper also assesses the strengths and areas for improvement for Greek students along with some recommendations for improving scores. These recommendations encourage students to learn vocabulary, forms and constructions found in the syllabus for the CGE (published in the last issue of *TCL*). As the inclusion of material in the syllabus is based on frequency in Greek texts (these are forms and vocabulary students are most likely to encounter), students may not only benefit in improving their test scores but also may gain in their ability to read Greek.

DEVELOPMENT AND PHILOSOPHY OF THE COLLEGE GREEK EXAM

The origins of the CGE arose from the desire to institute a separate national exam for college and university students of ancient Greek, parallel to the National Greek Exam (NGE) which is designed primarily for high school students. The CGE generally follows the format of exams such as the NGE and the National Latin Exam (NLE), but has a syllabus, vocabulary lists, and expectations geared specifically for first year students at the college level. Given the great diversity of pedagogical approaches and order of presentation of grammatical material found in Greek textbooks, the CGE does not follow any one textbook (see Appendix 2 on textbooks). Rather than adhere to a particular approach, presentation, or textbook, the syllabus for the CGE bases the inclusion of grammatical material and vocabulary on frequency (Mahoney; Major, "Frequency"). Through computer searches, it is now possible to quantify the forms and vocabulary that students are most likely to encounter in reading ancient Greek texts. Such searches at times produce some

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surprising results; for example, the subjunctive and optative occur very rarely (Mahoney). This example alone has many implications for pedagogy (Major, "On Not Teaching Greek"). For a more detailed exposition of the philosophical background for the CGE, see Major-Watanabe (this article also includes copies of the pilot and 2009 CGE).

OVERALL STATISTICS

The table below presents the overall statistics of the first three College Greek Exams (2009-11) plus the 2008 pilot exam. The exam consisted of 40 multiple-choice questions divided into two parts. The first 30 questions were grammar questions, while the last ten asked students about a reading passage (more specifics in the next section). The number of students and institutions taking the exam is given first. The high score follows, with the number of students who achieved this score in parentheses. The highest possible score in all cases was 40. The last two rows give the overall average and median scores. The overall average then is broken down into the average score for the thirty grammatical questions and the average score for the ten questions on the passage.

Table 1. College Greek Exam Year-by-Year Overview

	2008 Pilot	**2009**	**2010**	**2011**
No. of students	78	311	239	370
No. of institutions	10	35	24	33
High Score	36 (3)	38 (5)	40 (2)	39 (1)
Overall average	58%	62.06%	64.58%	56.7%
Median	55.6%	62.55%	65%	57.5%
Average Q1-30	57.78%	62.91%	65.5%	57.28%
Average Q31-40	58.46%	59.54%	66.57%	57.14%

In the short history of the CGE, the largest number of students took the exam in 2011[2]. As can be seen, this year's average and median dropped somewhat from the scores in the previous two years. In 2011, there were no questions in which students scored in the 90 percentile range, while students scored in the 80 percentile range in only three questions.

FORMAT AND ANALYSIS OF THE 2011 COLLEGE GREEK EXAM

The exam consisted of 40 multiple-choice questions divided into two parts. The first part consisted of 30 grammar questions. The majority of questions asked students to identify isolated grammatical forms (e.g. give the dative plural of γράμμα). There were also three questions asking students to transform isolated grammatical forms (e.g. give the plural form of contract verb ἐγέλα). The last ten questions of the exam analyzed a short Greek passage based on Lysias 24.5-7 in which the speaker appeals to have his disability pension from the state continued. Here the students identified grammatical forms in context and answered comprehension questions. The results of the exam are analyzed according to grammatical categories. For reference, a copy of the 2011 exam has been included as Appendix 1. The percentage of students marking each answer is given in parentheses after that answer. In using terms such as "very well," etc., I employ the following scheme: very well (90% and above); well (80-89%); fairly well (70-79%); not very well (60-69%); and poorly (59% and below).

2 Of the 24 institutions who participated in the 2010 exam, 21 participated again in the 2011 exams. These 21 institutions comprised 267 of the 370 students who took the 2011 exam.

Nouns, adjectives, and pronouns

There were several questions asking students about cases and their function. In the first part of the exam, two questions on nouns asked for the dative forms. Q(uestion)6 asked for the dative singular of γυνή. Here 63.7% answered correctly. Another 15.9% chose the vocative γύναι. These students rather interestingly knew that the dative singular ended in ι, but ignored the third declension stem change. The remaining students split evenly (9.9% each) beween γυναιξί and γυναῖκας. Q15 asked for the dative plural of γράμμα. Here 72.8% gave the correct answer. The only significant distractor was the dative singular at 15.4%. In the case of these two questions, a little more emphasis on the distinction between dative singular and plural endings in third declension nouns would bring these scores up. Additionally on the passage students were asked in Q38 about the function of τύχη in the phrase κινδυνεύσω ὑπὸ τῇ χαλεπωτάτῃ γενέσθαι τύχῃ. Here 50.8% correctly saw that τύχη was part of the prepositional phrase; 23.9% thought it agreed with γενέσθαι; 19.8% took it as the object of κινδυνεύσω. The separation of τύχη from the prepositional phrase misled a significant number of students.

On the passage two questions asked students to distinguish between nominative and accusative neuter forms. Q37 questioned students on the case and function of χρήματα. Here 65.9% saw that it was the nominative subject of ἔστιν. Students did not fare as well on the case and number of πονηρὰ in Q39. Only 37.9% saw that it was the accusative plural object of πάσχειν. Another 33.2% guessed that it was accusative singular. This group seems to know that πονηρά must be accusative but did not realize that -α could not be a singular ending unless the noun was in the third declension. The rest of students took it either as nominative singular (17%) or nominative plural (11%).

There were also two questions on the agreement of the article with a noun. In Q2 only 14% correctly identified τά as the article agreeing with the neuter plural ἔθη; 79.9% matched up endings and chose the feminine article ἡ. For Q28 48.4% correctly saw that τοῦ was the article corresponding to πατρός, while 36.3% mistook πατρός as a 2nd declension nominative and chose ὁ.

Questions on adjectives also centered on agreement. For Q13, only 19.5% of the students saw that the feminine genitive δεινῆς agreed with ὕβρεως. The largest group of students at 40.9% chose the masculine δεινοῦ and another large group at 35.7% matched up endings, selecting the adverb δεινῶς. Students fared better on Q17, where 59.9% chose the nominative βελτίων as agreeing with δαίμων. Another 18.1% chose the genitive βελτιόνων. For Q22 students were asked to pick the correct form of μέγας to complete the sentence: τιμῶ τὸν _____ δεσπότην. On this question 46.4% correctly selected the masculine accusative μέγαν. Another 31% matched up endings and selected the feminine accusative μεγάλην. On the passage, Q36 queried students on the case and number of οὐδένα, here functioning as a substantive "no one." On this question, 42.2% correctly saw that it was accusative singular Another 21.2% took it as accusative plural and 19.8% regarded it as nominative plural, not recalling that οὐδείς does not have plural forms. Another 17.3% guessed that it was nominative singular.

In these questions of agreement it becomes clear that students often have difficulties putting together adjectives and nouns of different declensions and tend to match the endings of adjectives and nouns (a problem we also saw above in the case of agreement of articles and nouns). Students would do well to learn the third declension nouns on the syllabus more thoroughly. They would see that nouns with ε-stems, such as ἔθη, form the largest category of third declension nouns in the syllabus. They would also know that nouns of the πόλις-type on the syllabus, such as ὕβρεως, are all feminine. It is also disappointing that students did not recognize such a common word as

πατρός as a genitive singular. I found that even some of my better students made this error. Thus a close examination of the third declension nouns on the syllabus (there are not too many of them) would help the student do better on questions of agreement. As the inclusion of forms on the exam is based on frequency, students would also benefit in their sight-reading abilities by learning these forms. Instructors may also help their students by creating exercises testing them on these agreement issues, since most textbooks do not have such exercises.

Q26 posed a question about comparison. Students were asked to fill in the blank in the sentence: ὁ Ἡρακλῆς ἐστὶ κρείττων ἢ _____. Here the students were evenly split between nominative and genitive forms: 28.6% chose the correct answer, ὁ Περσεύς; another 27.5% selected τῶν Ἀθηναίων; 27.2% chose τοῦ Περσέως; a somewhat smaller group at 15.9% opted for τοῖς Ἀθηναίοις. Here students need to be reminded that if ἢ is used in the comparison, then the comparands will be in the same case.

Three questions dealt with pronouns. In Q1, 57.4% saw that ταῦτα derived from οὗτος. The only significant distractor here was αὐτός, which 28% chose. As we shall see again in the discussion of Q20 below and the comparison with previous exams, αὐτός serves as a significant distractor because the nominative feminine singular (and plural) forms of these pronouns (αὐτή and αὕτη) are quite similar. However, the breathing marks and accents will distinguish even these forms. For Q18, students were asked to identify the case of σοι; 64% correctly identified it as dative, while 25.3% thought that it was nominative. For Q34 (on the passage), students did fairly well in seeing that the antecedent of the relative pronoun ἣν was τέχνην; 72% answered correctly.

There were three questions about the translation of noun phrases, either from English to Greek or from Greek to English. Often these questions dealt with the attributive or predicative positions of adjectives and pronouns. In Q8, students were asked about the best translation into Greek of "the same love;" 79.1% saw clearly that αὐτός had to be in the attributive position in the phrase ὁ αὐτὸς ἔρως. Students had more difficulty in Q20 in translating the phrase "these kings" into Greek; 58% correctly chose οὗτοι οἱ βασιλεῖς, while οἱ αὐτοὶ βασιλεῖς served as the most significant distractor at 23.4%. As we saw above in Q1, students need to be reminded on how to distinguish the forms of οὗτος and αὐτός. Students did well on Q24, where they were asked to translate the Greek phrase ἐν τῷ ἱερῷ. Here 85.4% gave the correct answer.

Finally, Q4 asked about the translation of the phrase "most clearly" (the superlative adverb) into Greek. In this case 76.6% chose σαφέστατα. At 17% σαφέστερον was the only significant distractor.

Thus, while students did fairly well on identifying the dative plural (Q15) and the comparative adverb (Q4), they did poorly on the agreement of articles and adjectives with nouns, scoring as low as 14% (Q2). As noted above, the students would improve their scores here if they spent time in learning the third declension nouns on the syllabus and their oblique cases. Students also had difficulties with comparison (Q26-28.6%). Instructors should make clear to students what the construction will be if ἢ is used. Also, students had difficulties in distinguishing forms of οὗτος and αὐτός (Q1 and 20). Here students' scores would improve if instructors would reinforce which forms are similar and how to distinguish them.

Verbs

Questions on finite verbal forms asked about the person, number, tense and mood. In Q16, 57.4% recognized εἶχες as the 2nd singular imperfect indicative of ἔχω; 22% chose the present ἔχεις; 10.4% chose ἕξεις, while the remaining 9.9% chose the alternate future form σχήσεις. Here

students did not recognize the augment in εἶχες; admittedly the augment is exceptional; but since ἔχω is such a common verb, students should be aware of how the augment appears.

For Q29, 69% saw that εἶδον derived from ὁράω. In Q3, 41.8% saw that ἔδωκε (the only -μι verb on the exam) was aorist, while another 38.5% thought it was imperfect. Thus the majority of the students recognized the augment. The low score on this question may reflect the fact that not all had learned about -μι verbs by the time of the exam, since these are often found toward the end of most textbooks. Given the frequency of -μι verbs in Greeks texts, it may be wise (not only for taking the CGE) to teach them earlier in the course.[3]

On Q10 students did well in identifying the tense of κρύψετε as future. Here 83% answered correctly. However they did poorly on Q12, where they had to convert the 3rd singular imperfect of a contract verb ἐγέλα to the plural. Only 9.3% saw that it was the 3rd singular imperfect and gave the correct answer ἐγέλων; 45.3% thought that ἐγέλα was a 1st singular imperfect and picked ἐγελῶμεν; 27.2% chose ἐγελᾶτε; finally 17% chose ἐγελᾶτο. While it would be good to reinforce the various contractions that will occur with these verbs, I have also found it helpful to give students a general sense about strong and weak vowels, i.e. showing them how o-sounds are strong and a- and e- sounds will yield to these, etc.

Eight questions dealt with various moods: indicative, imperative, infinitives, and participles. For Q32 (on the passage), 73.1% identified the mood of πέπαυμαι as indicative.

In Q14, students had to select the Greek form corresponding to the command "ask." Here 42.6% correctly chose the aorist imperative αἴτησον; 26.9% opted for ᾔτησον and 21.4% picked ᾔτουν, even though these are augmented forms; 8% chose αἰτήσουσα. Here the scores would have improved, if students had eliminated the augmented choices. Furthermore, as we shall see in the comparison with previous exams, students do not seem to be as familiar with aorist imperative as with the present form, but the aorist imperative is a good place to see how well students understand aspect.

On infinitives, Q7 asked about the tense and mood of βαλεῖν; 49.2% took it as an aorist infinitive, while 44.2% regarded it as a present infinitive. Students failed to recognize the aorist stem βαλ- and the circumflex on the last syllable. For Q19, 77.2% recognized τεθεραπευκέναι as a perfect infinitive. Q30 may also be grouped here as its answer is an example of indirect statement. Here students had to find the equivalent of the phrase νομίζομεν ὅτι οἱ στρατιῶται πείθονται ἡμῖν; 53.6% saw that the equivalent answer corresponded to the accusative-infinitive construction in νομίζομεν τοὺς στρατιώτας πείθεσθαι ἡμῖν; 17.9% picked οἱ στρατιῶται νομίζουσιν πείθεσθαι ἡμῖν; another 17.9% selected οἱ στρατιῶται νομίζουσιν ὅτι πειθόμεθα. These last two groups have made οἱ στρατιῶται the subject of the main clause, ignoring the fact that the "we" implied in νομίζομεν is the subject.

On participles, in Q5 students were asked to give the active participle corresponding to the middle participle πραξάμενοι; 59.9% chose the aorist participle πράξαντες, while 25 % picked the future participle πράξοντες. In Q11, students were required to replace the underlined words in the phrase οἱ πολῖται <u>ἐδίωξαν καὶ</u> ἔπαυσαν τοὺς ἵππους with a participle; 56.6% correctly selected the aorist participle διώξαντες; 19.2% chose the present participle διώκοντες; another 17.9% opted for

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3 At LSU we have moved the teaching of -μι verbs to earlier in the second semester, not merely for the sake of the exam but more so to better prepare students to sight read a greater variety of texts which are used to supplement the textbook. We also have asked students to focus on certain principal parts and forms of the verbs from the beginning of the first semester. We emphasize the present, imperfect, aorist, participles and infinitives, as these occur most frequently in Greek texts. This does not mean that we do not teach other tenses, etc., but rather we have tried to prioritize the forms that occur most frequently (Major).

διώξασαι, even though οἱ πολῖται is masculine. This is a good question in testing whether students understand how participles often replace clauses. In reading Greek texts this is such a frequent phenomenon that it cannot be emphasized enough. It would repay teachers to work out exercises along these lines. For Q25, students had to translate οἱ διδάσκοντες (the participle used as substantive); 60.7% correctly translated the phrase as "teachers," while another 21.2% chose "students" as their answer.

Thus, while students did well on identifying the future tense (Q10) and fairly well on identifying the mood of a perfect indicative (Q32) and the perfect infinitive (Q19), they did poorly on the remaining questions about verbs. They had most difficulty in converting the 3rd singular imperfect contract verb to the plural (Q12: 9.3%). Here it may be helpful not only to reinforce the various contractions but also to give students a general sense of strong and weak vowels. They also found it challenging to identify the tense of a -μι verb (Q3); it may be best to introduce these verbs earlier than most textbooks do. It also may be good to emphasize more the use of the aorist imperative in Greek as opposed to the present form (Q14).

Other types of questions

There were two questions on transliteration and English derivatives. For Q21, 56.6% correctly rendered Herodotus into Greek. The other answers began with Ηερο-; thus students were misled by the capital H, ignoring the rough breathing. In Q27, 55.2% saw that the English derivative of μανθάνω was "math;" 16.8% thought the derivative was "empathy" and another 15.9 believed that it was "thanatopsis;" 11.5% chose "mantle."

The only historical question (Q23) asked who fought for the Trojans in the Trojan War; 70.1% saw that the answer was Hector (all answers were written out in Greek).

Q9 asked students to accent the participial form τιθεμενος according to the rules of recessive accents; 81% did this correctly.

There were four comprehension questions on the passage. Q31 asked why the speaker no longer took care of his mother. Here 69.2% correctly answered that she had died (ἀποθανοῦσαν); another 13.2% thought his father had taken her away, ignoring the fact that there is no mention of a father and guessing that ἀποθανοῦσαν meant "to take away"; 12.6% believed that his father killed her, perhaps misunderstanding ἀποθανοῦσαν as "killing" rather than "dying." In this case about 30% of the students did not know what ἀποθανοῦσαν meant.

For Q33, the students were asked what the speaker explains about his children in the phrase τέκνα δ' ἐν τῷ οἴκῳ οὐκ ἔστιν ἅ με θεραπεύσει. On this question, 68.4% saw that the speaker had no children at home to care for him; another 15.7% believed that the children would have no inheritance if the speaker lost his stipend, although there is no mention of a stipend.

Q35 asked about an extensive part of the passage: τέχνην δὲ κέκτημαι μὴ δυναμένην ὠφελεῖν, ἣν αὐτὸς μέν χαλεπῶς πράττω, οὐδένα δὲ δεξόμενον αὐτὴν οὐ δύναμαι εὑρίσκειν. Students were asked: "In lines 3-5 we learn that the speaker seeks someone who will ___". Here 43.4% chose "assume responsibility for the speaker's business." Another 34.3% picking up on ὠφελεῖν selected "help make the business profitable."

Finally Q40 had students look at the last line of the passage: δικαίως οὖν σώσατέ με, ὦ ἄνδρες Ἀθηναῖοι, καὶ μὴ κελεύσατέ με πονηρὰ πάσχειν ἀδίκως. The question was: "what does the speaker tell the jurors to do and to avoid doing?" On this question 49.5% answered correctly: "save the speaker and not let him suffer." Another 18.1%, picking up on the adverbs at the beginning and end of the sentence, chose: "preserve justice and not permit injustice." Another 15.9% chose: "save

the Athenians from injustice and forbid unjust dealings;" these have ignored δικαίως at the beginning of the sentence and made the vocative into the object of σώσατέ. Finally 14.8% selected: "preserve the rich justly and not let the poor suffer unjustly"; there is no mention of rich or poor in the sentence, although students may be understanding πονηρὰ as meaning "poor." Overall the scores declined as the students progressed into the second half of the passage.

Thus the students performed well on the recessive accent and fairly well on the historical question. However they did poorly on the English derivative of μανθάνω and not very well to poorly on the comprehension questions.

Comparison with the 2010 CGE

There was a decline in scores in the 2011 exam from the 2010 exam. As noted above, 370 students from 33 institutions took the 2011 exam; there were 239 students from 24 institutions taking the 2010 exam. The 2011 students scored an average of 56.7% and the median score was 23 (57.5%), while 64.58% was the average and 26 (65%) was the median score for 2010. For 2011 the high was a 39 scored by one student, while in 2010 two students had perfect scores of 40. The low score was a 5 (12.5%) for 2011; for 2010 this was a 10 (25%).

Between the two exams, there were no questions which were the same as in past years, but several questions were similar in content but differed in question format. These questions are examined by grammatical category below. At times reference will be made to earlier exams since questions on the earlier exams often provided closer parallels to those on the 2011 CGE. At times these questions also provide a larger perspective on student responses. As we shall see, these comparisons show that some of the issues raised above (e.g. about difficulties with adjective-noun and article-noun agreement) are not isolated to the 2011 exam.

Nouns, adjectives and pronouns

On nouns, both the 2010 and 2011 exams asked for the dative plural of a third declension neuter noun. The possible answers for each noun were the same: genitive singular, dative singular, dative plural, nominative-accusative plural. For Q15 in 2011, 72% gave the correct form of the dative plural of γράμμα. The only significant distractor was the dative singular at 15.4%. For Q23 in 2010, 77.4% correctly chose the dative plural form of πρᾶγμα. Again the dative singular was the only significant distractor at 15.5%.

On articles, there were two similar sets of questions on article-noun agreement. The first set asked students to match the article to a third-declension neuter noun with the stem ending in σ (-εσ). The choice of answers was the same: ἡ, αἱ, τό, τά. For Q2 in 2011, only 14% saw that τά was the article for ἔθη; 79.9% matched up endings and chose ἡ. Q1 on the 2010 exam asked for the article for γένη; 8.4% picked τά, while 86.6% chose ἡ. Thus students continue to be unfamiliar with this noun type. This impression is reinforced on earlier exams when students were asked to give the accusative plural of a noun of this type. For Q2 (2008), 20.51% gave the correct form of γένος; on Q2 (2009), 38.9% correctly chose τέλη. In both question formats, the students performed poorly with third declension ε-stem nouns.

The second set of questions on article-noun agreement dealt with more familiar nouns. The possible answers were: ὁ, τό, τούς, τοῦ. Q28 (2011) asked students to find the article for πατρός. 48.4% gave τοῦ, while 36.3% picked ὁ. For Q24 in 2010, students were asked to find the article for ἀνδρός; here 39.7% chose τοῦ, while 51.9% selected ὁ. Given that these are familiar nouns, these percentages suggest that third declension nouns are acquired at a slower rate than first and

second declension nouns and that instructors should develop more ways to practice third declension nouns.

Similar difficulties arise on adjective-noun agreement. Q13 (2011) and Q25 (2010) asked students to match a second declension adjective with a third declension noun. For 2011, 19.5% correctly saw that δεινῆς modified ὕβρεως; another 40.9% chose δεινοῦ; 35.7% picked δεινῶς. In 2010, 28% matched up κακῆς and πόλεως; another 39.7% selected κακοῦ; 26.4% matched up endings with κακῶς. In both years, the majority of students recognized that the words were genitive (60.4% in 2011; 67.7% in 2010), but were unsure of the gender of the nouns. A significant number simply looked for the same ending (δεινῶς ὕβρεως and κακῶς πόλεως). The drop in score from 28% (2010) to 19.5% (2011) may have been due to the familiarity of the words, so that the students did better with the more well-known forms of κακός,-ή,-όν and πόλις.

The low scores in earlier exams on adjective and article agreement with nouns reinforce the impression from the 2011 CGE that this is a problematic area. A greater familiarity with 3rd declension nouns and their oblique forms (especially those that contract) would help remedy this situation.

Q26 (2011) and Q12 (2010) were about comparison. In 2011, students were asked to complete the sentence: ὁ Ἡρακλῆς ἐστὶ κρείττων ἢ _____. Here the students were evenly split between nominative and genitive forms: 28.6% chose the correct answer ὁ Περσεύς. The other answers were: τῶν Ἀθηναίων: 27.5%; τοῦ Περσέως: 27.2%; τοῖς Ἀθηναίοις: 15.9%. In 2010, the sentence read as follows: ὁ Σωκράτης ἐστι σοφώτερος ἢ _____. Here 41% correctly chose ὁ Εὐριπίδης. The other answers were: τῶν ἄλλων ἀνδρῶν: 21.3%; τοίς ἄλλοις ἀνδράσι: 20.9%; τοῦ Εὐριπίδου: 16.7%. On this question, there was a drop of more than 10% in the score. It is likely that the irregular form κρείττων was less recognizable as a comparative form than σοφώτερος.

On pronouns, for all four years, students were asked about demonstrative pronouns in the following way: X is a form of which word? In Q1 (2011), 57.4% saw that ταῦτα derived from οὗτος. The only significant distractor here was αὐτός at 28%. The other answers were: τίς: 11.8% and οὐδείς: 2.2%. Q11 (2008 and 2009) also asked about the ταῦτα. For 2008 the distribution was as follows: οὗτος: 62.82%; αὐτός: 34.62%; τόπος: 2.56%; οὐδείς: 0. For the 2009 the distribution was: οὗτος: 62.4; αὐτός: 28.9%; ἐκεῖνος: 6.1%; οὐδείς: 1.6. Thus one answer varied each year and αὐτός remained the most significant distractor. Overall the students hovered around 60%. Q16 on the 2010 exam is not comparable, since it asked about τοῦτο and αὐτός was not among the possible answers. Here 96.7% gave the correct answer.

Students were also asked about the predicative position of the demonstrative pronoun in the following way: "The best translation into Greek of the words *these Xs* is?" For Q20 in 2011 58% saw that οὗτοι οἱ βασιλεῖς was the correct translation for *these kings*, while οἱ αὐτοὶ βασιλεῖς served as the most significant distractor at 23.4%. The other answers were: βασιλεῖς τινες: 9.9%; οἱ βασιλεῖς αὐτοί: 8.2%. For Q28 (2010) 66.5% saw that *these soldiers* should be translated as οὗτοι οἱ στρατιῶται; again οἱ αὐτοὶ στρατιῶται was the most significant distractor at 18.4%. The other answers were οἱ στρατιῶται αὐτοί: 7.5%; οἱ στρατιῶται οὕτως: 7.1%. In both questions, the form οἱ αὐτοὶ _____ was the most significant distractor. As seen in the last two paragraphs, the confusion of forms of οὗτος and αὐτός was not limited to the 2011 exam.

Finally, every year a question on the superlative adverb has been asked. This year (Q4) students were asked to translate the phrase "most clearly" into Greek. In this case, 76.6% chose σαφέστατα. The most significant distractor was σαφέστερον at 17%. In 2010 (Q13) students were asked to translate the other way, from Greek to English, and 82% saw that the best translation of

ἀληθέστατα was "most truly." Again the comparative "truer" was the only major distractor at 13%. In this particular comparison it is unclear whether the 5.4% difference is because students were asked to translate from English to Greek rather than from Greek to English, or whether it is due to other factors that caused overall scores to drop in 2011. By contrast, in 2008 (Q16) and 2009 (Q16) students were asked for a form, the superlative adverb of σοφός and χαλεπός respectively, and the scores were much lower than those on the 2010 and 2011 exams. For 2008 35.9% gave the correct form; 38.46% chose a made-up form σοφωτάτως; 23.08% picked σοφώτερον. In 2009 45.3% answered correctly, while 25.6% chose χαλεπωτάτων and another 16.4 chose χαλεπώτερον. For 2008 and 2009 the form of the question (asking for a grammatical form) and the inclusion of another superlative form among the possible answers resulted in lower scores. It should be noted that after the 2008 exam no made-up forms were included as possible answers.

Comparison on similar questions on previous exams (however limited it is) provides a useful perspective on some of the issues raised in the analysis of the 2011 exam. These include adjective and article agreement with nouns especially of different declensions, comparison, and the confusion of some forms of οὗτος and αὐτός.

Verbs

There were three comparable questions on finite verbs. Over the past four years students have been asked about the tense of the 3rd singular aorist indicative of a -μι verb. All four years the answers were in the same order: present, imperfect, aorist and perfect. This year (Q3) 41.8% saw that ἔδωκε was aorist, while another 38.5% thought it was imperfect. In 2008 (Q8), 34.62% regarded ἔδωκε as aorist, while 46.44% took is as imperfect. In 2009 (Q8) and 2010 (Q27), the question was about ἔθηκε. For 2009, 47.3% opted for the aorist, while 17.7% thought it was imperfect; for 2010, 42.7% considered ἔθηκε as aorist, while 19.7% thought it was imperfect. It is interesting that when ἔθηκε was the verb, the perfect became a significant distractor: 32.8 % in 2009 and 32.6% in 2010.

Students did well in identifying the future forms in Q10 (2011) and Q9 (2010). The answers for both questions were in the same order: perfect, aorist, future and present. In 2011, 83% saw that κρύψετε was future, while 84.5% regarded γράψετε as future in 2010.

Finally on all four exams there was a question on the aorist imperative. On three of the exams the question took the form: Which of the following gives the command "X?" In Q14 (2011), the command was "ask." Here 42.6% correctly chose the aorist imperative αἴτησον; 26.9% opted for ᾔτησον and 21.4 picked ᾔτουν, even though these are augmented forms; 8% chose αἰτήσουσα. For 2008 (Q19) and 2009 (Q19) the command was "listen," a more familiar verb; however here the scores were lower. In 2008, 21.79% correctly chose ἄκουσον; the remaining answers were augmented forms: ἤκουε 39.74%; ἤκουσε 26.92%; ἤκουον 11.54%. For 2009, 29.6% chose the correct answer. The other answers included two augmented forms: ἤκουσε: 39.2% and ἤκουον: 5.8%. The fourth answer was the present imperative ἄκουε and not surprisingly it was selected by 25.4%. Q2 on the 2010 exam was different, asking for the tense and mood of ἄκουσον; here 42.7% said that it was aorist imperative. One would expect this score to be higher since students are identifying a Greek form rather than producing it in Greek, but the answers "future indicative" at 30.1% and "aorist indicative" 20.5 proved to be significant distractors.

On participles, Q5 (2011) and Q21 (2010) required students to convert the aorist middle participle into the active form. For 2011, the middle participle was πραξάμενοι; 59.9% chose πράξαντες, while 25 % picked the future participle πράξοντες. For 2010, the middle participle was

γραψάμενοι. Here 64% correctly chose γράψαντες, while the future participle γράψοντες was the most significant distractor at 31.8%.

Thus, students did well in identifying the future in 2010 and 2011, but they did poorly on -μι verbs and the aorist imperative all four years. They performed poorly in converting the aorist middle participle to the active.

Other types of questions

The questions on transliteration can also be compared, since they dealt with names which began with H in English. There was a significant drop in score here. For Q21 (2011), 56.6% correctly rendered Herodotus into Greek. The other answers all began with Hερο- or Ηηρο-; thus students were misled by the capital eta, ignoring the rough breathing. For Q20 (2010), 84.1% were able to transcribe "Homer" from English into Greek. Here two of the possible answers began with Ηομ- and one with Ὅμ-. The possibility of transliterating eta as "e" may have led to more confusion on this question.

Finally the comprehension questions on the exams differed in number. For 2011, there were four comprehension questions (Q31, 33, 35, 40), whereas Q38 was the lone comprehension question on the 2010 exam. The lack of comprehension questions was a significant criticism of the 2010 exam in last year's report. Thus more questions were included on the 2011 exam. It is difficult to compare these questions, since the passage differs every year and therefore the questions. The chart below presents the results of comprehension questions for the past four years, giving the number of comprehension questions, the average of the scores of these questions and the average score of the last ten questions of the exam on the passage. I have also added the average scores for Q 1-30 in the last row for comparison.

Table 2. Comparison of Comprehension Questions with Other Sections of the CGE

	2008	2009	2010	2011
No. of comp. questions	2	4	1	4
Avg. of comp. questions	67.74%	59.55%	62.3%	57.63%
Avg. of Q 31-40	58.46%	59.54%	66.57%	57.14%
Avg. of Q 1-30	57.78%	62.91%	65.57%	57.28%

Except for the 2008 pilot exam, what is striking about these scores is how close the scores of Q 1-30, Q 31-40, and the comprehension questions are. These results seem to imply that there is a close correspondence between the students' abilities to analyze and translate individual words and phrases and their ability to read and comprehend a passage—a desirable result. We shall see on future exams whether this correspondence continues.

CONCLUSION

I conclude with some general considerations and then turn to specific points about strengths and weaknesses of students on the 2011 CGE. As noted at the beginning of the article, there was just under an 8% drop in the average score from the 2010 CGE (64.58%) to that of the 2011 exam (56.7%). In 2011, students performed nearly the same on both sections (Part I: 57.28%; Part II: 57.14%). The chart below shows the distribution of how many exam questions the students an-

swered correctly at a particular percentile range (90% and above, etc.) for the 2010 and 2011 exams. For each exam I first give the results for Q 1-30, then Q 31-40 and then the combined total.

Table 3. Number of Questions Answered Correctly by Percentile Range

Percentage	2010 Q 1-30	2010 Q 31-40	2010 Totals	2011 Q 1-30	2011 Q 31-40	2011 Totals
90s	3	0	3	0	0	0
80s	5	3	8	3	0	3
70s	8	2	10	4	2	6
60s	5	2	7	5	3	8
59 or lower	9	3	12	18	5	23

As can be seen, students on the 2011 exam did not answer one question in the 90 percentile range and only three in the 80% range—a drop from what is found on the 2010 exam. More significantly the 2011 students scored 59% or lower at almost a 2-to-1 ratio over their 2010 counterparts. They scored 59% and below on over half the questions of the exam, while the 2010 students had these scores on a little over a quarter of the questions.

When we can compare similar questions between the two exams, we find that the 2011 examinees did better than the 2010 students on Q2 (cf. Q1 on 2010) on matching the article with neuter -εσ stem nouns (e.g. ἔθη) and Q28 (Q24 on 2010) on matching the article with 3rd declension nouns (e.g. πατρός). They scored about the same on Q3 (Q27) on identifying the tense of a -μι verb, Q10 (Q9) on identifying the future tense, and Q14 (Q2) on the aorist imperative. They had more difficulties on Q5 (Q21) on converting the active to the middle participle, Q15 (Q23) on identifying the dative plural of 3rd declension neuter noun, Q20 (Q28) on translating the phrase "these Xs" into Greek, and Q26 (Q12) on comparison.

Table 4. Comparison of Similar Questions on the 2010 and 2011 CGE

Type of question	2010	2011
matching the article with neuter -εσ stem nouns	Q1 (8.4%)	Q2 (14.0%)
matching the article with 3rd declension nouns	Q24 (39.7%)	Q28 (48.4%)
identifying the tense of a -μι verb	Q27 (42.7%)	Q3 (41.8%)
identifying the future tense	Q9 (84.5%)	Q10 (83.0%)
the aorist imperative	Q2 (42.7%)	Q14 (42.6%)
converting the middle to the active participle	Q21 (64.0%)	Q5 (59.9%)
identifying the dative plural of a 3rd declension neuter noun	Q23 (77.4%)	Q15 (72.8%)
translating the phrase "these Xs" into Greek	Q28 (66.5%)	Q20 (58.0%)
comparison	Q12 (41.0%)	Q26 (28.6%)

Given that the average scores for both sections of the exam were lower by about the same amount, any explanation of this drop in score would have to take into account the students' abilities both to identify forms and to comprehend passages in continuous prose. One possible explanation may be the increase in the number of students taking the CGE. As noted above, this year the largest number of students took the exam since its inception. Such an increase may mean that the students represented a broader range of experience and ability than in previous years. It may also be that some of the questions as well as the passage were more difficult this year (e.g. Q12, where students were asked to convert the -α contract verb ἐγέλα to the plural—9.3% answered correctly).

Finally, one other factor in the decline of scores (especially on Part I) may have been the reduction in the number of "best translation" questions from Greek to English on the 2011 CGE. As noted in last year's analysis of the 2010 CGE, there were more questions asking for "the best translation" of a Greek word or phrase on the 2010 exam than on previous exams. It was suggested there that it is easier to translate from Greek to English than English to Greek. On the 2010 CGE, there were ten of these questions (one on the passage), while these were reduced to three (Q8, 20 and 24) on the 2011 exam. The creators of the 2011 CGE consciously made an effort to reduce the number of "best translation" questions. However, since the number was reduced, there is only one question that we can compare between the 2010 and 2011 exams in which there was a shift from translating from Greek to English to translating from English to Greek. Q4 on the 2011 exam asked students to identify which Greek form corresponded to the superlative adverb "most truly." Here 76.6% answered correctly. For Q13 on the 2010 exam students were asked to translate ἀληθέστατα into English and 82% gave the correct response. However, one comparison is insufficient to try to resolve this issue. Reviewing the "best translation" questions on the 2011 and 2010 exams, it seems clear that often students did well (e.g. 2011 Q24: the best translation of ἐν τῷ ἱερῷ = 85.4%) but they also (less often) did poorly (e.g. 2010 Q10: best translation of ἔρχῃ = 39.3%). As more data is collected over the next few years, it may be easier to see how much of a factor translating one way or the other is or whether other factors are involved. These then are some speculations on the decrease in the scores of the 2011 exam.

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APPENDIX 1. THE 2011 COLLEGE GREEK EXAM.

TIME: 50 MINUTES   DO NOT USE A DICTIONARY

Write YOUR NAME at the top left-hand portion of your answer sheet. Write YOUR LAST NAME FIRST. Be sure to FILL IN THE BUBBLES under your name. DO NOT change the identification number on the sheet nor add any additional information.

Mark the correct choice ON YOUR ANSWER SHEET. There is only one correct answer/choice for each question. Choose the BEST POSSIBLE ANSWER.

1. ταῦτα is a form of which word?
      a. αὐτός (28.0%)   c. οὗτος (57.4%)
      b. τίς (1.8%)   d. οὐδείς (2.2%)

2. The correct article for the noun ἔθη is
      a. ἡ (79.9%)   c. τό (4.1%)
      b. αἱ (1.6%)   d. τά (14.0%)

3. The tense of ἔδωκε is
      a. present (3.3%)   c. aorist (41.8%)
      b. imperfect (38.5%)   d. perfect (15.9%)

4. In Greek, "most clearly" is most accurately rendered as:
      a. σαφές (0.5%)   c. σαφέστερον (17.0%)
      b. σαφῶς (5.5%)   d. σαφέστατα (76.6%)

5. The active participle that corresponds to the middle participle πραξάμενοι is
      a. πράξαντες (59.9%)   c. πραξόμενοι (9.1%)
      b. πράξοντες (25.0%)   d. πραττόμενοι (5.2%)

6. The dative singular of γυνή is
      a. γύναι (15.9%)   c. γυναιξί (9.9%)
      b. γυναικί (63.7%)   d. γυναῖκας (9.9%)

7. The tense and mood of βαλεῖν are
      a. aorist infinitive (49.2%)   c. imperfect indicative (2.7%)
      b. perfect infinitive (3.8%)   d. present infinitive (44.2%)

8. The best translation into Greek of the words *the same love* is
      a. ὁ αὐτοῦ ἔρως (5.2%)   c. ὁ αὐτὸς ἔρως (79.1%)
      b. ὁ αὐτῶν ἔρως (3.3%)   d. ὁ ἔρως αὐτός (12.4%)

9. According to the rules for recessive accent of verbs, τιθεμενος should be accented:
      a. τίθεμενος   (6.3%)   c. τιθεμένος (9.6%)
      b. τιθέμενος   (81.0%)   d. τιθεμενός (2.7%)

10. What is the tense of κρύψετε?
    a. perfect (2.7%)   c. future (83.0%)
    b. aorist (4.9%)   d. present (8.5%)

11. The underlined words in οἱ πολῖται <u>ἐδίωξαν καὶ</u> ἔπαυσαν τοὺς ἵππους can be replaced by:
    a. διώκειν (5.2%)   c. διώκοντες (19.2%)
    b. διώξασαι (17.9%)   d. διώξαντες (56.6%)

12. Making the person of ἐγέλα plural yields the form
    a. ἐγελᾶτε (27.2%)   c. ἐγελᾶτο (17.0%)
    b. ἐγέλων (9.3%)   d. ἐγελῶμεν (45.9%)

13. The form which agrees with (modifies) ὕβρεως is
    a. δεινῆς (19.5%)   c. δεινῶς (35.7%)
    b. δεινοῦ (40.9%)   d. δεινῶν (3.3%)

14. Which of the following gives the command "Ask!"
    a. αἴτησον (42.6%)   c. ἤτησον (26.9%)
    b. αἰτήσουσα (8.0%)   d. ἤτουν (21.4%)

15. The dative plural of γράμμα is
    a. γράμματος (6.3%)   c. γράμμασι (72.8%)
    b. γράμματι (15.4%)   d. γράμματα (5.5%)

16. The 2nd person singular imperfect indicative of ἔχω is
    a. ἔχεις (22.0%)   c. σχήσεις (9.9%)
    b. εἶχες (57.4%)   d. ἕξεις (10.4%)

17. The adjective that agrees with the noun δαίμων is
    a. βελτίων (59.9%)   c. ταχύ (17.0%)
    b. βελτιόνων (18.1%)   d. ταχύν (4.4%)

18. The case of σοι is
    a. nominative (25.3%)   c. dative (64.0%)
    b. genitive (4.9%)   d. accusative (5.8%)

19. The tense and mood of τεθεραπευκέναι are
    a. perfect imperative (3.6%)   c. pluperfect indicative (9.3%)
    b. perfect infinitive (77.2%)   d. perfect indicative (9.9%)

20. The best translation into Greek of the words *these kings* is
    a. βασιλεῖς τινες (9.9%)   c. οἱ αὐτοὶ βασιλεῖς (23.4%)
    b. οἱ βασιλεῖς αὐτοί   (8.2%)   d. οὗτοι οἱ βασιλεῖς (58.0%)

21. The name of the historian Herodotus is written in Greek as
     a. Ἡρόδοτος (56.6%)   c. Ἡηρόδοτος (15.7%)
     b. Ἡερόδοτος (20.6%)   d. Ἡερόδοτος (7.1%)

22. Pick the form that completes the sentence: τιμῶ τὸν _____ δεσπότην.
     a. μεγάλην (31.0%)   c. μέγα (11.3%)
     b. μεγάλα (10.7%)   d. μέγαν (46.4%)

23. Who fought for the Trojans in the Trojan War?
     a. Ἑλένη (6.6%)   c. Ἀχιλλεύς (12.4%)
     b. Ἕκτωρ (70.1%)   d. Ἀγαμέμνων (11.0%)

24. The best translation of the words ἐν τῷ ἱερῷ is
     a. on the temple (0.8%)   c. in the temple (85.4%)
     b. to the temple (1.9%)   d. into the temple (11.8%)

25. οἱ διδάσκοντες are
     a. students (21.2%)   c. teachers (60.7%)
     b. lessons (14.8%)   d. graduates (3.0%)

26. Fill in the blank: ὁ Ἡρακλῆς ἐστὶ κρείττων ἢ _____.
     a. ὁ Περσεύς (28.6%)   c. τοῦ Περσέως (27.2%)
     b. τῶν Ἀθηναίων (27.5%)   d. τοῖς Ἀθηναίοις (15.9%)

27. From μανθάνω derives the English word
     a. empathy (16.8%)   c. mantle (11.5%)
     b. mathematics (55.2%)   d. thanatopsis (15.9%)

28. The form of the definite article that agrees with πατρός is
     a. ὁ (36.3%)   c. τούς (9.1%)
     b. τό (6.3%)   d. τοῦ (48.4%)

29. εἶδον serves as a tense of what verb?
     a. δίδωμι (7.4%)   c. ὁράω (69.0%)
     b. εἶμι (14.0%)   d. φέρω (9.1%)

30. The sentence νομίζομεν ὅτι οἱ στρατιῶται πείθονται ἡμῖν is virtually equivalent to:
     a. οἱ στρατιῶται νομίζουσιν πείθεσθαι ἡμῖν. (17.9%)
     b. οἱ στρατιῶται νομίζουσιν ὅτι πειθόμεθα. (17.9%)
     c. πιστεύομεν τοῖς στρατιώταις ὅτι πείθονται. (9.3%)
     d. νομίζομεν τοὺς στρατιώτας πείθεσθαι ἡμῖν. (53.6%)

Answer questions 31-40 based on the passage below. The passage derives from a court speech in ancient Athens. The speaker is appealing to have his disability pension from the state continued. Here he explains the state of his family, finances, and business (τέχνη).

1 ἐμοὶ γὰρ ὁ μὲν πατὴρ ἔλιπεν οὐδέν, τὴν δὲ μητέρα ἀποθανοῦσαν
2 πέπαυμαι τρέφων, τέκνα δ' ἐν τῷ οἴκῳ οὐκ ἔστιν ἅ με θεραπεύσει.
3 τέχνην δὲ κέκτημαι μὴ δυναμένην ὠφελεῖν, ἣν αὐτὸς μὲν
4 χαλεπῶς πράττω, οὐδένα δὲ δεξόμενον αὐτὴν οὐ δύναμαι
5 εὑρίσκειν. χρήματά δέ μοι οὐκ ἔστιν ἄλλα πλὴν τούτων,
6 ἃ ἐὰν ἀφέλησθέ με, κινδυνεύσω ὑπὸ τῇ χαλεπωτάτῃ γενέσθαι
7 τύχῃ. δικαίως οὖν σώσατέ με, ὦ ἄνδρες Ἀθηναῖοι,
8 καὶ μὴ κελεύσατέ με πονηρὰ πάσχειν ἀδίκως.

ἀδίκως unjustly
δέχομαι accept
δικαίως justly
κέκτημαι I have acquired
πλὴν except
ἐὰν ἀφέλησθέ με = "if you take away from me"

31. In lines 1-2 (ἐμοὶ… τρέφων), why does the speaker no longer take care of his mother?
   a. She died. (69.4%)
   b. The children are taking care of her. (4.4%)
   c. His father took her away. (13.2%)
   d. His father killed her. (12.6%)

32. The mood of πέπαυμαι (line 2) is
   a. infinitive (9.9%)   c. participle (9.1%)
   b. indicative (73.1%)   d. imperative (7.1%)

33. In line 2 (τέκνα… θεραπεύσει), the speaker explains what about his children?
   a. They will have no inheritance if the speaker loses his stipend. (15.7%)
   b. The speaker has no children at home to care for him. (68.4%)
   c. They stopped taking care of their mother. (6.0%)
   d. The servants in the house dislike the children. (8.2%)

34. ἣν (line 3) refers to
   a. μητέρα (line 1) (8.2%)   c. με (line 2) (8.2%)
   b. τέκνα (line 2) (10.7%)   d. τέχνην (line 3) (72.0%)

35. In lines 3-5 (τέχνην... εὑρίσκειν) we learn that the speaker seeks someone who will
   a. make sure the speaker's children inherit his business (14.8%)
   b. assume responsibility for the speaker's business (43.4%)
   c. help him make the business profitable (34.3%)
   d. help him purchase a new business (6.6%)

36. The case and number of οὐδένα (line 4) are
  - a. nominative singular (17.3%)
  - c. nominative plural (19.8%)
  - b. accusative singular (41.2%)
  - d. accusative plural (21.2%)

37. The case and function of χρήματα (line 5) are
  - a. accusative, direct object of κινδυνεύσω (line 6) (12.1%)
  - b. accusative, direct object of εὑρίσκειν (line 5) (10.2%)
  - c. nominative, subject of ἔστιν (line 5) (65.9%)
  - d. nominative, modifying an understood οὐδένα (from line 4) (11.0%)

38. The word τύχῃ (line 7)
  - a. is the object of the preposition ὑπό (line 6) (50.9%)
  - b. agrees with με (line 6) (4.4%)
  - c. is the object of κινδυνεύσω (line 6) (19.8%)
  - d. agrees with γενέσθαι (line 6) (23.9%)

39. What case and number is πονηρὰ (line 8)?
  - a. nominative singular (17.0%)
  - b. nominative plural (11.0%)
  - c. accusative singular (33.2%)
  - d. accusative plural (37.9%)

40. In lines 7-8 (δικαίως…ἀδίκως) what does the speaker tell the jurors to do and to avoid doing?
  - a. preserve justice and not permit injustice (18.1%)
  - b. save the speaker and not let him suffer (49.5%)
  - c. save the Athenians from injustice and forbid unjust dealings (15.9%)
  - d. preserve the rich justly and not let the poor suffer unjustly (14.8%)

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ΤΕΛΟΣ
The End

</div>

APPENDIX 2. TEXTBOOKS

In previous years, teachers participating in the exam have expressed curiosity, even concern, about textbooks. So this year, the committee for the first time polled participating institutions about what textbooks they used, for the purpose of checking whether particular approaches or textbooks stood at a distinct advantage or disadvantage. The results are, of course, limited. Among the thirty-three schools participating this year, only five textbooks were used by more than one, reflecting the number and variety of beginning Greek textbooks available. The five repeaters fall unambiguously into the so-called "grammar" or "reading" approaches, and so at least provide some rough comparison in this area. Three of them (two grammar-based approaches and one reading-based) had average scores somewhat above average and were within a 2.5% range of each other (see chart below). The other two (one grammar-based and one reading-based) averaged somewhat below the mean and were only 1.5% apart. The sample is still quite small, but at this point the committee does not see anything to suggest the exam favors a particular approach, but we will keep surveying and analyzing this information.

Textbook Type	No. Students	Exam Average
Grammar-based #1	39	66.1%
Grammar-based #2	17	64.4%
Reading-based #1	100	63.6%
Reading-based #2	26	52.2%
Grammar-based #3	81	50.7%

Innovation in Recent Intermediate Greek Textbooks?

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ABSTRACT

This article reviews new intermediate Greek readers published between 2009-2011. The article examines the extent to which advances in language pedagogy (e.g., pre-reading activities, adapted texts, types of grammatical and cultural notes), technology (e.g., formatting texts and vocabulary frequency), and publisher (traditional publishing vs. print on demand [POD]) affect the content, format, and delivery of these new textbooks. The nascent innovation in these textbooks tends to be either pedagogical or technological, but not both.

KEYWORDS

ancient Greek pedagogy, intermediate Greek, Greek readers, Greek literature, ancient Greek, Print On Demand (POD)

WORKS REVIEWED

Major, Wilfred E., and Abigail Roberts. *Plato: A Transitional Reader* (Ancient Greek Transitional Reader Series). Wauconda: Bolchazy-Carducci Publishers, 2010. ISBN 0865167214, $36.00.

Nagy, Blaise, ed. *Herodotus Reader: Annotated Passages from Books I–IX of the Histories*. Newburyport: Focus Publishing/R. Pullins Company, Inc., 2010. ISBN 1585103047, $26.95.

Nimis, Stephen, and Edgar Evan Hayes, eds. 2011. *Lucian's A True Story: An Intermediate Greek Reader*. Self-published. ISBN 0983222800, $13.95.

Pratt, Louise, ed. *Eros at the Banquet: Reviewing Greek with Plato's Symposium* (Oklahoma Series in Classical Cultures). Norman: University of Oklahoma Press, 2011. ISBN 0806141425, $29.95.

Steadman, Geoffrey, ed. *Herodotus' Histories Book 1: Greek Text with Facing Vocabulary and Commentary*. Self-published, 2009. ISBN 0984306501, $14.95.

——— *Plato's Symposium: Greek Text with Facing Vocabulary and Commentary*. Self-published, 2009. ISBN 098430651X, $13.95.

———*Homer's Odyssey 6–8: Greek Text with Facing Vocabulary and Commentary*. Self-published, 2010. ISBN 0984306528, $10.95.

———*Homer's Odyssey 9–12: Greek Text with Facing Vocabulary and Commentary*. Self-published, 2010. ISBN 0984306536, $13.95.

———*Plato's Republic I: Greek Text with Facing Vocabulary and Commentary*. S elf-published, 2011. ISBN 0984306544, $10.95.

Winters, Timothy F., and John H. O'Neil, eds. *Homer: A Transitional Reader* (Ancient Greek Transitional Reader Series). Wauconda: Bolchazy-Carducci Publishers, 2010. ISBN 0865167206, $36.00.

Byrne's Standard Book of Pool and Billiards, a reference work that all readers of *Teaching Classical Languages* no doubt have close at hand, provides us with the following pearl, merely one of its many treasures: "Give a pro player a broomstick with a good tip on it and he'll not only make some remarkable shots, he'll sweep the joint out afterward." This rises unbidden to my mind whenever I evaluate a new Greek or Latin textbook. It is not just a matter of theory. Danny "Kid Delicious" Basavich is said once to have actually won $200 in a game of nine-ball using a broomstick in lieu of a cue. Likewise, every day talented instructors of classical languages in the real world, employing outdated and flawed books that contain faulty details, ugly formatting, wrongheaded generalizations, egregious typographical errors, and linguistically suspect sentences no Greek or Roman would ever have written, nevertheless manage to teach students and teach them successfully—and even to make virtues of the books' vices in "teachable moments" when students notice the shortcomings. The difference is that, allowing for personal preference on some matters, experienced pool players can come reasonably close to consensus concerning the virtues of a "good" cue and will use one when they have the option. Teachers of classical languages, by contrast, have fundamental disagreements about what makes a good textbook.

This is most obvious in first-year texts, where methodological differences are often quite distinct and teachers' intellectual and emotional commitments to them most on display. Still, the flurry of recent intermediate Greek textbooks proves that we can see differences even at that level. To take one point of contention, Geoffrey Steadman in his volume on Plato's *Symposium* announces that, "One of the virtues of this commentary is that it eliminates time-consuming dictionary work." (Steadman's other volumes likewise promise that students will "not need to turn a page or consult outside dictionaries.") Blaise Nagy, on the other hand, includes no glossary in his Herodotus reader, explaining, "I very much believe in the value of having students look up words in a standard Greek-English dictionary. Only by consulting a lexicon...can they be made aware of the full range of the meanings of the Greek words." A reviewer or instructor will simply measure these books based on preconception, consciously or unconsciously creating a matrix of shibboleths and tallying up the score—Attic author or not? introduction to dialect or let the students learn it as they go along? unadapted or modified? core vocabulary or not? glossary or running vocabulary? one of those or an outside dictionary? excerpts or complete section/whole work? notes in back or with text? text broken up in small bits or presented continuously? large font or small? notes offering translations or merely information about morphology and syntax? emphasis on rhetorical and poetic figures or not? interpretive introduction or just the facts? naming every genitive-of-whatever or not? references to Smyth and LSJ or not? plenty of cultural context or a strong focus on the text itself? etc. For the most part, this is how we decide: cue stick or broomstick? There is no proven

objective advantage to one option from each set, and certainly no demonstrably better combination of such features, but we feel strongly about them anyway.

Well, no matter. Each of us can divide the books on the market into "broomsticks" and "cues" as we prefer, and in the unfortunate circumstance of our being obliged by colleagues, institutional customs, or administrative commandments to use a book that we think belongs to the former category, most of us will find ways to neutralize its worst defects and get on about our business. To a large extent this is because intermediate textbooks from the last century and more, despite the various either/or alternatives listed above, exist along a continuum of approaches rather than falling naturally into two or three broad categories, and most of them resemble each other to a fair degree.

In itself this is rather surprising when one considers how many changes have been wrought by and upon society and the academy in the intervening years. John Gruber-Miller outlined the new circumstances facing us this way: "Many changes, both in and out of the classroom, are challenging us to reexamine how we teach Latin and Greek: the rapid pace of communication, new technologies, the explosion of new knowledge, the growing diversity in our schools and communities. Educators and employers recognize the need for graduates who have good communication skills, who understand diverse cultures, who can work with people from different backgrounds, who can solve problems, who can work collaboratively"(3). He was writing about the role of first-year language courses in answering these challenges, but we can legitimately transfer the thought over to intermediate courses as well.

My own introduction to Greek a few decades ago came from Chase and Phillips (the 1961 3rd edition of a textbook twenty years older than that date), which was followed up by Plato's *Apology* in Burnet's edition with commentary (published 1924) and Sophocles' *Antigone* through the abridged Jebb (published 1902). As an instructor, as recently as three years ago I read Lucian's *Vera Historia* with students from the hoary Jerram edition (reprinted by Bolchazy-Carducci, but essentially unchanged from the 1879 edition). If I were to look for justification for the last, I might cite a review of the reprint that called it a "republication of a fine old school text" that was also "a good bargain" (Fredericks 365), but to be honest, I'm more sympathetic to the views expressed in the refreshingly eviscerating review of the original publication in the August, 1, 1879 *The Educational Times*: "One can only rub one's eyes in wonder, and ask whether Mr. Jerram has read Lucian..." Still, I used it, fully cognizant of the vacuous horrors that awaited my students, and they came to read Lucian quite well.

Looking back over that selective curriculum vitae, I see that I have apparently moved ever back in time, from the mid 20th century to the late 19th. My concern here is to establish some sort of baseline: Novelty has charms that my mind can easily withstand, to misquote Thackeray. So, it was something of a revelation that, having been asked to consider to what extent we could see "new directions" in the methodologies of intermediate Greek readers by examining no fewer than ten of them on short notice, I found myself actually disappointed at how little truly new we can find in them. This does not mean that I would not use at least some of them. It does not mean that I do not like most of them on some level. What I do mean is that most of these are essentially of a kind with Jerram (actually, the much better Pharr edition of the Aeneid is a closer ancestor in spirit and design) and the other school editions we have known and loved and hated over the years. They are universally better than Jerram, it can be happily reported, and there are many teachers out there who could make good use of the strengths and remedy the weaknesses of any of them. Do they embody a fundamentally new response to the rapid pace of modern communication, or the tech-

nological revolution happening around us, or the demands for diversity—or even the increasingly sophisticated research on and discussion of the pedagogy of classical languages? No, or, at least, not really, and even an old fuddy-duddy like me would like to see progress in these areas. Taken as a group, these texts reveal some trends about how these sorts of books are being produced in new ways and with new emphases, but only two of them—Bolchazy-Carducci's two "transitional readers"— could not have been written twenty years ago, in the sense that no one *would* have written them; there were no technical hurdles to doing so—they simply would not have been in fashion.

Both O'Neil and Winters' *Homer: A Transitional Reader* and Major & Roberts' *Plato: A Transitional Reader* will not hold many surprises for anyone familiar with the *Legamus* Latin readers that are their model. The basic idea is attractive: take a few select passages of increasing difficulty from an important author, provide students with pre-reading exercises for each passage and a simplified version of the same to digest before they get to the unadulterated original. Even given the family resemblance, though, the two books are hardly identical in approach. The two sets of editors go about constructing the pre-readings and simplifying the passages in very divergent ways. O'Neil and Winters give the students a bit of a grammar or a syntax lesson, then present a passage from the *Iliad* that has been sparingly modified. Elisions are written out, pronouns and names inserted, and typographical adjustments are made to words that agree with each other. For instance, a noun and an adjective modifying it might both be printed in bold, especially when they use different declensional endings and so may not appear to the novice as related words. This is done with a light hand in the pre-readings and, although the repertoire of typographical conventions is limited,[1] instructors who already use a similar method of marking up a text will be pleased with the effort. A facing vocabulary and notes with basic information help students read the passage. Then the students are meant to read it again, this time without the typographical help, but with the same facing vocabulary (literally—it is simply repeated in identical form once again with the second printing of the passage). A second set of notes introduces more advanced stylistic, literary, and linguistic information than is found in those accompanying the pre-reading, so there is an implicit sense of progression of understanding.

The emphasis on pre-reading reflects contemporary concern for such activities, but the pre-reading passages ("Making Sense of It") are so essentially identical to the actual passages ("What Homer Actually Composed") that there's an immediate sense of *déjà vu* all over again when you flip the page. Grammar review provides a bit of pre-reading as well, but on the whole this is really reading and re-reading, not pre-reading and reading. The editors do manage to cover a lot of ground in their notes and introductory materials, which are both germane and accurate, and the impression is that this could be an excellent way to—what else?—transition students to another student edition of the *Iliad*. They also in welcome fashion push heartily for the students to consider the texts as literary products. But one needs to move through the book as quickly as possible. There are only 271 lines of Homer in the whole, and although the last two readings skip the pre-reading, the students have gotten all they are going to get out of the book by then.

Major and Roberts, by contrast, layer on pre-reading activities. The first two passages (from the *Republic,* as most of them are) both have no less than *three* pre-reading versions before you get to the "real" one, with grammar review and "practice" between each. It seems a slow way to start off, even though—I sincerely hope—I was able to read through these early chapters more

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1 Limited, I mean, in comparison with fuller systems such as the one we find illustrated in Markus, which utilizes multiple font sizes as well as bold face, and the method shown by Harrison, which employs indentation and line-breaks to display the structural and syntactical relationships between different parts of sentences.

quickly and easily than the average student. Mercifully, they cut this down to one pre-reading in subsequent chapters (and none in the last). As the book moves along, the editors pack in quite a bit of review and provide useful guidance. There are more problems here than in the Homer reader with errors and omissions but these are mostly merely annoying.[2]

Despite these issues and my feeling that the number of pre-reading passages in the early chapters is too high, it must be said that these passages here are truly pre-readings—heavily simplified preparatory versions of the actual readings through which students are introduced to the overall movement of the upcoming passage, see and learn key vocabulary, and have enough of the content to provide a basis for predicting, when they do come to the full passage, what it will contain. So both content—the argument Plato will be making—and language—the major constructions and vocabulary—are prominently stressed, and yet there remains significant work for the students when they get to the unaltered Plato. This combination is just what one wants. Once again, because the total amount of actual Greek is on the low side, the order of the day is to move through this transitional reader as quickly as possible. Whether one uses the Homer or the Plato version, the most difficult part may be explaining to students why the transitional reader they use only for a short time costs $36.00. Of the books I was asked to look at, these are the shortest, contain the least amount of Greek, and cost the most.

Price, by contrast, is one of the great virtues of Geoffrey Steadman's series of commentaries. Each of these books contains a complete work or large section of an important piece of literature (we have volumes now on *Odyssey* 6–8, *Odyssey* 9–12, Herodotus Book 1, Plato's *Symposium*, and Plato's *Republic*, and I expect we'll see more of them) in a clean text from an older critical edition with facing vocabulary and explanatory notes. Each volume is built around the acquisition and utilization of a core vocabulary for the work being read. Pharr's *Aeneid* is the obvious model. The innovation here is not in method of design, but in the publication model, which is "print on demand." This keeps the cost down for the individual volumes (one could buy two or three of them for the cost of one of Bolchazy-Carducci's readers), makes ordering them easy for anyone with internet access, and allows for constant updating. The last advantage depends upon the apparently boundless energies of Steadman, who is obviously something of a one-man factory for intermediate Greek textbooks. The downside, as Steadman himself acknowledges in his prefaces, is that they initially contain more errors than most books that go through a peer-reviewed process. Another limitation is that to some degree Steadman is dependent upon the good will of his readers, inasmuch as errors cannot be corrected unless they are pointed out to him.[3]

Steadman's project is so appealing and so democratizing that it seems churlish to mention that readers will have plenty of errors to point out. The version of the *Symposium* volume I looked at has six incorrect accents on its first page of vocabulary and notes (plus an error of syntax), seven more incorrect accents on its second page of vocabulary and notes, two more on its third, and so on.[4] Constructions are sometimes wrongly identified, idioms are often passed over, and a great deal of baffling Greek can go unexplained. The last matter is partly due to an initial formatting choice: whatever space was left over after the vocabulary was added was devoted to notes,

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2 There are occasionally real blunders: for instance, their comments on subjunctives appearing in relative clauses in indirect statement (p. 54) or of their attempt to make students their accomplices in using the accusative and infinitive construction after the active of λέγω (pp. 24–25).

3 The constant stream of updates referenced at http://geoffreysteadman.com make it clear that many of his readers do, in fact, take the time to communicate suggestions to Steadman and that he responds regularly and quickly to them.

4 This is a happy difficulty in reviewing such books. By the time the reader sees this review, these errors might no longer be there.

and not a fraction of an inch more. So most notes do not extend beyond a single short line, and it is quite uncommon to find one longer than two lines. Steadman has since altered the format of his Herodotus Book 1 reader and moved to a looser format of text, vocabulary, and notes on one page, but at the time of this writing the notes have not yet been extensively elaborated. That such a radical change can be made to a "finished" commentary is testament to the advantages of having electronic content that exists independently from fixed forms of presentation. It will now, for instance, be possible for Steadman to add or extend notes to the first book of Herodotus without worrying about considerations of space.

The most serious problem Steadman needs to work on, as I see it, are the volumes' vocabularies, which with irksome frequency fail to give a definition that makes any sense in the specific passage the students are reading at that moment—a fault not restricted to Steadman's volumes but most problematic here. Computers allow these volumes to be produced quickly, disseminated efficiently (and inexpensively), and incrementally improved over time. They likewise allow Steadman to make good use of word frequency data in constructing running and core vocabularies. In the end, the electronic production means that the definitions in those vocabularies can be improved more readily than in a traditional book. So despite my criticisms here, there is much to praise, and I think students who are beyond the initial intermediate phase could find these books extremely helpful in accelerating the pace of their reading since they could often compensate for the shortcomings of the editorial apparatus from their own storehouse of knowledge without being overly slowed.

Evan Hayes and Stephen Nimis have taken conceptual and technical inspiration from Steadman—proof that he is really onto something—in producing their own print-on-demand edition of Lucian's *Vera Historia*, which I will certainly use instead of Jerram the next time I teach this text. Furthermore, an apparently simple change from Steadman's earlier practice means that their commentary is a more flexible vehicle for the material presented and this goes a long way toward proving the central utility of Steadman's idea. Instead of having a set amount of text on one page and then the vocabulary and notes on the facing page, Hayes and Nimis divide each page into three sections of text, vocabulary, and notes (back to Pharr again!).[5] Because the ratio between the three sections can be altered from page to page, one rarely gets the sense, as one does with Steadman's current volumes, that they stop explaining because they have run out of room. Their vocabulary is also much more closely fitted to the text it accompanies and their error rate is significantly lower. Again, the innovation here lies not in what's on the page, or precisely how it appears there, but how it got there, namely by leveraging available technology thoroughly: scanning a public-domain text, that of the old Loeb, and then using computers to analyze the vocabulary and morphology as a rough pass before human intervention tweaks it for a real audience which accesses it through print-on-demand. Low price, easy accessibility, and a (theoretically) continuous flow of improvements are the chief advantages, and it will be only to the good for our discipline if more works from antiquity become available in this way.[6]

The last two books I was asked to look over are the most traditional of the lot. Blaise Nagy has given us a well-produced selection of passages taken from the whole of Herodotus and presented in order. These are broken into manageably sized pieces ranging from a sentence (Herodotus' opening sentence is the first reading) to full paragraphs, with longer stories divided into multiple

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5 As I mentioned above, Steadman has now, in turn, imitated Hayes and Nimis by adopting their layout in his new version of Herodotus Book 1.

6 In fact, the appearance of new editions of other texts from Steadman (Herodotus 7) and from Hayes and Nimis (Plutarch's *Dialogue on Love* [*Eroticus*] and Lucian's *The Ass*) is imminent.

sections. The Gyges story, for instance, is presented in five parts. All passages are provided with helpful short introductions and somewhat minimalist notes that usually provide a translation (e.g., ἀκούσω "May I hear"), parsing information or syntactical hints, or a reminder of information about dialect (e.g., κως = πως). The volume is designed to be used ideally with the translation, maps, and other materials found in the *Landmark Herodotus* (ed. R. Strassler 2007), and so does not contain material, mostly historical and cultural, that would duplicate what is there. The selections are intelligently made, and an excellent syllabus on this important author could be constructed out of them. If you like your students to get constant support and have access to copious help, this is not the book for you. For myself, I could easily see this text working well with more experienced intermediate students, or even those who are just beginning advanced study of the language. It is certainly a far cry from the notion of a transitional reader.

Louise Pratt's *Eros at the Banquet* is in many ways the most ambitious project of the lot and the one best carried through. Its ambitions, however, are really quite traditional. Anyone looking for major conceptual innovation will be disappointed, but those looking for a conscientiously produced text of Plato's *Symposium*—one with tailored vocabulary and detailed notes presented in a supportive voice that nonetheless urges and provokes students to think for themselves—will find it here. Instructors will need to reconcile themselves to several of Pratt's editorial decisions. First, she has adapted the early readings. For truly intermediate students, this seems sensible enough to me, and the vast majority of the *Symposium* is presented in unadapted form, but I know of colleagues who will not touch such an abomination. (But why not go back over an unaltered text of the dialogue's opening with the students when they are more comfortable?) Second, a great deal of the grammatical explanations are keyed to Pratt's own *Essentials of Greek Grammar* (and another traditionally oriented grammar, the old standby Smyth, when *Essentials* does not cover a topic). This allows for economy of exegesis, but the amount of such "offloading" makes it in my view impractical to use *Eros at the Banquet* without also assigning *Essentials*, which is something not all instructors in all programs will wish or have the freedom to do.

Looking over these books as a group, I do not think we have justification to be dismayed by the lack of innovation, even if this is in short supply. The books of Steadman and Hayes/Nimis may well be better when this review appears than when it was written. If that potential for continual improvement—and with so many emerging technologies it need not merely be print on demand that allows it—can be profitably harnessed and becomes a widespread model, texts such as Jerram's Lucian will truly and thankfully be things of the past. Certainly, almost all of the editors of the works reviewed here have taken some advantage of other technologies in the creation of the content (most notably, the *Thesaurus Linguae Graecae* and Perseus), and further computer-assisted work on the corpus of Greek literature should filter into intermediate texts in the future.

For the moment, it seems, we are tentatively leveraging these new technologies mostly to do what we've been doing all along, only with greater agility. Where there is updated pedagogy, it is often divorced from these technological advances. It is no accident, I think, that the Bolchazy readers, which show the most interest in novel presentation, have very modest technological aspirations, while the volumes of Steadman and of Evans and Nimis are quite old-fashioned at heart even as they are produced and distributed in inventive ways. True methodological and pedagogical innovation still elude us. These textbooks, for instance, show little interest in having students engage with electronic resources and scant opportunities for communicative approaches. There is nothing radical about presentation of the language; in fact, they are staunchly traditional. Recent

scholarship on word order is essentially ignored.[7] Even so common a notion as verbal aspect, which some students now get in their first-year book,[8] is hardly mentioned across the group despite its being one of the most prominent features of Greek. Sophisticated notions of discourse and particle usage are generally absent. The language of grammatical description is firmly 19th-century, and too often merely to label something with that traditional terminology is seen as sufficient exegesis. These books, in other words, are not as a rule deeply innovative. On the other hand, we might accurately call the group "transitional"—not because of the audience to which they are addressed, but because they show the beginnings of intriguing shifts that could eventually lead to very different ways of producing intermediate texts in the future. When we can combine the pedagogical inventiveness of some of them with the technological innovation on display in others, we will really be getting somewhere.

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7 For instance, that of Dik in *Word Order in Ancient Greek* and *Word Order in Greek Tragic Dialogue*. Her conclusions are by no means universally accepted, but it would be nice to see the less controversial parts of her analysis make their way at some basic level into language pedagogy.

8 Mastronarde, *Introduction to Attic Greek*, for example, treats aspect well, though it does so only from its twentieth chapter on.