

TCL

TEACHING CLASSICAL LANGUAGES

An Online Journal of the Classical Association of the Middle West and South

In This Issue:

**Composition, Competition,
& Community:** A Preliminary
Study of the Use of Latin
Composition in a Cooperative
Learning Environment



**Accent Ancient Greek
Finite Verbs:**
Four Simple Rules, with
Applications for Nouns
and Adjectives



"Greeking Out": Creating
Digital Tutorials and Support
Materials for Beginners



**Latin Commentaries
on the Web**



Special Report: TCL Reader
Survey Results

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Teaching Classical Languages Mission Statement

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

Teaching Classical Languages welcomes articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek.

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Guidelines for submission may be found at

<http://www.tcl.camws.org/guidelines.pdf>.

Letter from the Editor

John Gruber-Miller
Cornell College

With this issue, *Teaching Classical Languages* celebrates its fifth anniversary of publishing articles that help advance our understanding how students learn Latin and Greek and how teachers can improve classroom practices. *TCL* articles have ranged through the entire history of Greek and Latin pedagogy, ranging from ancient texts and manuscripts, such as Song in the Greek Classroom and Manuscripts in the Latin Classroom to innovative pedagogies, such as social networking in Latin class and using Reacting to the Past in the intermediate classroom. Review articles have discussed B-C Latin readers, intermediate Greek textbooks, new commentaries on the Aeneid, and five new introductory Latin textbooks, each article examining a range of titles and analyzing potential trends in the teaching of Greek and Latin. Twice, *TCL* has published special sections, the first on the Standards for Latin Teacher Preparation, collecting responses from multiple stakeholders in Latin teaching, and the second on the state of second language acquisition in teaching classical languages: “After Krashen: SLA and classical languages.” In total, over the past five years *TCL* has published nearly forty articles, studies, review articles, and essays that not only encourage readers to reflect and reassess what they do in the classroom, but also engage with trends in applied linguistics, world language education, and digital pedagogy.

This important milestone could not have been reached without the assistance and feedback of many people. My thanks go out first to the many authors who have chosen *Teaching Classical Languages* as the place to share their insights with those who are passionate about teaching Latin and Greek. Second, I would like to recognize the conscientious and professional work of the many referees who have reviewed articles over the first five volumes. As a token of appreciation, the names of these referees, from the ranks of middle school, high school, and college faculty who have so graciously contributed their time and expertise, are gratefully acknowledged on page xiii of this issue. Additionally, I want to express my gratitude to the members of the Editorial Board, some serving beginning with our predecessor, CPL

Online, and some more recent, for their support and sage advice. Thanks is also due to Assistant Editor Meghan Yamanishi, who has improved countless articles with her substantive suggestions, statistical expertise, and keen eye. Finally, my appreciation goes to our loyal readers, many of whom took the time to take the *TCL* Reader Survey in May-June and provide helpful suggestions. Over the next year, *Teaching Classical Languages* will be implementing many of the suggestions that readers made in the survey. A full report from the *TCL* Reader Survey can be found on page vi.

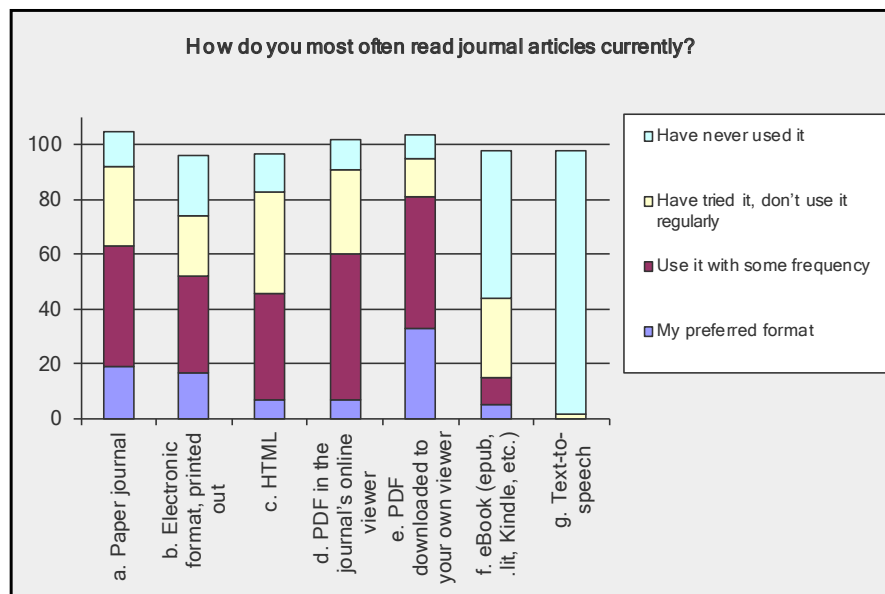
Issue 5.2 continues *TCL*'s commitment to advocating new theoretical approaches, offering innovative practice and methods, and exploring how digital technology is making a difference in how students learn. In "Composition, Competition, and Community: A Preliminary Study of the Use of Latin Composition in a Cooperative Learning Environment," Kristine Trego proposes that uniting two seemingly opposite approaches, competition and cooperation, will lead to a deeper understanding of Latin grammar. Using a team approach, each group works cooperatively to translate sentences into Latin, hoping to produce more correct sentences than the other teams. Second, teaching Greek accents has always been a challenge for many instructors of first-year Greek. In "Accenting Ancient Greek Finite Verbs: Four Simple Rules, with Applications for Nouns and Adjectives," Kathryn Chew answers that challenge, providing four simple rules, clear explanations, and many practice exercises to help students become more confident in accenting Greek verbs, nouns, and adjectives. In "Greeking Out: Creating Digital Tutorials and Support Materials for Beginners," Karen Rosenbecker and Brian Sullivan describe the art and science of making short animated screencasts to help students review the concepts behind particular grammatical points. In the process, they describe not only how to use these short online videos with beginning Greek students, but also explain the process how video neophytes can script and develop screencasts for their own courses. Finally, in "Latin Commentaries on the Web," Anne Mahoney compares two approaches to digitizing commentaries and making them available online: Open Book Publishers and Dickinson College Commentaries. My hope is that this issue inspires you with new ideas to take into the classroom and helps you become a more reflective teacher.

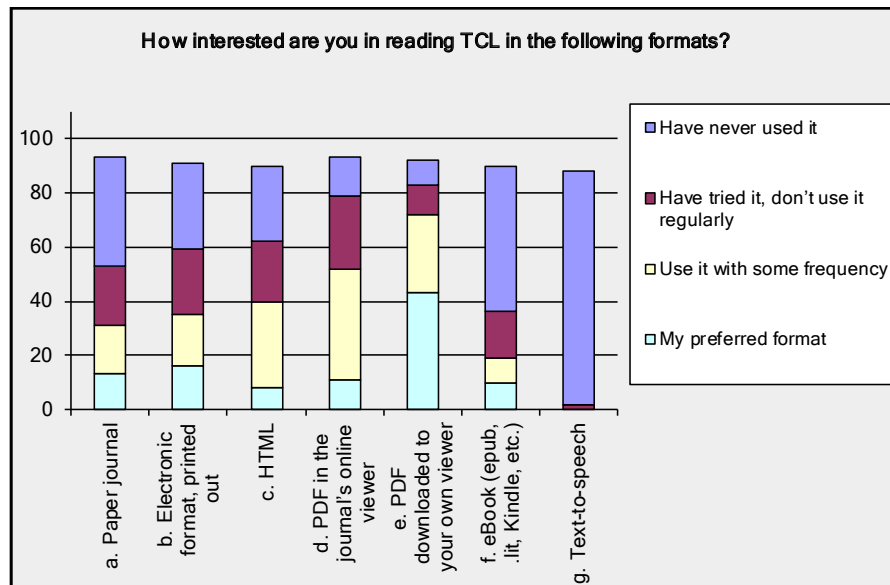
The Results of the *TCL* Reader Survey Are In

For four weeks during May and June, *Teaching Classical Languages* posted a survey to learn about its readers, their academic reading habits and preferences. More than one hundred surveys were completed (108 to be exact) and the results reveal that *TCL* readers still prefer to read articles in a format that looks like a printed journal, but are accessing *TCL* articles on an ever-growing number of devices. Indeed, these results confirm our current format, pdf files optimized for print.

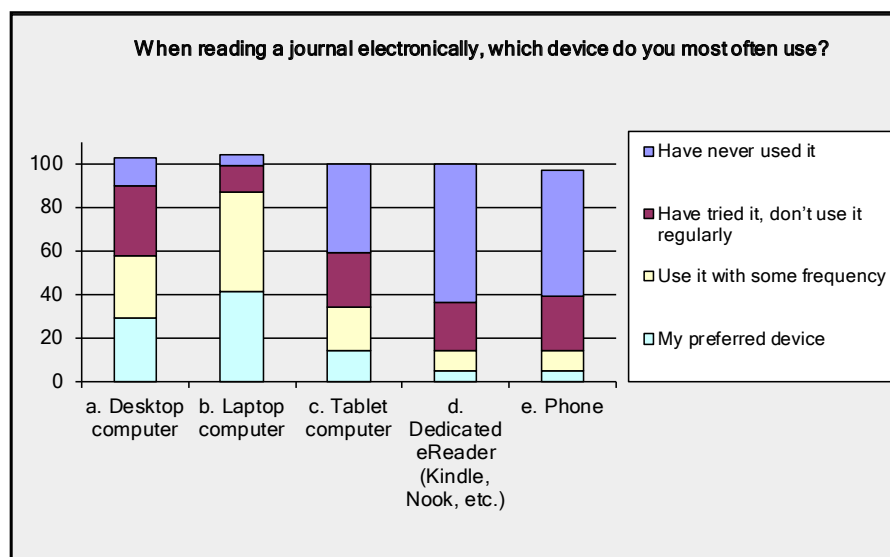
Reader Preferred Format and Reading Devices

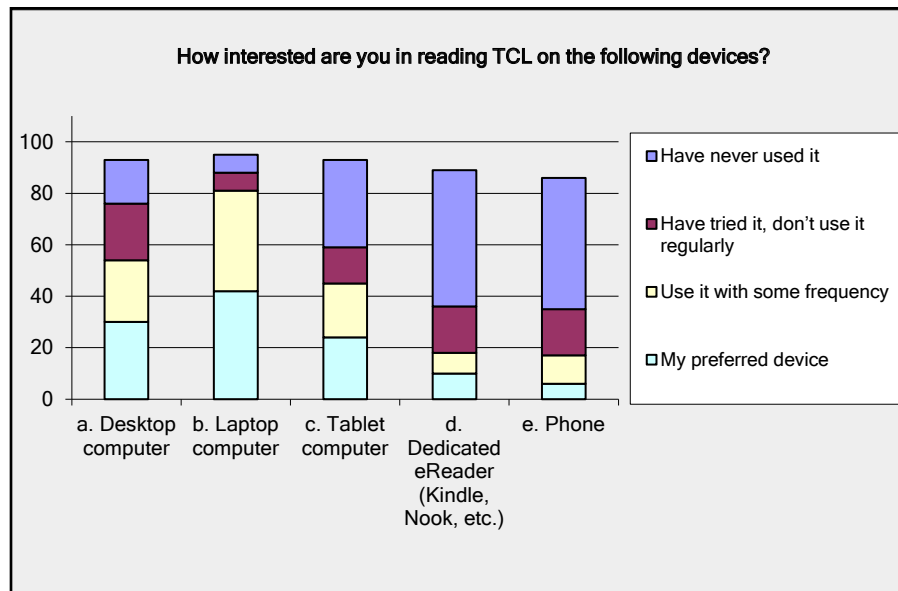
When readers were asked how they currently read academic articles, nearly 50% reported that they regularly printed out articles (Q 1b) and nearly 80% said that they downloaded pdf's to their own computer or viewer (Q 1e). When asked how interested they were in reading *TCL* in various formats, 47% indicated that they preferred to download pdf files to their viewer or computer and another 32% said that they read pdf files with some frequency (Q 3e).



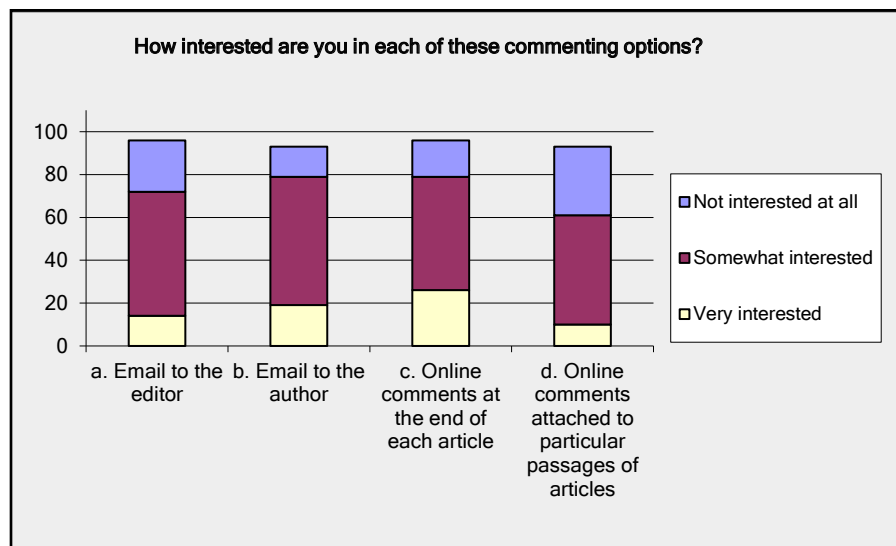


When readers described what devices they used when reading a journal electronically, 84% favored laptops (Q 2b). Many fewer readers used desktop computer (56%) or tablets (34%). When readers were asked what device they preferred when reading *TCL*, laptops were again the leading device (40%) (Q 4b). Yet many users prefer desktop computers (32%) or tablets (26%) (Q 4). Dedicated eReaders (e.g., Kindle) (11%) and phones (7%) lagged behind as the preferred device for reading *TCL*. The responses to these questions suggest that while readers may prefer to read on particular devices, they often utilize whatever device is at hand.





The survey also asked readers whether they would like to promote discussion of *TCL* articles via a commenting option. 27% were very interested in making comments at the end of articles and another 55% were somewhat interested (Q 5c). The high response rate to the *TCL* Reader Survey provides additional evidence of reader interest in engaging with *TCL*. Although *TCL* has utilized Disqus to allow for comments at the ends of articles since at least Spring 2011, the comment feature has rarely been used. Perhaps that is because the comment box appears off screen and requires a reader to scroll down to it. It may also be the result of readers being unfamiliar with the Disqus interface. The ability to comment on articles and promoting scholarly discussion is something that *TCL* values, and we would welcome feedback about how to make it easier for readers to engage with the content of various articles.



***TCL* Notable Content**

Readers were enthusiastic about *TCL* articles. When asked which *TCL* articles readers considered notable, every article received at least five votes. Seven articles were praised by more than twenty readers:

- Christine Albright, “Reimagining Latin Class: Using Reacting to the Past Pedagogy in the Intermediate Latin Course” (Fall 2013)
- Ronnie Ancona et al, Perspectives on the New Standards for Latin Teacher Preparation (Spring 2010)
- Jacqueline Carlon, “The Implications of SLA Research for Latin Pedagogy” (Spring 2013)
- Doug Clapp, “De Lingua Latina Discenda: Five Recent Textbooks for Introductory Latin” (Fall 2013)
- Eric Dugdale, “Lingua Latina, Lingua Mea: Creative Composition in Beginning Latin” (Fall 2011)
- Rebecca Harrison, “Exercises for Developing Prediction Skills in Reading Latin Sentences” (Fall 2010)
- Mark Thorne, “Using Manuscripts in the Latin Classroom” (Fall 2012)

In general, articles that focused on the teaching of Greek tended to have fewer marks, no doubt because few high schools are able to offer Greek. Nonetheless, when readers were given the option of explaining how a *TCL* article had inspired them to innovate in the classroom, several Greek articles stood out. Two readers singled out Major and Stayskal, “Teaching Greek Verbs: A Manifesto,” one reporting that this article “has radically altered the way I think about teaching Greek.” Rachael Clark’s “Greek Vocabulary in Popular Textbooks” has helped one teacher “focus on the 80% word list for all vocabulary tests and focus on the first three principle [sic] parts.” The same reader was interested in “applying some aspects of [Henry] Bayerle’s team-based approach [“Team-Based Learning to Promote the Study of Greek”].” Another reader commented how articles by Georgia Irby and Timothy Moore “on using music in the teaching of Greek have encouraged me to make my own courses more musical.” Articles about teaching Latin were also recognized: “I’ve used Anderson/Beckwith [“Form-Focused Teaching for the Intermediate Latin Teacher”] to inform how I teach intermediate Latin, creating pre-reading worksheets to prime students for reading the selection of Cicero assigned. I’ve also found Dugdale [“Creative Composition in Beginning Latin”] to be very good. . . . I am very sympathetic to his goals of teaching cultural literacy through composition of letters and epitaphs.”

Reader Comments and Suggestions and *TCL* Future Directions

Twenty-eight readers took time at the end of the survey to offer feedback and suggestions for improvement. Most gratifying was the overwhelmingly positive attitude that readers had toward *Teaching Classical Languages*. Readers praised the journal for “doing a splendid job.” Some representative comments include:

- “I look forward to each issue of *TCL* as one of the only venues where classicists interact with SLA research.”
- “*TCL* has really come into its own: it fills a distinctive scholarly/pedagogical niche, and the technology works smoothly. “
- “I regularly find really sharp articles in it, and share them with my colleagues. There aren’t that many pedagogy journals in Classics, and *TCL* is notable for its particularly progressive approach. Its status may

simply be a reflection of the relative infancy (or, dare we say, absence) of second language acquisition as a field of specialization within Classics, whereas it is a long-established field in the modern languages and ESL.”

The second topic that attracted attention had to do with disseminating announcements of new articles and issues. Readers would like email and other announcements to come more frequently. Two suggested that an RSS feed would be helpful. One reader summed up the predicament as follows: “For me it is a matter of remembering to go there. A printed journal sits on a table and sort of reminds you to read it. We get one announcement of an electronic journal and I, for one, find it too easy to remember to go there. Some sort of more frequent reminder might increase online readership.” Another reader echoed the same difficulty: “I’d love to get an email with each publication to remind me to go read it! With all the resources that bombard me on a regular basis, sometimes I forget about it for long periods of time. Then, if I go to the site, there is too much for me to read.” At present, the CAMWS Secretary-Treasurer announces each issue followed by an announcement in the next CAMWS Newsletter. Those who have formally subscribed (<http://www.tcl.camws.org/subscribe.php>) receive an announcement in their email after each issue goes live. Announcements also appear on LatinTeach and the Classics List. We are considering announcing pre-prints when individual articles are ready and then announcing the entire issue when it is completed. If you have strategies to expand *TCL*’s readership, I would love to hear your ideas! *TCL* news will also begin to be shared through the CAMWS Facebook page and Twitter feed.

A number of respondents commented on the font, layout, and aesthetic feel that *TCL* currently has. One of the outcomes from the survey is to redesign the journal so that it has a more attractive layout and becomes easier to read. Since readers appear to prefer the pdf format, Assistant Editor Meghan Yamanishi and I are planning to find new ways to increase the white space on each page through more leading, changes in fonts and font sizes, a wider left margin, and smaller fonts for the title and page header. We are also looking into ways to produce an html version that is readable on a variety of devices including tablets and perhaps phones without having to format and produce two separate files.

Although respondents were pleased with *TCL*'s "interesting mix of articles," several readers suggested specific topics that they wished *TCL* would cover: how to engage students possessing a novice level of Latin comprehension with classical literature, using spoken Latin with beginning students, more Greek materials, and topics relevant to junior high and high school developed for the classroom. *TCL* does solicit articles from both secondary and post-secondary teachers on specific topics, often based on successful conference presentations. Coming in the next issue, for example, will be a special section on methods and strategies for incorporating spoken Latin into the classroom, including videos of teachers implementing these techniques. But *TCL* is ultimately dependent on the goodwill of Latin and Greek instructors to submit their classroom based research. Many Latin and Greek teachers, especially at the K-12 level, are reluctant or unsure how to turn a successful classroom strategy or unit into an article. If you know a colleague who has developed an exciting approach to teaching classical languages, please encourage them to submit their work to *TCL*. The Editorial Board and I would be more than happy to help the author develop a nascent project and/or create a more refined argument.

Finally, one reader wished that *TCL* would expand to Classics teaching more generally (e.g., myth, gender, drama), but *TCL* has deliberately chosen to focus on language teaching so that it can build on the rich corpus of research in applied linguistics and second language acquisition, and because there are already many venues for articles about teaching Classics in *Classical Journal*, *Classical Outlook*, and *Classical World*, to name just a few. Indeed, The Classical Journal Forum has just published a new set of submission guidelines at <http://www.cj.camws.org/forum.php>. As one reader remarked above, we have found our niche. Therefore, we would like to continue to be recognized for doing the best possible job publishing insightful and innovative research that promotes how we learn and teach Latin and Greek. As our motto affirms, "Ancient Languages, Contemporary Pedagogy."

Referees for *Teaching Classical Languages*, Volumes 1-5

Teaching Classical Languages would like to express its appreciation to the following referees who volunteered their time and expertise to help assess submissions and improve the content of volumes 1-5.

Jason Albaugh	Stephen Maiullo
Ronnie Ancona	Wilfred Major
Peter Anderson	Daniel McCaffrey
Antony Augoustakis	Catherine Mori
Jeffrey Beneker	James Morris
Christopher Brunelle	David Noe
Ann Cannon	Robert Patrick
David Carlisle	Lee Percy
Amy Cohen	Zee Poerio
David Conti	Philomen Probert
Richard Davis	Wallace Ragan
Sally Davis	Andrew Reinhard
Rachel Dowell	Geoffrey Revard
Shawn Doyle	Anne Rogerson
Eric Dugdale	Karen Rosenbecker
Jacquelyn Fitzgerald	Deborah Pennell Ross
Ed Gaffney	Jeffrey Rydberg-Cox
Carin Green	Reagan Ryder
David Gura	Jennifer Sanders
Judith Hallett	Generosa Sangco-Jackson
John Hansen	John Sarkissian
Rebecca Harrison	Ellen Sassenberg
John Higgins	Sue Shapiro
Yurie Hong	Thomas Sienkewicz
Dexter Hoyos	Keith Toda
Rosina Khan	Philip Venticinque
Nicholas Kip	Rex Wallace
Dawn LaFon	Cynthia White
Ginny Lindzey	Rose Williams
Sherwin Little	Meghan Yamanishi
Anne Mahoney	

Composition, Competition, and Community: A Preliminary Study of the Use of Latin Composition in a Cooperative Learning Environment

**Kristine M. Trego
Bucknell University**

ABSTRACT

This article presents a method for incorporating Latin composition into beginning or intermediate level Latin courses to increase students' mastery of morphology, syntax, and vocabulary. This approach uses a semester-long team-based competition in a cooperative learning environment wherein students are accountable both for their own learning as well as that of their peers. Rather than inducing further anxiety into composition exercises, the element of competition proved to increase student preparation outside of class and engagement within the classroom. Two key elements of the method are the assigning of specific roles and tasks to each team member and reshuffling of team members. The end result was an engaged, respectful, and cooperative classroom community. Finally, this article presents the preliminary results of the first phase of a four-year study to test the effectiveness of this method.

KEYWORDS

beginning, introduction, Latin, composition, cooperative learning, competition, peer-learning

INTRODUCTION

Like many others, I belong to the camp of instructors who firmly believe that composition in Latin is essential to the acquisition of the language.¹ While students may not be hitting the streets with Latin on their tongues, active use of the language forces students to apply the rules of morphology and syntax, and consider the nuances of vocabulary and word order. In my experience, regular Latin composition

¹ Latin composition and creative approaches to incorporating composition into introductory and intermediate classes has been the topic of scholarly conversation for some time; for some excellent discussions of the benefits of composition and creative pedagogical approaches, see Dugdale, Gruber-Miller, Beneker, Lord, Davisson, and Saunders. The approach I discuss here is not creative composition, but the use of cooperative learning in conjunction with regular composition exercises.

exercises create more confident students whose knowledge of vocabulary and proficiency in applying syntactical and morphological rules greatly improve. Latin composition, however, can be intimidating and I found my students grumbling whenever I assigned composition work. I wanted the composition assignments in the first year of Latin to be less onerous and more effective, and I therefore set about changing how I was incorporating composition exercises into my Latin courses.

My objective in this paper is not to defend the utility Latin composition, which others have convincingly argued, nor to prove the effectiveness of a cooperative approach to language learning, data for which I am beginning to compile, but to model one method of incorporating both composition and cooperative learning into beginning Latin courses. This method, which I have developed over six years, has increased student engagement and preparation in my Latin courses, and has also increased retention of students from one semester of Latin to the next. This is the first year of the formal collection of data to test the effectiveness of this method, and I will continue the study over the next four years to gauge whether and to what degree this method is an effective pedagogical tool. The data that I have collected thus far does indicate that this method may increase students' Latin proficiency, but the results are too preliminary to draw firm conclusions. My hope is that others may experiment with this method themselves and improve upon it to make it more effective.

BACKGROUND

When I began to design a new method for incorporating composition into my Latin classes, my initial goal was to make the exercise less daunting and encourage students to be more invested in the quality of their composition assignments. To do this, I wanted to create a sense of accountability beyond completing work for a grade. As others have reported, collecting and correcting composition assignments or reviewing them briefly in class proved to be a marginally effective exercise.² Feedback given on composition exercises days after initial completion prevented the students' timely reflection on corrections, which hindered their ability to internalize and apply the corrections to new exercises. Furthermore, if students felt that the only risk for not completing the more difficult sections of composition assignments was a lower homework score or incurring my—rather than their peers'—disappointment,

² For example, see Beneker 2.

some students would not finish assignments and their learning would predictably plateau.

My secondary goal was to create a cooperative learning community wherein students could make mistakes, receive direction from their peers instead of from me, and take responsibility for their own work.³ Latin composition can indeed be challenging, and students would report that completing composition homework takes more time and review than translating Latin into English. In order to encourage more careful composition preparation, I wanted students to share their completed work in class, as well as receive correction and direction from their peers instead of from me. The added bonus would be that students would internalize the lessons better when they had to explain syntactical or morphological concepts to their peers. In other words, they would both learn by doing and learn by teaching. Having each student share his or her composition with the class, however, would take assignments that were already intimidating and turn them into exercises in terror and humiliation. Obviously this would amount to cruel and unusual punishment with little pedagogical value. Therefore, I wanted to add an element of fun and excitement, as well as incentivize careful completion of the homework. I came up with what I somewhat facetiously call Grammar Fun Days (GFDs).

GFDs: COOPERATIVE LEARNING WITH A COMPETITIVE ELEMENT

GFDs are centered on cooperative learning strategies with a small dose of competitive learning mixed in. I should stress that the competitive aspect of GFDs is minor, but I strongly believe that low-stakes competition can be a positive incentive and foster stronger bonds between peers to create an effective learning community. Hostile competition that puts a single student on display and pits one student against others can be a detriment to learning, as studies have shown.⁴ If, however, the pres-

3 For an excellent introduction to cooperative learning in first year Latin and examples of implementation, see Argetsinger, whose discussion greatly influenced my pedagogical approach to first year Latin. I also found Millis and Cottell, Jr., 3-19, a convincing summary of the benefits of cooperative learning in university classrooms. See also Argetsinger 83, no. 6, for further reading on cooperative and collaborative learning.

4 For discussions of the negative effects on learning that the competitive classroom may have, see Millis and Cottell, Jr., 40-41 and Argetsinger 83, no. 5. The arguments against competitive classrooms focus on the individual-against-all approach, where in one student is put on display or grading is curved according to performance. The competitive game that I am presenting depends on cooperative learning and low-stakes team competition, wherein no individual is solely responsible for the team's work and there is no grade at stake.

sure of performance and responsibility for work outcome is diffused among a group that has collaborated on an answer, the pressure is greatly lessened. When a small amount of competitive learning is dovetailed into a cooperative learning environment, the low-stakes competition can add an element of excitement to the classroom.

Furthermore, students are not competing for grades, but for token Latin prizes (books vel sim.) awarded at the end of the semester. There is a portion of the final grade that is earned by thorough completion of homework and participation in class, and the assignments used in GFDs contribute to that grade. The grade earned for GFDs, however, is completely removed from the competition. A student can earn full credit for his or her assignment and participation on a GFD regardless of the performance of his or her team, which reduces much of the performance anxiety that can be associated with competition. Completion grades rely on individual accountability, while competition points for each team rely on shared accountability. Furthermore, since there may be more than one accurate translation for a sentence during a round, any well-composed sentence can earn a team a point. In fact, in some rounds, several or even every team may end up winning a point as long as they achieve the criteria set for the round. This not only reduces the anxiety of competing for a single point, but also emphasizes how decisions in word choice, order, and syntax can create nuance in meaning.

SETTING AND ADAPTATION

I initially designed GFDs for Introductory Latin courses while using *Wheelock's Latin*. I have revised GFDs over the course of six years and have used it in introductory courses that used *Wheelock's Latin*, S. Shelmerdine's *Introduction to Latin*, and most recently, Keller and Russell's *Learn to Read Latin*. I have used this method in classrooms at a public university with enrollment numbers in the thirties as well as with smaller groups numbering in the teens at liberal arts colleges. Some classes met three times per week and others met four times per week. At my current university, Introductory Latin classes meet four days a week for 52 minutes each meeting and I typically can hold a GFD every five to seven meetings. I have also employed GFDs in Intermediate Latin courses that used selected passages from various authors as well as one that focused on Livy. In other words, this approach to competitive and cooperative composition is highly adaptable to different texts, levels, length of terms, types of institutions, and course goals. This method may be as equally useful in Greek courses as in Latin courses. It may be particularly useful

in a high school setting where the class meets more frequently and with more time devoted to mastering individual syntactical and grammatical concepts. Furthermore, it can be one tool with which instructors may aid and track student progress towards achieving the first goal of the Standards of Classical Language Learning: Communication in a Classical Language.⁵ I continue to adapt how I employ this method and would be eager to hear from those who have tried similar approaches to Latin composition.

During the first years that I used this method, I had students work in groups only on GFDs. Over time, however, I found that the cooperative learning environment on GFDs increased students' understanding of the material. Initially I was reluctant to surrender my lecture-driven pedagogical style to the unpredictability of peer instruction, but the results were hard to ignore. Students were more comfortable asking their peers for help or clarification of a concept in a small group—or calling me over for a small group workshop—than they were asking me in front of the entire class. Furthermore, students had to put syntactical explanations into their own words in order to explain it to their peers, which helped clarify their own ideas and understanding.

Due to the success of GFDs, I began devoting more class time to cooperative learning throughout the semester and have started this year assigning students to teams throughout the week, which then form the structure for GFDs. Every week to two weeks I assign students to teams of three with whom they work during in-class exercises until the next GFD. The team members are assigned specific roles and duties each day within their group, which rotate daily. On regular class meetings, the roles include a Facilitator, who acts as team leader, a Representative, who speaks for the group, and a Reporter, who records the team's questions and progress for the day, which I review after class. On GFDs, the roles are the same except that I replace the Reporter with an Expert role, who takes the lead during a GFD round. My hope is that when competition day rolls around, the team has already coalesced and the resultant camaraderie has instilled a sense of shared accountability for each member's learning success. I change the members of the teams weekly or bi-weekly and ensure that each team has students with different levels of ability. This helps to increase contact between all members of the classroom community, distributes high-achieving students throughout the teams, and prevents single-team dominance

⁵ The Standards are available online at several websites including that of the American Classical League: http://www.aclclassics.org/uploads/assets/files/Standards_Classical_Learning.pdf.

and competitive hostility. Furthermore, by rotating the roles and tasks that each team member must fulfill, stronger team members cannot dominate within a team by taking on the same role each day and ‘covering’ for weaker members. Instead, stronger team members must support and contribute to the learning of any team members who may be struggling in order for the team to succeed.

METHOD

I hold a GFD every week to week and a half after spending an adequate amount of class time introducing new syntactical concepts and practicing new skills. Once the class has practiced translating from Latin to English in class and at home, I assign a number of English-to-Latin sentences from the textbook like those found in the Practice and Review section of each chapter in *Wheelock’s Latin*, although periodically I supply students with a short narrative using the vocabulary from their texts. Students prepare the assignment on their own, although they are not prevented from working with their team outside of class. Every student is responsible for completing the entire assignment for his or her own individual grade. In addition, each team member is designated as team ‘expert’ for two to three of the sentences from the entire assignment. This student takes the lead during the rounds in which these sentences are the focus, which I will explain below. On the day of the competition, which is divided into a series of rounds, students collaborate with their team to construct the most accurate translation and explanation.

In order to ensure that each student has completed his or her homework before class, I visit each group at the start of class and check for completion and also collect the homework at the end of the class session to verify careful completion and look for any widely shared mistakes. Any corrections students make to their homework while working with their team must be made in a different color pen or they must otherwise note where mistakes and corrections were made. This simple check for completion and evidence of correction, in addition to the interdependence of the team members for shared success, has all but eliminated incomplete homework on GFDs.

Effective cooperative learning requires a clear division of labor among the individuals with assignment of duties to each student, so that the success of the group requires that each individual fulfill his or her assigned task. Therefore, to increase individual accountability, each student is assigned a role that rotates after each round, and every team member has the opportunity to perform the duties for

each of the roles over the course of a single GFD. I typically have groups of three, as I have found this to be an ideal number to ensure that each member of the team is engaged, but additional roles could be developed for larger classes. For example, when I had a class size in the low thirties, I increased the team number to four and added the role of ‘scribe’ in addition to the roles discussed below. The scribe was responsible for writing the team’s final translation on an overhead (to save time spent writing on the board) during their deliberations, which I would collect from each team and display at the end of the round.

The three roles I use are ‘expert,’ ‘representative,’ and ‘facilitator.’ As mentioned above, each member of the team is required to prepare all the sentences, but is assigned certain sentences on which they are to be the team’s expert. The expert is the one who is responsible for the initial translation and syntax explanation of the round. They take the lead on the GFD round when that sentence is covered and are responsible for explaining the syntax of the sentence to the rest of the team. The person to the left of the expert becomes the facilitator for that round. The facilitator compares the expert’s translation with that of the other two members and asks the team where they would like to make changes to word choice and order, as well as any syntactical or morphological changes. All team members contribute to the process and collaborate on a final translation, which the facilitator writes on a sheet of paper. Finally, the person to the left of the facilitator is the representative. The representative is the one who will take the translation to the board and must explain the team’s decisions to the class, and therefore must ask the expert for any clarifications. This helps to encourage the expert to explain the syntax clearly and accurately enough to the rest of the team and gives the other members the opportunity to ask for clarification.

A breakdown of the round looks like this:

- I announce which sentence will be the focus of the round and how much time is allotted for preparing final translations.
- The team expert on that sentence shares his or her translation and explains the syntactical elements to the team.
- The facilitator compares this translation to those of the other two members and notes any discrepancies to discuss.
- The team discusses differences between the individual translations and finalizes their team translation, which the facilitator writes down.

- The representative repeats the explanation of the translation and syntax, and asks for any needed clarification from the expert.
- The representative writes the translation and any syntactical identification on the board.
- The class discusses any differences between the teams' translations.
- Each team representative explains his or her team's decisions and final translation.
- Accurate translations and explanations receive points.

The first GFD of a semester takes a bit of time to set up and explain, but once the teams have the hang of it, the rounds move very rapidly. Depending on the complexity of a sentence, I allot from four to six minutes for team consultation. After the sentences are on the board, which takes no more than a minute to two minutes, the team explanations may take upwards of five to seven minutes total. Usually, about ten minutes are spent on each round, which allows about five to six sentences to be reviewed in a fifty-two minute class (which is the length of the class at my university). Some sentences are quickly mastered, while others are more challenging and require more time for the round. The fast pace of the rounds keeps the teams focused and on task throughout the hour.

Below are three example sentences that were used at different point during the year. Each round consists of sentences that focus on syntactical and morphological concepts most recently covered in class and emphasize recently learned vocabulary. The first example comes from *Learn to Read Latin* chapter II Drill Sentences B.⁶

English sentence: The queen was pondering the deeds of (her) daughter, but (she was pondering) the words of (her) son.

Target translation: *Rēgīna facta fīliae, sed verba fīlii cōgitābat.*

At this point in the semester, students have practiced first and second declension nouns, and numerous case uses. Additionally, the irregular verbs *esse* and *posse* have been introduced along with the present, imperfect, and future active indicative forms of first and second conjugation verbs. Word order is a common obstacle that students struggle with in the opening weeks of the semester. I reiterate the advice given by the text to put expressed subjects at the beginning of the sentence, verbs at the end, and possessive genitives after the possessed noun.

⁶ Keller and Russell 85.

In one class's experience with this round, there were two teams that repeated the verb in both phrases in spite of the parenthetical hint given in the text. While the repetition of the verb is a stylistic choice and not a syntactical error, it did allow us the opportunity to discuss balance in phrases that are in parallel sequence. One team put the verb at the end of the first phrase and argued that it gave better balance to the sentence, which we decided was valid. Aside from a few omissions of macrons and the repetition or placement of the verb, each team arrived at similar translations and gave accurate explanations of the syntax. Those teams that met all the criteria for the round received a point.

The second example is taken from Chapter 25 of *Wheelock's Latin*⁷, which students tackled about midway through the two-semester course sequence.

English sentence: We thought that your sisters were writing the letter.

Target translation: *Cōgitāvimus tuās sorōrēs scrībere litterās.*

This sentence is taken from a chapter that focuses on infinitives and indirect statements. In this example, not only do the teams need to recognize that 'we thought' introduces indirect speech, but they must also apply the rules of sequence of tenses and use a present active infinitive for 'were writing.' Furthermore, the second person possessive adjective 'your' requires the teams to discuss the ambiguity of the English adjective and decide whether to interpret it as a singular or a plural. Either option is valid so long as the form they choose agrees with 'sisters.'

The representatives from the teams all write their team compositions on the board at the same time and are not allowed to consult with their team mates or other team representatives to make further changes to their sentence once they put it on the board. Each team representative then gives a brief explanation of the choices they made by discussing the syntactical elements of the sentence. They explain their verb tenses, noun-adjective cases and agreement, and summarize indirect statements. Often when the representative is explaining the sentence or listening to the other team representatives they see an error their own team has made. Although the representatives cannot make changes to their team's final composition, the immediate feedback and correction by class peers encourages more engagement with and better retention of the language than if I were collecting homework and returning delayed feedback. The active feedback method fostered by GFDs also serves as another chance to review points of vocabulary, morphology, syntax, and word order.

⁷ Wheelock and LaFleur 167.

For example, one team used the personal pronoun ‘tuī’ instead of the possessive adjective, which provided the class the opportunity to discuss the select cases where the genitive of the pronoun is used. I stay largely silent during this exercise and allow the students to guide one another through explanations and corrections. Only if an error is not noticed will I ask a question myself, but this rarely occurs since the teams are alert to find points to correct. Corrections are not limited to only the new concepts covered in that chapter, but rather the entire sentence must be accurate. The feedback and correction by the teams is fun, respectful, and lively, and it allows the students to demonstrate their growing proficiency and internalization of previous and current concepts, which is especially rewarding to observe. After the team representatives have explained their translations, each team that has met the criteria for the round receives points. We then move onto the next sentence and round.

While the exercises emphasize the syntactical constructions introduced in the chapter under study, the sentences also necessarily incorporate concepts from earlier chapters, which serve as an opportunity for review. When I want to explicitly integrate review into the rounds, I have the students label syntactical usages below their sentences when they write them on the board. For example, in the following sentence, taken from Wheelock Chapter 31, the primary objective of the exercise is to illustrate the chapter’s introduction of cum clauses and use of the irregular verb *ferre*, but it also incorporates an indirect question and two different ablative uses, which had been introduced in previous chapters.⁸ Therefore, in addition to translating the sentence, each team must identify the indirect question, its use of the subjunctive and, the use of the ablative of agent with a passive verb and the ablative of manner. When I announce the round, I only tell them to identify all subjunctive and ablative uses and do not hint as to how many there may be in the sentence.

English sentence: Since you know what help is being brought by our six friends, these evils can be endured with courage.

Target translation: *Cum sciās quod ferātur auxilium ā sex amīcīs nostrīs, haec scelera cum animīs possunt ferrī.*

Most teams correctly identify the first subjunctive (*sciās*) used in a causal cum clause, as this was a primary focus of the chapter. The second subjunctive (*ferātur*) is used in an indirect question, signaled by *quod*. Most of the teams supply the correct form, since it is the secondary topic of the chapter, but often miss the in-

⁸ Wheelock and LaFleur 215.

direct question usage, which is a concept covered in the previous chapter. Likewise, the first ablative (*ā sex amīcīs nostrīs*) usually is correctly translated and labeled as an ablative of agent with a passive verb, but the second ablative (*cum animīs*), can present problems. Some teams label it as an ablative of means, which provides the opportunity to review the differences between the two usages. Furthermore, students have learned that the ablative of manner only uses *cum* when there is not a modifying adjective, in which cases it is omitted. This presents another opportunity to review the rule of ablative usage. Four points are available during this round for valid translations and accurate syntactical explanations.

PRELIMINARY RESULTS OF DATA COLLECTION AND ANALYSIS

After the initial GFD this year, which as I mentioned above is the first time I have used cooperative learning techniques on a daily basis instead of only on GFDs, I am hopeful that this approach is effectively increasing student learning and engagement. When I reviewed their individual homework after class, I could see that students had more difficulty working through the sentences on their own. As I moved around the room during the round, however, it was clear that they came to their team members with precise questions and explanations. Only once during this GFD did a team call me over because each member was stumped and could not guide each other through the construction. They also moved seamlessly through their assigned roles and tasks for each round, having practiced with similar roles within their teams throughout the week. I hope that this portends that the cooperative approach to learning that I am implementing this year may be having a positive effect: students are actively instructing one another, asking questions, and expressing the syntactical concepts in their own words.

While students reported through anonymous feedback in previous years that the GFDs were aiding in their understanding of Latin, I wanted more quantifiable evidence for improvement. As a small and initial step toward gathering evidence for measurable improvement, I have started to collect data this year and have selected sentences to track through several stages of students' composition: initial translation, corrected translation after team consultation, and translation of a similar sentence on an exam or quiz. The sample size is too small to be able to provide much basis for analysis at this point and I will not draw firm conclusions as to the effectiveness of this method until I have collected more data over the coming years. Nonetheless, even this small and imperfect pool of data indicates improvement in students' ap-

plication of syntactical and morphological rules as well as a better command of the vocabulary. Below are three example sentences that I have tracked this year.

Sentence in workbook: The Romans used to have a great empire (Use Dative of the Possessor).

Target translation: *Rōmānīs erat magnum imperium.*

Sentence on exam: Great poets have many good books.

Target translation: *Magnīs poētīs sunt multī librī bonī.*

The initial sentence provided difficulty, which was anticipated since several teams had reported that they were struggling with the possessive dative construction. As mentioned earlier, I ask students to indicate their corrections on their homework so that I can easily see where they originally made errors before consulting with their team. For this example, there was nearly a fifty-fifty split in accuracy on their initial translation. Eight of fifteen students, or about 53 percent of the class, wrote a correct translation that used the possessive dative, imperfect verb tense, and noun-adjective agreement while seven, or about 47 percent of the class, made errors. The most common errors were neglecting the instructions to use the possessive dative rather than expressing possession with the verb *habēre*, putting Romans into the accusative case instead of the dative, and using the plural *erant* instead of *erat*. When the team members consulted with one another, however, four of the five teams had accurate translations while one team had the correct case usages, but used the plural form of the verb. Therefore, even after team consultation, twenty percent of the class (three students) did not compose an accurate sentence, but there was a twenty-seven percent increase in accuracy. We reviewed the construction as a class before moving on to the next round.

Finally, I adapted the sentence slightly for the exam by changing the vocabulary, verb tense, and adding another adjective. Granted, the conditions for composition on an exam were significantly more demanding than those on homework or the GFD. The composition section was the last of four sections on the exam, which students had fifty-two minutes to complete. The results were mixed. Six of fifteen students, or 40 percent of the class, composed translations that were accurate in all respects, including macron use and word order. Four additional students made a single error (two used the singular *magnō poētae*, one used the imperfect tense, and another omitted the *multī*), but had correct constructions. Five students, or one-third of the class, did not demonstrate clear understanding of the construction and use of

cases, although all used the correct vocabulary. There was improvement overall, but not total mastery.

In the second example, students did show more significant improvement from the time of the initial composition to the exam. This sentence focused on case usage, the irregular verb *īre*, and the passive voice.

Sentence in workbook: I was going out from the forum toward the fields and (what's more) I was being seen by (my) enemies.

Target translation: *Ē forō ad agrōs ībam atque ab inimīcīs vidēbar.*

Sentence on exam: The Roman farmers will go out from the fields toward the town and (what's more) they will be seen by (their) friends.

Target translation: *Agricolae Rōmānī ex agrīs ad oppidum ībunt atque/ac ab amīcīs vidēbuntur.*

On this sentence seven students, or about 47 percent, had correct initial translations and eight, or about 53 percent, had incorrect translations. Most common mistakes were incorrect case usage with the prepositions and incorrect forms of the verb. All teams (100 percent) composed an accurate translation after team consultation. Once again, I altered the vocabulary and verb tense on the exam sentence, but kept the same syntactical construction. Similar to the first sentence, six students, or 40 percent, had completely accurate translations on the exam. Although it was not the exact same six students as those who had completely accurate translations on the first sentence, there was an expected overlap. Five students, or a third of the class, made a single error (one used the wrong form and another the wrong tense of *īre*, while three used *Rōmānae* to modify *agricolae*). Only four students had incorrect translations, which was half the percentage of incorrect translations as on the initial attempt.

With this third and final example, I intended to test students' command of the use of the Ablative of Separation and the morphology of i-stem nouns. Once again, the students composed a Latin translation on their own for homework before revising it with their team during GFD. Nearly five weeks later, I put this exact same sentence on the cumulative final exam to test what, if any, of the syntactical and morphological rules the students had internalized.

Sentence in workbook and on final exam: On the sea few sailors are free from cares and dangers. Many humans, moreover rightly fear the sea.

Target translation: *In marī paucī nautae cūrīs et periculīs car-ent/līberī sunt. Multī hominēs autem mare timent.*

Thirteen students were present for this GFD. On the individual homework, five students, or roughly 38 percent of the class, had correct Latin translations. After consultation, all teams had a correct Latin translation using the ablative of separation, but one team of three, or 20 percent of the class, used *mare* as the ablative form instead of *marī*.

The results were mixed on the cumulative final exam; owing to special circumstances, there were twelve students present for the exam. Eight of the twelve, or nearly 67 percent, had near perfect translations with the proper use of the ablative of separation. Four students, or roughly 33 percent, inaccurately used a preposition (*ā* or *dē*) with the ablative when none should have been used. Not a single student, however, used the correct ablative form for “on the sea” (*in marī*), but instead translated the phrase “*in mare*.” This example demonstrated that they all understood the correct usage of the ablative of place and used the correct preposition with the correct vocabulary word, but no student showed competency in applying the i-stem rules to neuter third declension nouns. Overall, there was significant improvement from homework performance to GFD performance to final exam performance, however there was this one glaring area of deficiency. While it may be a minor error, it nevertheless indicates the limited success of GFDs to enable total mastery of all syntactical and morphological rules by the students. It may go without saying that it is unlikely to expect total mastery by every student of all rules and that GFDs are not a silver pedagogical bullet, but I expected better understanding of the neuter i-stem rules than what was demonstrated on the exams.

As I continue to track performance on select sentences, I hope to be able to pinpoint more accurately what is working with this method and what still needs to be adjusted. I am eager for feedback from other instructors who may try this or a similar method and help improve upon it, as well as from those assessing the effectiveness of cooperative learning strategies.

Countless variations can be made to a competitive composition exercise such as this method, and it does not require excessive planning or set-up. The benefits,

however, have been notable. What was once an intimidating exercise has become my students' favorite part of the class and they often ask for more composition exercises. It has consistently received the most positive feedback from students in the anonymous semester evaluations over the years. While they praise the excitement of GFDs, they most often comment on their effectiveness and motivational value. This is an on-going experiment and as I collect data over the next years to track performance, I will continue to fine-tune the method. Student performance, retention, and feedback over the past years have convinced me that competition, when used in a respectful manner where students share accountability for failure and success, can be a powerful learning tool and incentive. It works. It's fun. It creates an active and respectful learning environment. Most of all, students are eager to tackle Latin composition assignments, take them seriously, and elevate their own learning as well as that of their peers.

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Accenting Ancient Greek Finite Verbs: Four Simple Rules, with Applications for Nouns and Adjectives¹

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As Aristophanes of Byzantium and his successors do not transmit a simple method of accentuation, modern Classicists have had to deduce the principles through observation.² This is not as easy as it sounds, for the seven major English textbooks for instructing elementary ancient Attic Greek have just as many explanations of accents. For years I have been using a simple method of accenting verbs that I devised, and I have never seen anything like it available in print or on the web.³ So, in the interest of keeping Greek accessible, here are the four Rules for accenting finite verbs.⁴ Apply them in order and you can accent all the verbs whose accents are not fixed:⁵

1. if the Ultima is LONG, accent Acute on the Penult.

1 Many thanks to my students who critiqued this article and tested out my worksheets and handouts: Jeffrey Chu, Steven Cruikshank, John Haberstroh, David Kaufmann, Manuel Mendoza, and Angela Robinson.

2 The methodology the ancients (e.g., Herodian, Johannes Philoponus) used, and which serves as the model for the work of Chandler (1983, xiii-xiv), was to group words according to ending and make generalizations about the accentuation of each group. My method was instead to enumerate the possible configurations of accent and discern the patterns within each configuration.

3 My idea is an optimization and expansion of Groton's approach (2001, 11).

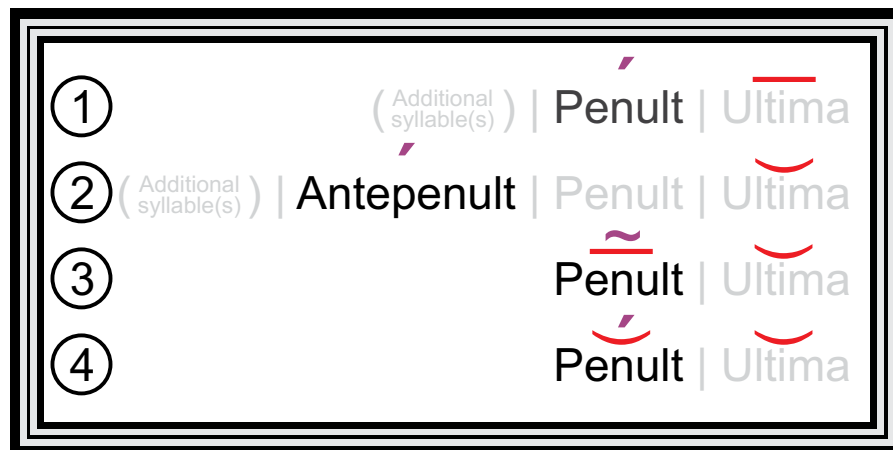
4 To my mind, this set of Rules is more elegant than and superior to other approaches which are full of prohibitions (Hansen and Quinn 1992, 7-9; Chandler 1983, 1-6), a list of rules that cannot be broken, rather than a list to follow (Chase and Phillips 1961, 5), rules that depend on which syllable "is accented" without rules for determining that (Balme and Lawall 2003, 284, and Smyth 1974, 39), rules that depend upon whether the syllable "wants" an accent (Groton 2001, 11), "hints" instead of rules (Joint Association of Classical Teachers 1978, 266-267), or rules that are descriptive rather than prescriptive (Betts and Henry 2003, 283-284, and Keller and Russell 2012, 12).

5 These are the 1st aorist active infinitive (accents the Penult, e.g., τιμῆσαι); the 2nd aorist active infinitive (accents the Penult [έ + εν = εἶν], e.g., βαλεῖν) and middle infinitive (accents the Penult, e.g., βαλέσθαι), the 2nd aorist active participle (accents the principal vowel of the ending, e.g., ἐλόν, ἐλοῦσα, ἐλόν); the aorist passive infinitive (accents the Penult, e.g., διωχθῆναι) and participle (accents the principal vowel of the ending, e.g., πεμφοθεῖς, πεμφοθεῖσα, πεμφοθέν); the perfect active infinitive (accents the principal vowel of the ending, e.g., γεγραφέναι), middle/passive infinitive (accents the Penult, e.g., βεβλάφθαι) and middle/passive participle (accents the Penult, e.g., πεπαυμένος); some 2nd aorist imperatives (see Smyth 424b, 426b, e.g., ἐλθέ); and enclitic verbs (εἰμί and φημί; see Smyth 424a, 426e).

2. if the Ultima is SHORT and the word is 3+ syllables, accent Acute on the Antepenult.

3. if the Ultima is SHORT, the word is 2 syllables, and the Penult is LONG, accent Circumflex on the Penult.

4. if the Ultima is SHORT, the word is 2 syllables, and the Penult is SHORT, accent Acute on the Penult.



For example, a long Ultima trumps everything else (Rule 1): thus ἔχεις, κινδυνεύει, τυγχάνω, and γινώσκει. If the Ultima is short, the number of syllables in the word comes into play, with words of three or more syllables accenting the Antepenult (Rule 2): thus παραγίνεται, εἴληφεν, καταμέμφομαι, and περιέστηκεν. For two syllable words with a short Ultima, the length of the Penult determines the accent. A long Penult receives a Circumflex accent (Rule 3), as in ἦσαν, εἶπον, οἶσθα, and οἶμαι, while a short Penult receives an Acute accent (Rule 4), as in φέρε, λέγε, σκέψαι, and ἴσμεν. All examples have been taken from Plato's *Meno*.

Verbal accents are thus said to be *recessive* because they want to fall as close to the Antepenult as they can; that is, they recede from the last syllable of the word, the Ultima. These Rules of course rely upon the standard methods of both denoting syllables and of determining long and short syllables, as referenced below. There is one *exception* to these Rules: that the accent cannot recede further than the augment or reduplication: e.g., ἤλθον (Rule 3) and ἀφίγμεθα (Rule 2) but προσῆλθον and ἀφῆγμαι.

THE NAMES OF SYLLABLES AND SYLLABIFICATION

As the Greek accent always falls on one of the last three syllables of a word, those syllables are named, from right to left: the Ultima (the “last” syllable), the Penult (short for *Paenultima*, meaning “the almost last”), and Antepenult (short for *Antepaenultima*, meaning “the one before the almost last”). To revisit some above examples, καταμέφομαι, κινδυνεύει, τυγχάνω, and οἶμαι can be thus described:

	<u>Antepenult</u>	<u>Penult</u>	<u>Ultima</u>
κατα	μέμ	φο	μαι
κιν	δυ	νεύ	ει
	τυγ	χά	νω
		οἶ	μαι

καταμέφομαι accents on the Antepenult, and κινδυνεύει, τυγχάνω, and οἶμαι all accent on the Penult.⁶

As for syllabification, in general, Greek syllables usually divide after the vowel or diphthong, unless that creates a consonant cluster in the following syllable that is unpronounceable, in which case, the consonant cluster is divided in order to produce a pronounceable syllable. The test for pronounceability is: can any Greek word start with these letters? In καταμέφομαι the Antepenult cannot divide after the ε because the resulting consonant cluster μφ cannot begin a Greek word and needs to be split between syllables. So too must the unpronounceable νδ be divided in κινδυνεύει and the γχ in τυγχάνω. Note that syllables always have a vowel or diphthong but some syllables may not have a consonant.

Furthermore, certain accents are restricted to certain syllables, the *basic rule for accenting syllables*, as shown below:

<u>Antepenult</u>	<u>Penult</u>	<u>Ultima</u>
Acute	Acute	Acute
	Circumflex	Circumflex
		Grave

Acute accents can fall on any of the possible accent positions, and on long or short syllables (see below). As a heavier accent, the Circumflex can only occur toward the end of the word, and only on long syllables (see below). Grave accents are found in composition, when a word that accents Acute on the Ultima is followed by a non-

⁶ Words can be described according to their accent: Oxytone (Acute on Ultima, e.g., ἀγών), Paroxytone (Acute on Penult, e.g., βαδίζοι), Proparoxytone (Acute on Antepenult, e.g., καταμέφομαι), Perispomenon (Circumflex on Ultima, e.g., δοκεῖ), Properispomenon (Circumflex on Penult, e.g., κῆρυξ), Barytone (no accent on Ultima). As both Smyth 158 and Chandler 10 point out, contra Betts and Henry 2003, 281, Paroxytones, Proparoxytones, and Perispomena are also Barytones.

enclitic word, and the Acute accent becomes Grave. E.g. (Plato, *Meno*, 74d4; vowels with Grave accents are underlined): Ἀεὶ εἰς πολλὰ ἀφικνούμεθα, ἀλλὰ μή μοι οὕτως, ἀλλ' ἐπειδὴ τὰ πολλὰ ταῦτα ἐνὶ τινὶ προσαγορεύεις ὀνόματι, καὶ φῆς οὐδὲν αὐτῶν ... Note the two examples of Acute accents followed by enclitic words, which allows them to keep their Acute accent: μή μοι and ἐνὶ τινι.

DETERMINING THE LENGTH OF SYLLABLES

The length of a syllable is determined by the quantity of its vowel or diphthong. Diphthongs are long (αι, ει, οι, υι, αυ, ευ, ηυ, ου), with two exceptions: αι and οι at the very ends of words (nouns and verbs) are short. For instance in καταμέφομαι (Rule 2), the Ultima is short, but in ἀκολουθήσαις (Rule 1), the Ultima is long because αι are not the very last letters of the word. There is a sub-exception to this αι/οι rule: that these diphthongs are long when they are at the ends of Optative verbs: such as βαδίζοι, τυχάνοι, and δοξάζοι (Rule 1).

As for non-diphthong vowels, some are short by nature: ε and ο, as well as short α, ι, and υ. The other vowels are long by nature: η/η, ω/ω, and α, and ā, ī, and ū. Note that α, ι, and υ can either be short or long. In general, when these vowels appear in verbal endings, they are short: e.g., -α, -οιμι/-αιμι, all endings in -μεθα, -ας, -ητι, -ουσιν/ωσιν, -αν, -ασι, -εσαν.

CONTRACT VERBS

For accenting contract verbs, apply the above Rules to the uncontracted verb form. The contract vowel (α, ε, ο) always contracts with the verbal ending.⁷ If the accent falls on the first syllable to be contracted, then the contracted syllable receives a Circumflex, if on the second syllable, then the contraction receives an Acute. E.g.: (syllables for contraction are underlined)

δοκεῖ = δοκέει (Rule 1)

δοκῶ = δοκέω (Rule 1)

σκόπει = σκόπε ε (Rule 2)

ἐποίεις = ἐποίε ες (Rule 2)

ζητοῦντες = ζητέον τες (Rule 2)

⁷ There is a hierarchy that determines how the contracted syllables combine: ο > α > ε. That is, the resulting vowel/diphthong reflects the flavor of the dominant vowel. Thus ο plus any other vowel produces some kind of ο: ω, φ, ου, οι. And α plus any kind of α or ε (including η) yields some kind of α: α, α. And ε plus any kind of ε yields some kind of ε: ει, η, η. If a contraction involves an iota, the iota shows up, either as a subscript (α, η, φ) or diphthong (ει, οι).

ζητούντων = ζη <u>τε</u> όντων	(Rule 1; NB: the long Ultima precludes a Circumflex)
όρᾶν = όρ <u>ά</u> ε <u>εν</u>	(Rule 2; NB: the “spurious diphthong” of ε + ε = ει in the infinitival ending, not reflected in the α/ο contract verbs)
άφικνούμεθα = άφικνε <u>ε</u> όμεθα	(Rule 2; NB: the Antepenult cannot have a Circumflex)
τιμώης = τι <u>μα</u> οίης	(Rule 1; NB: the long Ultima precludes a Circumflex)

ACCENTING NOUNS AND ADJECTIVES

Unlike verbal accents, noun and adjective accents are said to be *persistent* because they tend to stay on the same vowel/diphthong within the word, as determined by the Nominative form.⁸ They may move or change only if the quantity of the Ultima changes and/or the stem of the word lengthens, as in most third declension forms. The position of the accent in the Nominative form is one that cannot always be predicted and needs to be learned. The above Rules can be adjusted to apply to nouns as well, with the standard exceptions.⁹ A thorough grasp of the Rules for accenting verbs is required before you can accent nouns and adjectives.

FIRST AND SECOND DECLENSION OBSERVATIONS

There are five initial accent possibilities for 1st and 2nd Declension words: (A.) Acute on

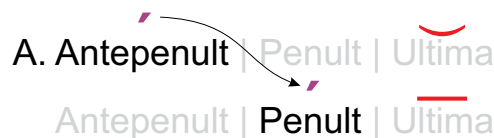
A. Antepenult	Penult	Ultima
B. Antepenult	Penult	Ultima
C. Antepenult	Penult	Ultima
D. Antepenult	Penult	Ultima
E. Antepenult	Penult	Ultima

⁸ Note that while some nouns and adjectives appear to follow the Rules for accenting their Nominative forms (e.g., ἄνθρωπος, δοῦλος, λόγος), many do not (e.g., ἄγρός, ἀγορά, ἐλπίς).

⁹ These are 1st and 2nd declension nouns that accent Acute on the Ultima, but Circumflex in the Genitive/Dative singular and plural; the Circumflex Genitive plural of 1st declension nouns (ἄων → ὧν); and 3rd declension nouns with monosyllabic stems, which accent on the Ultima in the Genitive/Dative singular and plural, but otherwise on the Penult (for exceptions, see Smyth 252a). γυνή also follows the accent pattern of 3rd declension monosyllabic stems, as do the singular forms of πατήρ, μήτηρ, θυγάτηρ, ἀνήρ, and πᾶς/πᾶν. Additionally, note that 3rd declension nouns whose forms are affected by quantitative metathesis retain the original accent before the metathesis; e.g., πόλις (Rule 2) → πόλεως (Smyth 271).

Antepenult, (B.) Acute on short Penult, (C.) Acute on long Penult, (D.) Circumflex on Penult, and (E.) Acute on Ultima. These will be discussed in order.

A. If the noun accents Acute on the Antepenult, it stays Acute as long as the Ultima remains SHORT; if the Ultima becomes LONG, then the accent becomes Acute on the Penult.



A. Antepenult | Penult | Ultima
Antepenult | Penult | Ultima

For example, ἄνθρωπος. The accent stays Acute on the Antepenult in the short Ultima forms (Rule 2): ἄνθρωπον, ἄνθρωποι. The long Ultima forms follow Rule 1: ἀνθρώπου, ἀνθρώπων, ἀνθρώπους, ἀνθρώποις.

B. If the noun accents Acute on the Penult, and the Penult is SHORT, the accent stays Acute on the Penult.¹⁰



B. Antepenult | Penult | Ultima
Antepenult | Penult | Ultima

For example, λόγος, with its short Ultima forms (Rule 4): λόγον, λόγοι. Its long Ultima forms also accent the Penult (Rule 1): λόγου, λόγῳ, λόγων, λόγους, λόγοις.

C. If the noun accents Acute on the Penult, and the Penult is LONG, then it stays Acute as long as the Ultima remains LONG; if the Ultima becomes SHORT, the accent is Circumflex on the Penult.



C. Antepenult | Penult | Ultima
Antepenult | Penult | Ultima

For example, κρίνη. A long Ultima allows the accent to stay Acute on the Penult (Rule 1): κρίνης, κρίνη, κρίνην, κρίνας, κρίναις. In the short Ultima form the accent changes to a Circumflex (Rule 3): κρίναι.

D. If the noun accents Circumflex on the Penult, it stays Circumflex as long as the Ultima remains SHORT; if the Ultima becomes LONG, then the accent is Acute on the Penult.



D. Antepenult | Penult | Ultima
Antepenult | Penult | Ultima

For example, δοῦλος. A short Ultima allows the accent to stay Circumflex (Rule 3): δοῦλον, δοῦλοι. In the long Ultima forms the accent becomes Acute (Rule 1): δούλου, δούλῳ, δούλων, δούλους, δούλοις.

¹⁰ The notable exception to this is δέσποτα (Voc.) from δεσπότης (Nom.).

E. If the noun accents Acute on the Ultima, aside from its exceptional forms (Genitive/Dative singular/plural; see note 8), the accent stays Acute on the Ultima.

For example, θεός: θεόν, θεοί, θεούς, and ἀγορά: ἀγοράν, ἀγοραί, ἀγοράς.

E. Antepenult | Penult | Ultima

(But see note 8)

THIRD DECLENSION OBSERVATIONS

There are six initial accent possibilities for 3rd Declension words: (F.) Acute on Antepenult, (G.) Acute on Penult, (H.) Circumflex on Penult, (I.) Acute on short Ultima, (J.) Acute on long Ultima, and (K.) Acute on monosyllabic stem. The accent remains the same kind and on the same vowel/diphthong as it is in the Nominative form, unless that position violates a Rule or the basic rule for accenting syllables (see above). In addition, the accent cannot recede farther than its position in the Nominative singular (see I and J below). Note that 3rd Declension case endings are short except for the Genitive plural.

F. Antepenult | Penult | Ultima

G. Antepenult | Penult | Ultima

H. Antepenult | Penult | Ultima

I. Antepenult | Penult | Ultima

J. Antepenult | Penult | Ultima

K. Stem

F. Acute on Antepenult.

For example, ὄνομα (Rule 2). The additional syllable in the oblique cases effectively pushes the accented syllable ὄ beyond the syllables that can receive an accent (the basic rule for accenting syllables): e.g., ὀνοματος. In the short Ultima forms, the Acute moves to the Antepenult

F. Antepenult | Penult | Ultima

Original Antepenult | Antepenult | Penult | Ultima

Additional syllable(s) | Antepenult | Penult | Ultima

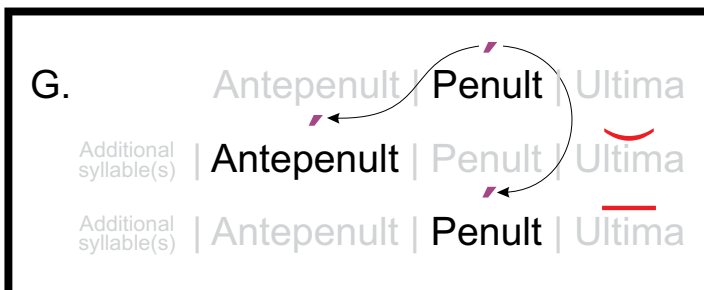
Original Antepenult | Antepenult | Penult | Ultima

(Rule 2): ὀνόματος, ὀνόματι, ὀνόματα, ὀνόμασιν. The long Ultima form follows Rule 1: ὀνομάτων.

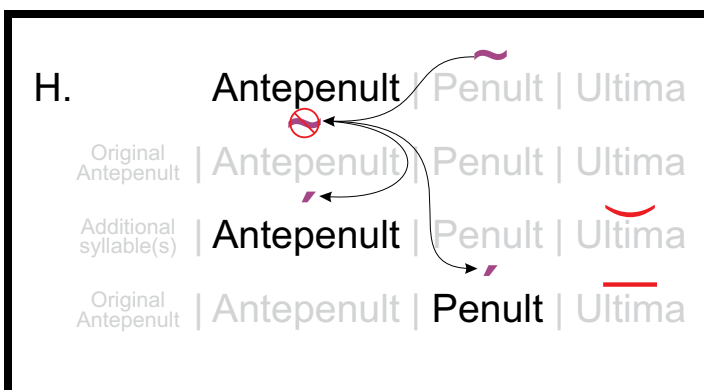
G. Acute on Penult.

For example, δαίμων (Rule 1) or γράμμα (Rule 4).¹¹ The additional syllable in the oblique cases effectively moves the accented syllable to the Antepenult in the short Ultima forms (Rule 2): δαίμονος, δαίμονι, δαίμονα, δαίμονες, δαίμονας,

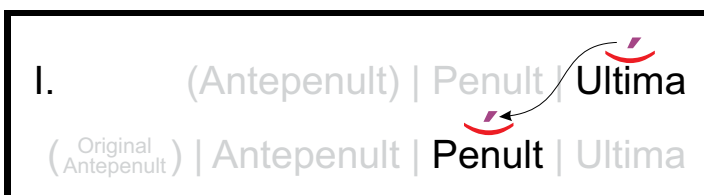
δαίμοσιν, γράμματος, γράμματι, γράμματα, γράμμασιν. The long Ultima forms follow Rule 1: δαιμόνων and γραμμάτων.



H. Circumflex on Penult. For example, κῆρυξ (Rule 3). The additional syllable in the oblique cases effectively moves the accented syllable κῆ to the Antepenult (e.g., κηρυκος), which cannot receive a Circumflex (the basic rule for accenting syllables). Thus the accent becomes Acute in the short Ultima forms (Rule 2): κήρυκος, κήρυκι, κήρυκα, κήρυκες, κήρυκας, κήρυξιν. The long Ultima form follows Rule 1: κηρύκων.



I. Acute on short Ultima. For example, ἐλπίς. The additional syllable in the oblique cases effectively moves the accented syllable πί to the Penult, which is kept throughout the declension because this violates no Rule (see B. above). The short Ultima forms

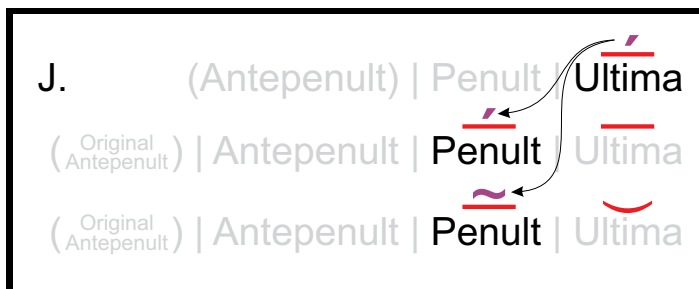


¹¹ This pattern also applies to the -εσ- stems like τριήρης and γένος (Smyth 264) and the ι or υ stems like πόλις or ἄστυ (Smyth 268).

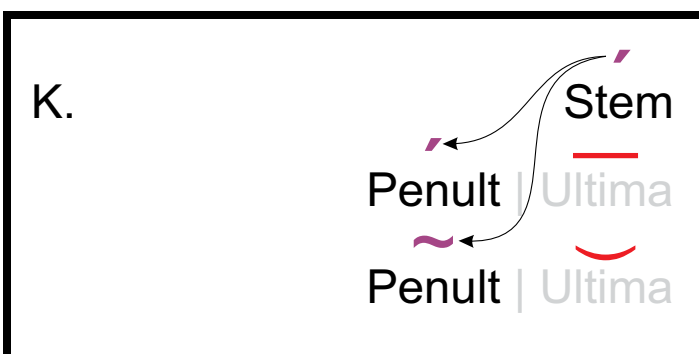
behave as if following Rule 4: ἐλπίδος, ἐλπίδι, ἐλπίδες, ἐλπίσιν.¹² The long Ultima form follows Rule 1: ἐλπίδων.

J. Acute on long Ultima.

For example, ἀγών. The additional syllable in the oblique cases effectively moves the accented syllable ῶν to the Penult, where it stays throughout the declension because this violates no Rule (see B. and I. above). In the short Ultima forms the accent becomes Circumflex, as if following Rule 3: ἀγῶνος, ἀγῶνι, ἀγῶνα, ἀγῶνες, ἀγῶνας, ἀγῶσιν (see note 11). The long Ultima form follows Rule 1: ἀγῶνων.



K. Acute on monosyllabic stem. For example, αἶξ and νύξ. The additional syllable in the oblique cases effectively moves the accented syllable to the Penult, where it stays because this violates no Rule (see B., I., and J. above). Aside from their exceptional forms (Genitive/Dative singular/plural; see note 8), the long-vowel αἶξ follows Rule 3: αἶγα, αἶγες, αἶγας, while the short-vowel νύξ follows Rule 4: νύκτα, νύκτες, νύκτας.



SUMMARY

The accent of finite verbs can be calculated according to the Rules. Nouns and adjectives keep the same accents on the same vowel/diphthong as they are in the Nominative form, but adjust their accents to accommodate the Rules as well as the basic rule for accenting syllables.

¹² Because the accent cannot recede farther than its position in the Nominative singular form, nouns and adjectives that follow the patterns in I. and J. effectively behave like disyllabic words. Hence their short Ultima forms follow respectively either Rule 4 or Rule 3.

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Accenting Ancient Greek Verbs, Nouns, and Adjectives

Appendix 1

NAMES of the last three syllables in Greek words:

		ANTEPENULT	PENULT	ULTIMA
καταμέμφομαι	→	κατα	μέμ	φομαι
κινδυνεύει	→	κιν	δύ	νεύει
τυγχάνω	→		τυχ	χάνω

Possible ACCENTS for each syllable:

ANTEPENULT	PENULT	ULTIMA
Acute	Acute	Acute
	Circumflex	Circumflex
		Grave

LONG and SHORT syllables are determined by the length of their vowels/diphthongs:

LONG

α η/η ω/ω
 ᾱ ῑ ῥ
 αι ει οι υι αυ ευ ηυ ου

SHORT

ε ο
 α ι υ
 αι οι at the *very* ends of words (except Optatives)

Rules for VERBS:

- ultima is LONG: accent acute on penult χαίρει λαμβάνεις
- ultima is SHORT & word is 3 or more syllables: accent acute on antepenult λάμβανε
- ultima is SHORT & word is 2 syllables & penult is LONG: accent circumflex on penult χαῖρε
- ultima is SHORT & word is 2 syllables & penult is SHORT: accent acute on penult φέρε

Guidelines for CONTRACT VERBS (-έω, -άω, -όω):

- accent the uncontracted form φιλέ-εις (Rule 1) τίμα-ε (Rule 2) φιλέ-ετε (Rule 2) φιλέ-ομεθα (Rule 2)
- make the contraction φιλεῖς τιμα φιλεῖτε φιλούμεθα
- if the accent in A. falls on the first contracted syllable, then this syllable gets a circumflex φιλεῖς φιλεῖτε
- if the accent in A. falls on the second contracted syllable, then this syllable gets an acute φιλούμεθα
- if not, the accent stays where it is in A. τίμα

NAMES of the last three syllables in Greek words:

		ANTEPENULT	PENULT	ULTIMA
καταμέμφομαι	→	κατα	μέμ	φομαι
κινδυνεύει	→	κιν	δύ	νεύει
τυγχάνω	→		τυχ	χάνω

Possible ACCENTS for each syllable:

ANTEPENULT	PENULT	ULTIMA
Acute	Acute	Acute
	Circumflex	Circumflex
		Grave

LONG and SHORT syllables are determined by the length of their vowels/diphthongs:

LONG

α η/η ω/ω
 ᾱ ῑ ῥ
 αι ει οι υι αυ ευ ηυ ου

SHORT

ε ο
 α ι υ
 αι οι at the *very* ends of words (except Optatives)

Rules for VERBS:

- ultima is LONG: accent acute on penult χαίρει λαμβάνεις
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- if not, the accent stays where it is in A. τίμα

Verb Accent Practice

Appendix 2

Accent the following verbs according to the Rules, marking the number of the Rule used in the blank. * = contract verb, ** = exception

1 ___ αίρησουσιν	22 ___ ἔγνω	43 ___ νοσούμεν*
2 ___ ἄκουε	23 ___ ἔγραφον	44 ___ οἶκεις*
3 ___ ἀνηλθον**	24 ___ εἶποιμι	45 ___ ὀρατε*
4 ___ ἀφικετο	25 ___ εἰρηκας	46 ___ πανε
5 ___ βαινε	26 ___ ἔμαθον	47 ___ πειθε
6 ___ βασιλευει	27 ___ ἐπανοντο	48 ___ πεποηκασιν
7 ___ βεβλαπται	28 ___ ἐφευγομεν	49 ___ πῖπτε
8 ___ βλαψειν	29 ___ ἐφευγου	50 ___ ποιουμαι*
9 ___ βλεπε	30 ___ ἐφυγομεν	51 ___ σπευδε
10 ___ βοα*	31 ___ ἔχε	52 ___ τιμα*
11 ___ γεγραμμαι	32 ___ ἦλθον	53 ___ τιμα*
12 ___ γιγνεται	33 ___ ἦχθην	54 ___ τιμωμεν*
13 ___ γραφε	34 ___ θῦε	55 ___ τρεψετε
14 ___ δεχομεθα	35 ___ θῦσουσιν	56 ___ φευγε
15 ___ διωκεις	36 ___ κελευετε	57 ___ φευξομαι
16 ___ διωξομεν	37 ___ λεγε	58 ___ φευξη
17 ___ δουλευει	38 ___ λειπε	59 ___ φιλειν*
18 ___ δουλευσουσιν	39 ___ λεξεις	60 ___ φοβουμεθα*
19 ___ ἐβεβουλευτο	40 ___ μελλησω	61 ___ φυλαξουσιν
20 ___ ἐβλαφθην	41 ___ μενε	62 ___ φυλαττομεν
21 ___ ἐβουλευμην	42 ___ μενειν	63 ___ χαιρε

Verb Accent Practice Answers

Appendix 3

Accent the following verbs according to the Rules, marking the number of the Rule used in the blank. * = contract verb, ** = exception

2 αἰρήσουσιν	1 ἔγνων	2 νοσοῦμεν*
2 ἄκουε	2 ἔγραφον	1 οἰκεῖς*
2 ἀνῆλθον**	2 εἵποιμι	2 ὁρᾶτε*
2 ἀφίκετο	2 εἶρηκας	3 παῦε
3 βαῖνε	2 ἔμαθον	3 πεῖθε
1 βασιλεύει	2 ἐπαύοντο	2 πεποιήκασιν
2 βέβλαπται	2 ἐφεύγομεν	3 πῖπτε
1 βλάψειν	1 ἐφεύγου	2 ποιοῦμαι*
4 βλέπε	2 ἐφύγομεν	3 σπεῦδε
1 βοᾷ*	4 ἔχε	2 τίμα*
2 γέγραμμαι	3 ἦλθον	1 τιμᾷ*
2 γίγνεται	1 ἦχθην	2 τιμῶμεν*
4 γράφε	3 θῦε	2 τρέψετε
2 δεχόμεθα	2 θύσουσιν	3 φεῦγε
1 διώκεις	2 κελεύετε	2 φεύξομαι
2 διώξομεν	4 λέγε	1 φεύξη
1 δουλεύει	3 λείπε	1 φιλεῖν*
2 δουλεύσουσιν	1 λέξεις	2 φοβούμεθα*
2 ἐβεβούλευτο	1 μελλήσω	2 φυλάξουσιν
1 ἐβλάφθην	4 μένε	2 φυλάττομεν
1 ἐβουλεύμην	1 μένειν	3 χαῖρε

Verb Accent Practice 2

Appendix 4

Accent the following verbs according to the Rules, marking the number of the Rule used in the blank.

- | | | |
|------------------|------------------|-----------------|
| 1 ____ πεπονθατε | 6 ____ θαυμαζειν | 11 ____ έχω |
| 2 ____ ειρηκασιν | 7 ____ τιμησατω | 12 ____ γεγονεν |
| 3 ____ έλκε | 8 ____ άκουσεσθε | 13 ____ μειναι |
| 4 ____ βουλοιμην | 9 ____ ειη | 14 ____ ήκε |
| 5 ____ παριεμαι | 10 ____ κτεινε | 15 ____ βαλλε |

Accent the following contract verbs according to the Rules, showing the accented uncontracted form and marking the number of the Rule used in the blank.

- | | |
|--------------------------|---------------------------|
| 1 ____ φιλοιην = _____ | 15 ____ έφιλουμην = _____ |
| 2 ____ φοβουμαι = _____ | 16 ____ κινοιντο = _____ |
| 3 ____ τιμαται = _____ | 17 ____ κινουσιν = _____ |
| 4 ____ ήγουνται = _____ | 18 ____ κινουμεθα = _____ |
| 5 ____ ποιουντες = _____ | 19 ____ ένικας = _____ |
| 6 ____ άξιω = _____ | 20 ____ ένικωντο = _____ |
| 7 ____ έωρων = _____ | 21 ____ πληρωτο = _____ |
| 8 ____ έωρατε = _____ | 22 ____ ήξιουτε = _____ |
| 9 ____ έτιμωμεθα = _____ | 23 ____ ήξιουν = _____ |
| 10 ____ τιμωμεν = _____ | 24 ____ άξιουσθε = _____ |
| 11 ____ δηλοι = _____ | 25 ____ πονεις = _____ |
| 12 ____ έδηλους = _____ | 26 ____ έπονει = _____ |
| 13 ____ δηλουν = _____ | 27 ____ πονου = _____ |
| 14 ____ τιμαν = _____ | 28 ____ πονουμεν = _____ |

Verb Accent Practice 2

Appendix 5

Accent the following verbs according to the Rules, marking the number of the Rule used in the blank.

2 πεπόνθατε	1 θαυμάζειν	1 ἔχω
2 εἰρήκασιν	1 τιμησάτω	2 γέγονεν
4 ἔλκε	2 ἀκούσεσθε	3 μείναι
1 βουλοίμην	1 εἴη	3 ἦκε
2 παρίεμαι	3 κτεῖνε	4 βάλλε

Accent the following contract verbs according to the Rules, showing the accented uncontracted form and marking the number of the Rule used in the blank.

1 φιλοῖην = φιλε <u>ο</u> ίην	1 ἐφιλούμην = ἐφιλε <u>ο</u> μην
2 φοβοῦμαι = φοβε <u>ο</u> μαι	2 κινοῖντο = κινέ <u>ο</u> ιντο
2 τιμάται = τιμά <u>ε</u> ται	2 κινούσιν = κινέ <u>ο</u> ουσιν
2 ἡγοῦνται = ἡγέ <u>ο</u> νται	2 κινούμεθα = κινέ <u>ο</u> μεθα
2 ποιοῦντες = ποιέ <u>ο</u> ντες	2 ἐνίκας = ἐνικά <u>ε</u> ς
1 ἀξιῶ = ἀξιό <u>ω</u>	2 ἐνικῶντο = ἐνικά <u>ο</u> ντο
2 ἐώρων = ἐώρα <u>ο</u> ν	2 πληρῶτο = πληρό <u>ο</u> ιτο
2 ἐωράτε = ἐωρά <u>ε</u> τε	2 ἡξιοῦτε = ἡξιό <u>ε</u> τε
2 ἐτιμώμεθα = ἐτιμα <u>ο</u> μεθα	2 ἡξίουں = ἡξιο <u>ο</u> ν
2 τιμῶμεν = τιμά <u>ο</u> ιμεν	2 ἀξιοῦσθε = ἀξιό <u>ε</u> σθε
1 δηλοῖ = δηλό <u>ε</u> ι	1 πονεῖς = πονέ <u>ε</u> ις
2 ἐδήλους = ἐδήλο <u>ο</u> ς	2 ἐπόνει = ἐπόνε <u>ε</u>
2 δηλοῦν = δηλό <u>ε</u> εν	1 πονοῦ = πονέ <u>ο</u> υ
2 τιμᾶν = τιμά <u>ε</u> εν	2 πονοῦμεν = πονέ <u>ο</u> μεν

Noun and Adjective Accent Practice

Appendix 6

Given the Nominative form of the following nouns, accent their oblique forms:

1. ἄγγελος	ἄγγελω	ἄγγελοι	ἄγγελους	ἄγγελοις	ἄγγελον
2. ἀγορά	ἀγοραν	ἀγορας (gen)	ἀγοραι	ἀγορων	ἀγοραις
3. ἀγρός	ἀγρου	ἀγρων	ἀγρον	ἀγρω	ἀγροι
4. ἀδελφός	ἀδελφον	ἀδελφπους	ἀδελφοι	ἀδελφοις	ἀδελφων
5. αἰτία	αἰτίᾱ	αἰτίας (gen)	αἰτίαι	αἰτίων	αἰτίαν
6. ἄνεμος	ἄνεμοι	ἄνεμους	ἄνεμοις	ἄνεμον	ἄνεμου
7. ἀρετή	ἀρετης	ἀρετας	ἀρετῇ	ἀρετην	ἀρεταις
8. βάρβαρος	βαρβαροι	βαρβαρον	βαρβαρω	βαρβαρων	βαρβαρου
9. βίος	βίω	βίου	βιον	βιοι	βιοις
10. γέρων	γεροντα	γεροντος	γεροντι	γεροντες	γεροντων
11. γράμμα	γραμματι	γραμματα	γραμμασι	γραμματος	γραμματων
12. δαίμων	δαιμονες	δαιμονων	δαιμοσιν	δαιμονα	δαιμονι
13. δεῖπνον	δειπνω	δειπνου	δειπνα	δειπνοις	δειπνων
14. δεσπότης	δεσποτου	δεσποτην	δεσποται	δεσποτων	δεσποτας
15. δῆμος	δημον	δημοις	δημου	δημοι	δημους
16. διδάσκαλος	διδασκαλον	διδασκαλω	διδασκαλοι	διδασκαλων	διδασκαλοις
17. δίκη	δικην	δικης	δικας	δικων	δικαι
18. δοῦλος	δουλου	δουλῶ	δουλοι	δουλον	δουλων
19. δῶρον	δωρα	δωρου	δωρω	δωρων	δωροις
20. ἔξοδος	ἐξοδοι	ἐξοδον	ἐξοδους	ἐξοδῶ	ἐξοδων
21. ἔργον	ἐργῶ	ἐργα	ἐργου	ἐργων	ἐργοις
22. ἐσπέρα	ἐσπερας (gen)	ἐσπερα	ἐσπεραι	ἐσπεραις	ἐσπερων
23. ἑταῖρος	ἐταιρον	ἐταιροι	ἐταιρους	ἐταιροις	ἐταιρου
24. ἥλιος	ἡλιου	ἡλιους	ἡλιοις	ἡλιον	ἡλιοι
25. θάλαττα	θαλαττης	θαλατται	θαλατταν	θαλαττη	θαλαττας
26. θεράπων	θεραποντας	θεραποντων	θεραποντι	θεραποντες	θεραπουσιν
27. κύμα	κυματι	κυματα	κυματων	κυμασιν	κυματος
28. κύων	κυνος	κυνα	κυνες	κυνι	κυνας
29. λιμήν	λιμενα	λιμενες	λιμενων	λιμενος	λιμεσιν
30. νύξ	νυκτος	νυκτα	νυκτες	νυξιν	νυκτος
31. σῶμα	σωματα	σωματος	σωμασιν	σωματων	σωματι
32. τεκών	τεκοντες	τεκοντα	τεκοντων	τεκουσιν	τεκοντας
33. φύλαξ	φυλακα	φυλακος	φυλακες	φυλακας	φυλακων

Noun and Adjective Accent Practice Answers

Appendix 7

Given the Nominative form of the following nouns, accent their oblique forms:

1. ἄγγελος	ἄγγέλῳ	ἄγγελοι	ἄγγέλους	ἄγγέλοις	ἄγγελον
2. ἀγορά	ἀγοράν	ἀγορᾶς (gen)	ἀγοραί	ἀγορῶν	ἀγοραῖς
3. ἀγρός	ἀγροῦ	ἀγρῶν	ἀγρόν	ἀγρῶ	ἀγροί
4. ἀδελφός	ἀδελφόν	ἀδελφούς	ἀδελφοί	ἀδελφοῖς	ἀδελφῶν
5. αἰτία	αἰτίᾳ	αἰτίας (gen)	αἰτίαι	αἰτίων	αἰτίαν
6. ἄνεμος	ἄνεμοι	ἀνέμους	ἀνέμοις	ἄνεμον	ἀνέμου
7. ἀρετή	ἀρετῆς	ἀρετάς	ἀρετῇ	ἀρετήν	ἀρεταῖς
8. βάρβαρος	βάρβαροι	βάρβαρον	βαρβάρῳ	βαρβάρων	βαρβάρου
9. βίος	βίῳ	βίου	βίον	βίοι	βίοις
10. γέρον	γέροντα	γέροντος	γέροντι	γέροντες	γερόντων
11. γράμμα	γράμματι	γράμματα	γράμμασι	γράμματος	γραμμάτων
12. δαίμων	δαίμονες	δαίμόνων	δαίμοσιν	δαίμονα	δαίμονι
13. δεῖπνον	δεῖπνῳ	δεῖπνου	δεῖπνα	δεῖπνοις	δεῖπνων
14. δεσπότης	δεσπότην	δεσπότην	δεσπότηι	δεσποτῶν	δεσπότης
15. δῆμος	δῆμον	δήμοις	δήμου	δῆμοι	δήμους
16. διδάσκαλος	διδάσκαλον	διδασκάλῳ	διδάσκαλοι	διδασκάλων	διδασκάλοις
17. δίκη	δίκην	δίκης	δίκας	δικῶν	δίκαι
18. δοῦλος	δούλου	δούλῳ	δοῦλοι	δοῦλον	δούλων
19. δῶρον	δῶρα	δώρου	δώρῳ	δώρων	δώροις
20. ἔξοδος	ἐξοδοι	ἐξοδον	ἐξόδους	ἐξόδῳ	ἐξοδῶν
21. ἔργον	ἔργῳ	ἔργα	ἔργου	ἔργων	ἔργοις
22. ἐσπέρα	ἐσπέρας (gen)	ἐσπέρα	ἐσπέραι	ἐσπέραις	ἐσπερῶν
23. ἐταῖρος	ἐταῖρον	ἐταῖροι	ἐταίρους	ἐταίροις	ἐταίρου
24. ἥλιος	ἡλίου	ἡλίους	ἡλίους	ἡλιον	ἡλιοι
25. θάλαττα	θαλάττης	θάλατται	θάλατταν	θαλάττη	θαλάττας
26. θεράπων	θεράποντας	θεραπόντων	θεράποντι	θεράποντες	θεράπουσιν
27. κύμα	κύματι	κύματα	κύματων	κύμασιν	κύματος
28. κύων	κυνός	κύνα	κύνες	κυνί	κύνας
29. λιμήν	λιμένα	λιμένες	λιμένων	λιμένος	λιμέσιν
30. νύξ	νυκτός	νύκτα	νύκτες	νυξίν	νυκτός
31. σῶμα	σώματα	σώματος	σώμασιν	σωμάτων	σώματι
32. τεκόν	τεκόντες	τεκόντα	τεκόντων	τεκοῦσιν	τεκόντας
33. φύλαξ	φύλακα	φύλακος	φύλακες	φύλακας	φυλάκων

“Greeking Out”: Creating Digital Tutorials and Support Materials for Beginners¹

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ABSTRACT

The digital revolution has fundamentally changed how languages are taught. As the “digital presence” of ancient Greek continues to increase, instructors often find themselves faced with questions as to how best to use this technology to enrich their classrooms and to help their students. This article discusses our experience in creating screencasts (multimedia tutorial videos) for our beginning Greek classes. It is the goal of this article to encourage instructors of ancient Greek to explore methods for incorporating digital material into classes, as well as methods to create screencasts in particular using basic, readily available technology. In light of these aims, this article provides suggestion for resources on pedagogy, examples of several screencasts we produced, and a discussion of the procedures behind their filming. The article also touches on how we used these screencasts in our classes, and the relative success and failure of those approaches. There are also appendices on the “scripting” of the screencasts and on various components that could be used to produce screencasts.

KEYWORDS

Beginning Greek, Pedagogy, Online Courseware, Digital Resources, Screencasts, blended learning

INTRODUCTION

In the spring of 2013, we finished producing a set of 150 screencasts (i.e. multimedia tutorial videos) aimed at providing online support for students in their

¹ An earlier version of this article was given as part of the panel “Strong Beginnings, Greater Ends: New Resources in Beginning Greek” at the 109th Meeting of the Classical Association of the Middle West and South, Iowa City, IA, 04/20/2013. In taking the presentation from conference paper to article, we are grateful to have had the support and advice of Wilfred Major and John Gruber-Miller. The readers and editors at TCL who commented on the draft provided invaluable feedback that helped us to set the discussion of our project in a broader context. Thanks also to April Spratley and Connie Rodriguez for their help on earlier drafts, and to Malia Willey for securing production space for our sessions. Finally, we would like to thank Anne Groton for her blessing and encouragement, and for creating the textbook that inspired us. All mistakes and infelicities that remain are strictly our own.

first year of ancient Greek. What prompted us to create this series—which we privately dubbed “Greeking Out,” as a play on the popular expression “geeking out”—was a host of concerns that every instructor of ancient Greek, regardless of their level of experience, faces when they step into the classroom: How can these new technologies be used to enhance student learning? Where to find examples of digital materials that are helpful to both instructor and student? How best to integrate such materials into the classroom in particular or the course in general? And finally, how might instructors—especially those with limited experience and limited access to technology and tech support—go about making digital materials? In the interests of transparency, we would like to state up front that our sequence of 150 screencasts was purchased by Focus Publishing/R. Pullins Co. as part of their online courseware package for the textbook *From Alpha to Omega: A Beginning Course in Classical Greek* (Groton). That said, our goal in writing this article is neither to promote a specific text or the screencasts we produced nor to advocate their format as ideal. What we would like to share is why and how we made these materials. In doing so, we hope to encourage others, regardless of their experience in teaching Greek and regardless of their background in using technology, to explore and to expand the way beginning Greek in particular, may be taught and learned. In light of these aims, the first section, Greek Pedagogy in the Digital World, discusses theories, methods, and resources that may provide instructors interested in using digital materials with a context for doing so. The second section, the Screencasts, provides examples of the materials that we created and a discussion that is aimed at helping others approach similar projects.

GREEK PEDAGOGY IN THE DIGITAL WORLD

Beginning Greek Textbooks with Digital Platforms

It is easy to assume that ancient Greek pedagogy is a latecomer to the digital world, but that would be a misconception. In fact, for the last quarter century, no one has studied Greek without the ample digital resources provided by the [Perseus Project](#) or the [TLG](#) (Rydberg-Cox, “Hybrid”; de Luce, Bonefas, and Bonvallet; Solomon). Recently, digital resources for intermediate-level learners in particular have become both more abundant and better suited towards a blended or flipped learning approach; the *Dickinson College Commentaries* provide texts that are annotated with links to digital print materials, as well as images and video/audio files (*Dick-*

inson College Commentaries). Other intermediate readers feature print-on-demand options and systems of annotation and vocabulary listing difficult to accomplish in traditional print (Trzaskoma). *Imagining Ancient Corinth: An Introduction to Greek Literature and Culture* is a digital textbook that blends authentic Greek texts and intermediate-level grammar with an introduction to the culture of ancient Greece, complete with excerpts from Pausanias' travelogues (Gruber-Miller, *Imagining*).

Several important articles have appraised the "state of play" of e-learning and digital materials in the beginning Greek classroom. Rebecca Davis, "Challenges of Blended Learning in the Humanities: Ancient Greek," has discussed the challenges of using a blended learning model for ancient Greek and provides a set of citations for resources that have already been created, many of which focus on beginning and intermediate learners. Similarly, Rydberg-Cox's article, "A Digital Tutorial Based on John Williams White's *First Greek Book*," is an invaluable discussion of the how's and why's of creating a hybrid Greek class, and explains the context for such ventures. Reinhard's piece, "From Slate to Tablet PC," enumerates a variety of sites, sources, and techniques for incorporating e-learning into the beginning levels of both ancient languages, as well as encouraging the educational repurposing of e-resources not necessarily created for teaching purposes, like [Second Life](#). Major's articles, "On Not Teaching Greek" and "Teaching and Testing Classical Greek in a Digital World," discuss the challenges and opportunities provided by taking Greek instruction into digital platforms, and advocate that instructors at all levels, but especially those of beginning Greek, begin to consider how the discipline will do so.

However, where digital Greek pedagogy does lag behind that of the modern languages, and increasingly behind that of Latin as well, is in the availability of online resources for beginners that do more than replicate textbook pages (Major, "Teaching and Testing"). Although there have always been online resources available to students just beginning their study of ancient Greek—such as entire courses on New Testament Greek (Peurifoy)(*Teknia*), scans of many public-domain textbooks (*Textkit*)—and although these "replicated textbooks," print handouts, and worksheets can be invaluable to both students and instructors, these materials do little to further the question of how digital technology might be used to move beyond the traditional print textbook in order to improve and enhance how beginning Greek may be studied and taught. What follows below are select examples of digital courseware and resources that are integrated with a particular textbooks to form a learning experience for the students that is a combination of text, hyperlinked or

interactive materials, visual images, audio files, podcasts, screencasts, or videos. These examples were also chosen because the material presented is complete and consciously coordinated so as to encourage its adaptation for and adoption into the classroom via blended learning or flipped learning models, thereby providing students with an element of control over the place and pace of their learning, the ability to monitor or assess their own progress through the materials, and avenues for exploring content and topics not included in the print textbook.

In terms of building these sorts of systems for beginning Greek textbooks, the website for Mastronarde's textbook, [*Introduction to Attic Greek*](#), is one of the best-known early sites to house interactive drills and sound files that were meant expressly to enrich the learning of not only students using that particular text, but also of any student with computer access, regardless of what or where they studied (Mastronarde). More recently, Focus Publishing/R. Pullins Co. has begun assembling online courseware and resources for *From Alpha to Omega* that feature audio files, screencasts, and interactive drills ("From Alpha to Omega, Fourth Edition") that allow instructors and students to use these materials in a synchronous or asynchronous manner with the lessons in the print textbook. The website [*Ariadne: Resources for Athenaze*](#) (Gruber-Miller, *Ariadne*) houses an extensive set of resources for chapters 1-28 of the *Athenaze* series, including visuals and audio files, scripts for oral exercises, writing activities, links to primary source readings that enrich the frame story, and cultural essays. Similarly, instructors at Louisiana State University have created a set of instructional power points for the chapters in Shelmerdine's *Introduction to Greek* ([*Greek Help at LSU*](#)) and linked them with a series of screencasts created for the same text (Duncan); in addition, LSU instructors have also begun experimenting with eliminating traditional beginning textbooks entirely by creating an all-digital set of resources for students of beginning Greek, under the title "Ancient Greek for Everyone" (*Greek Help at LSU*); these resources are assembled in a progression that appears to feature a strong element of student self-assessment and pacing throughout the course of the term. Rydberg-Cox's site, "[A Digital Tutorial for Students of Ancient Greek Based on White's First Greek Book](#)," provides extensive drills, practice exercises, and explications of grammar and syntax, all geared to White's text and all presented in an online format; this site also employs tests and quizzes created to allow students to assess their own rate of progress and participate in managing their learning (Rydberg-Cox, "Digital"). The Open University's interactive site [*Introducing Ancient Greek*](#) is an overview of the alphabet, pronunciation, and

some elements of translating an inflected language, all independent of any textbook and meant to augment the university's course "Reading Classical Greek: Language and Literature"; the site features interactive drills, animation, and sound files, but unfortunately no resources for further study beyond the brief overview it provides. Finally, the site [World-Wide Ancient Greek](#) offers a series of support materials for Luschnig's *An Introduction to Ancient Greek: A Literary Approach*, including annotated and adapted excerpts from original texts (e.g. Sappho, Plato, Praxilla), and an abbreviated set of audio files that allow students additional avenues for exploring the language beyond the content of the print textbook.²

E-Learning Pedagogy and Resources For Beginners

As one can see from the previous section, how best to teach Greek with digital resources is an increasingly important consideration for instructors at all levels. For anyone looking to incorporate such materials and methods into their classes—especially for those like us with limited experience doing so—acquiring some background in e-learning pedagogy and in the resources available to instructors can be a tremendous help. In general, the incorporation of digital materials into a class fits under the conceptual umbrella of the broad term "e-learning," which may be generally defined as using electronic media and information and communication technologies in a class (Cross). Under this definition, for example, a MOOC (Massive Online Open Course) and an individual tutorial screencast are both examples of e-learning, despite their differences in scope and content. Exploring the variety of materials and methods encapsulated in the term e-learning at various resource sites (*The eLearning Guild*, *EditLib Digital Library*) helped us to refine our own thinking about what we hoped to accomplish with our screencasts project and which model of e-learning—that is, which specific system of structuring the use of digital resources within the course—would best facilitate those goals.

When we began considering incorporating digital materials into our classes, we knew we wanted to use the technology to create materials that prompted not simply more study, but also more effective and more engaged study (Alessi and Trollip). With these goals in mind, we decided that we would create screencasts that would use animation and voicework to help students review paradigms, morphology, grammar, and syntax, and could also assist with translation, pronunciation, and

² See *Ancient Greek Language on the Web* (Van Hall) for more websites, primarily self-paced distance learning sites not affiliated with degree-granting programs.

even handwriting skills. We also made the decision that we were not creating these materials to replace the direct instruction we did in the traditional brick-and-mortar classroom (i.e. not flipped learning, see below), but rather to supplement that learning environment in what is described as a blended learning model. Blended learning refers to a format in which the students study course materials and receive instruction in part through online delivery and in part through a brick-and-mortar classroom; integral to this system is the principle that the online element of the course be structured to allow students to determine, to some extent, how and when they access the online materials (Staker and Horn; Manousakis).³ This combination of self-paced/self-regulated online learning and traditional classroom experiences aims to create a synergistic learning experience in which the greater level of control exercised by the students over the schedule and pace of their learning ideally leads to more frequent engagement with instructors, fellow students, and the material studied (Gray). We discuss some of the successes, challenges and the solutions of the blended learning model in the section “Incorporating the Screencasts into Our Classes” in the second half of the article.

Another reason why we chose initially to employ the screencasts in a blended learning model was so that we could use the experience to better understand how their role would need to be expanded and augmented should we decide to transition the course to a flipped learning model.⁴ In contrast to blended learning, a flipped learning model is one in which the online portion of the class materials are those intended to provide the direct instruction for the course; the students’ time in the brick-and-mortar classroom is then spent in a group learning environment in which they apply the concepts and information learned in the online instruction to other materials and projects (“Definition of Flipped Learning”). More than just a “learn at home, do homework in school” approach, flipped learning makes use of digital resources in a manner that allows the content of the instruction to be expanded and enhanced by the technology employed. In practice, flipped learning creates a

3 Practical examples of how to create Classics courses in a blended learning model can be found within the course archives of Sunoikisis, a virtual Classics department created by the collaborations of faculty drawn from over 80 institutions (Sunoikisis).

4 To have classes available both in traditional and in e-learning formats is a precaution all faculty at Loyola University New Orleans have been encouraged to take in the wake Hurricane Katrina in 2005, when Loyola University New Orleans shuttered its doors for the entirety of fall semester. When classes did resume in January 2006, the university began an ambitious program to ensure that Loyola University New Orleans could remain “open and operational” during a similar crisis, including asking instructors to use digital resources in order to provide instruction during an extended evacuation.

learner-centered approach to the material studied, in which the instructor fulfills the role of facilitator and guide rather than “teacher,” and helps the students to evaluate their own learning, as well as providing for differentiation of instruction within the online materials (“Definition of Flipped Learning”). Although the efficacy of this model for language instruction has been well established, and even though the general strategies and resources necessary for a successful flip are similar across the beginning level of any language, to create, direct, and monitor such a course does require significant adaptations on the part of the instructor (Muldrow). We took this caveat to heart, and our decision not to employ this model initially was based solely on our novice-level of experience.

THE SCREENCASTS

The basis for this section of the article is our specific experience in producing the screencasts in spring term 2013, and then employing them in the subsequent academic year 2013/2014. Although we would be happy to hear that other instructors found our screencasts helpful and incorporated them as supplementary materials in their classes, we understand that many instructors may want to make their own materials for the same reason we did: in order to better reflect their textbooks and their style of teaching. And of course, students may also be more attentive to video materials created by their own instructors. That said, we hope that our experiences will give a sense of the challenges that instructors are likely to face in creating and incorporating such materials into their own classes, and that our experiences also may suggest possible solutions for them.⁵

5 For those looking to get a sense of how best to produce and employ screencasts in particular in their classes, there are several online resources that provide a good deal of background on hardware, software, and strategies for producing these materials. Two that are particularly informative and helpful are Ruffini’s “Screencasting to Engage Learning” and Douch’s “The Best Screencasting Software for Teachers.” Ruffini’s article provides an overview of techniques that may be used in creating and employing screencasts in order to make those materials more effective in engaging student learning. Douch’s blog “The Best Screencasting Software for Teachers” speaks to technological considerations, offering a comparison of various screen capture software options, including a discussion of their strengths, weaknesses, and price. In terms of information on a variety of issues pertaining to making and using screencasts, Schrock’s “Screencasting in the Classroom” is a metasite providing a series of resource links broken down by topic (e.g. General Screencasting Information, Screencasting Rubrics, Screencasting with Students) and geared towards an audience of educators.

How We Got Started Making the Screencasts

Perhaps the most daunting question instructors face when creating digital support materials is not so much what they want to accomplish—which is probably some combination of “help my students learn” and “create re-usable materials”—but how these goals can best be accomplished. Incorporating e-learning into a class can require a great deal of adaptation on the part of the instructor, and it is easy to get overwhelmed in the planning stage. In this regard, we made four strategic decisions at the outset of the project that helped us tremendously in its successful completion and implementation:

- *Deciding on the learning model.* What roles will the digital materials play within the class and how will they be incorporated in it? The most important consideration here is the instructor’s level of prior experience with e-learning in language classes. Best practices suggest that incorporating e-learning into an existing class should be done gradually by those, like us, with limited experience in doing so. In consideration of our level of experience, we decided that, whatever we created, those materials would be best employed in a blended learning model that would encourage students to access them at times of their own choosing and as part of their work outside of the classroom. We further determined that these materials would supplement instruction in the brick-and-mortar classroom, and that they would be recommended material, but not required. In making these decisions, we contextualized the materials in such a way that, regardless of their efficacy in their debut, the progress of the class overall would not be hampered. Deciding to use whatever materials we created in this manner and model took a great deal of pressure off of us in both the production and implementation of them.
- *Deciding on the format and content of the materials.* This is also, of course, a major consideration for a project that aims to produce multimedia materials, but hopefully in deciding on the method by which the materials will be incorporated, particulars about their format and content will become clearer as a result. In this regard, exploring resources for instructors can be helpful, as can talking

with colleagues and students. In making this decision ourselves, we spent the most time talking with our students about how and when they studied, and what sorts of materials they felt would help them best in their acquisition of the language. Since we aimed to have this supplementary material reinforce concepts taught in class, we also considered what would work best given the style of teaching and learning in our brick-and-mortar classroom. In terms of the students' preferences, an informal survey⁶ of our beginning Greek students revealed two things: they felt they learned best when working one-on-one with the instructors or the program tutors, and they loved their mobile devices. Given this, we decided that the way to create—as one student put it—“the experience of being with (an instructor) without really being there” when the students needed it most (e.g. “doing our homework at 2 AM”), was to create screencasts that would be universally compatible with smartphones, tablet computers, and laptops. In light of our sense of what format would best fit our pedagogical style, we decided that the screencasts would be brief, supplemental, and geared specifically to the lessons in the textbook used in first-year Greek at Loyola University New Orleans (Groton), an approach that is similar to what many publishers have done in expanding the online courseware for their modern language textbooks (Muldrow) and what publishers like Cambridge, for example, have done for their beginning Latin series (*Online activities for the CLC*). These screencasts would then be posted on the Blackboard sites for our courses, thereby allowing students 24/7 access to them and allowing us to track student use.⁷

6 The initial student input in shaping this project was gathered informally via conversations during tutoring sessions over the 2011/2012 academic year. The class sizes for beginning Greek at Loyola University New Orleans range from 8 to 16 students, but even within that small group, the support for tutorials in a video format, as opposed to supplementary exercises in a written format or online drill-games, was unanimous.

7 In the summer of 2013, the University of Colorado at Boulder turned a pre-existing intensive summer Greek program into an online course that used state-of-the-art courseware (Camtasia, Adobe Connect) to create a distance learning environment (“Classical Greek To Be Offered Online In Summer 2013”). The two courses featured video lessons that discussed grammatical points through the conceit of a graduate student playing the role of a student struggling with the Greek language as an instructor guides him through the material. While these dialogue videos simulated a classroom setting, daily online chat sessions added the important element of interactive multimedia. During these

- *Exploring the technology available to create the digital materials.* As increasingly feature-rich hardware and software become less costly, the technology necessary to produce materials containing voicework, videos, and animation becomes more common and easier to use. We recommend that instructors looking to create multimedia digital materials contact their institution's IT specialists or instructional research/technologies staff in order to get a sense of the hardware and software already available to them, along with its varying capabilities. Also, many tech manufacturers include how-to tutorials within the software packages that accompany their products, and instructional clips abound on YouTube as well. In terms of the hardware and software we used to create the screencasts, our lack of budget actually helped make certain production decisions for us, because we were limited to items already owned by our home institution. Once we decided upon the screencast format and the particular look we wanted the series to have, we began experimenting with screen capture software (i.e. programs that record images from various sources like a computer, an interactive white board, or digital drawing tablet), the various means by which written material could be digitally presented (e.g. digital drawing tablets, interactive white boards), and ways to record sound for the narration (e.g. built-in and external mics). What we discovered, much to our relief and delight, is that we were able to create the look we decided upon for our screencasts, that of an "animated student's notebook" (see "What We Created: Examples of the Screencasts") by using a combination of basic hardware and software, specifically a desktop computer with a screen capture program, an interactive whiteboard, and an external microphone. Details of how we set up this combination follow in the section "Considerations of Recording Space, Hardware, and Software"; alternative combinations for creating screencasts are discussed in "Appendix II—Equipment for Getting Started Screencasting."

chats, students checked in with the instructors and with fellow students, and received immediate feedback in real time, thereby creating a sense of belonging to a community of learners.

- *Standardizing the method of production.* This not only provides structure for the content and length of each item produced, but also a structure for the process of recording and editing. Even for instructors looking to produce a smaller amount of material, a system of organization will serve to free those involved from second-guessing themselves as to what needs to be done when and how it needs to be done. For us, although arriving upon a productive system did take time initially, it more than paid for itself when we were able to record and produce the materials on schedule despite full-time teaching loads. Thanks to our organizational system, we knew what we were producing during each recording session and what each of us was responsible for in the process. In addition, such uniformity of production also creates uniformity within each episode, and this consistency imparts to the students a sense of the tone, content, and runtime they can expect from the series. This may seem a supercilious level of structure, but when it became clear to us that in order to complete this project as we imagined it, we would be looking at producing 150 screencasts, we became focused on establishing a way to do so efficiently and quickly. More details on our particular system follow in the section “Our Process for Recording and Editing the Screencasts.”

Incorporating the Screencasts into Our Classes

Because the academic year 2013/2014 was the pilot-year for using the screencast tutorials, and because we created the tutorials based upon feedback from a particular group of students, the discussion of student use and the limited data behind it may sound anecdotal. However, we believe this information is important to share because it suggests trends for student use and because it may suggest additional strategies for incorporating digital materials into existing classes. Even with limited use, we can already make some general observations that we hope will prove helpful to instructors who are planning to incorporate similar materials into their classes for the first time:

- *Demonstrating how to access the materials.* Showing the students these steps, even if the procedure seems self-evident, encourages

them to do likewise and also allows the instructor address questions of IT literacy within the group.

- *Introducing the materials in class.* Even if the materials are meant to be supplemental, playing the materials in class, especially at the beginning of the term, creates familiarity and a level of comfort with the experience, thereby making it more likely that the students will access them as part of their routine of study.
- *Listing the materials on the syllabus as part of each class.* Even if such materials are supplementary study aids, listing on the syllabus the specific individual items to be viewed for each class allows the students to know which ones are appropriate to which days and how many to watch as part of their review. In suggesting when best to access the materials in conjunction with the textbook, the syllabus itself becomes a tool to encourage engagement with the materials, thereby also fostering more engagement with the language.

These observations stem from the challenges and problems we encountered across the first use of our screencasts in academic year 2013/2014. When initially integrating the screencasts, we treated them no differently than written supplementary materials, like review worksheets for example. That is to say, we posted them on the Blackboard sites for the classes and made the students aware of their presence via announcements in class and on Blackboard. This was a spectacularly unsuccessful approach. Enabling the tracking function on Blackboard allowed us to see the disturbing fact that, although all 16 students were aware of the existence of the screencasts, only three videos were watched during the first two weeks of the course. In order to remedy this, we took time in class to demonstrate for the students where on the Blackboard site for the class they could find the screencasts. We also showed them how to access the screencasts and then went on to play several for the class in conjunction with the day's work.

The students' reactions to actually seeing screencasts played in class for the group was illuminating. They were engaged by the animation, but the turning point seemed to be the group consensus that these were a helpful resource and the recognition that the narrator was their instructor. This consensus about the material and their increased comfort with the screencasts resulted in an explosion in use of all

the tutorials up through the current chapter on the syllabus, with the viewings accounting for 80% of the traffic for the course site. However, after this, the hits on the screencasts for the subsequent lessons became sporadic. In order to address that phenomenon, we re-wrote the syllabus to include the tutorials as part of the schedule for the day. An example follows with the original syllabus entry first, then the revised version.

(Original)

T 10/08 **In Class Work: Continuing Lesson 8**
Greek to English Sentences 1, 4, 7 (p. 48)
Adjective/Noun Agreement Drills
Review for Exam II

(Revised)

T 10/08 **In Class Work: Continuing Lesson 8**
Greek to English Sentences 1, 4, 7 (p. 48)
Adjective/Noun Agreement Drills
Review for Exam II
Tutorial Screencasts: *First/Second Declension Adjectives*
and *Adjective and Noun Agreement*

This inclusion of the screencasts within the structure of the syllabus resulted in a steady level of student viewing over the subsequent weeks with viewings of the tutorials accounting for 50-60% of the site traffic for the course, with increased traffic in the week leading up to an exam. But there were some usage patterns that the tracking data could not explain. For example, one of the most surprising elements revealed by tracking the viewings is that students seemed reluctant to view the screencasts on days when they needed to access the site for a mandatory worksheet that covered similar material. This would seem to be a counterintuitive strategy, based on the assumption that viewing the tutorial helps with the worksheet. However, according to one student, the thinking behind this usage pattern seemed to be that the worksheet and the tutorial were equivalent; therefore watching the screencasts represented a repetition, rather than a true review. In addition, the fact that these tutorials were designated as supplementary and not required material for the course

doubtless affects the viewing habits of our students, but to what degree it does so is difficult to assess in this initial run.

Examples of the Screencasts

As was mentioned above, the aesthetic vision we came around to for the screencasts was that of a student's notebook coming to life before them and helping them to review. For each episode, the material is presented on an animated page of lined notebook paper and in actual handwriting, as opposed to digital font. As the narrator reviews the material, new notes and comments appear, a yellow highlighter stresses particularly important items, and digital "post-it notes" surface for cross-references to important pages in the textbook. All of these audio/visual elements work together to review and reinforce the points of grammar or syntax that are the focus for that tutorial, but the multimedia nature of the presentation also provides reviews of orthography, accentuation, and even pronunciation. In order to avoid the sense that the screencasts were "lectures," as well as to avoid the unsettling feeling that the narrator was peering out from the screen⁸, we decided that the students would hear the narrator, but not see her. Beyond that, we hoped the elements of hand-drawn animation in the presentation of the Greek would give the videos a "fan vid," or home-made quality, which might make the material less threatening, if not more engaging. In addition, since many students lack confidence in writing Greek, throughout the screencasts we chose to employ legible, but far from beautiful handwriting, in order to let the students know that they, too, are free to write in Greek, as opposed thinking they must duplicate the textbook's lovely typeface.

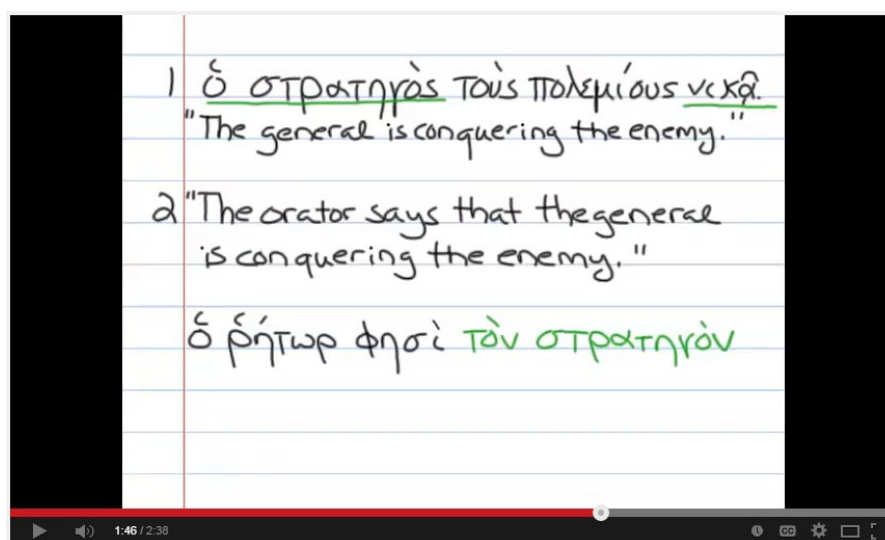
Since the screencasts were meant to augment the classroom experience, with each one created to serve as a brief review of only one element of grammar or syntax that had been introduced in the day's lesson, we decided on a maximum five-minute runtime for each. If a particular lesson covered several points of grammar or the grammar was complex, we made multiple screencasts for that lesson. The embedded links below lead to sample examples from our series. In the first tutorial, the narrator reviews how to translate the tense of the infinitive in indirect speech. This tutorial is an example of how we broke a complex concept (indirect speech using accusatives

⁸ Although many lecture capture programs (i.e. Camtasia, Adobe Connect) can provide a high-resolution window inset for an image of the instructor, often the picture provided is a limited, "shoulders and up" view. This "floating head" representation of the instructor can create the uncanny valley effect, in which the line between the viewers' perception of organic human appearance is confounded by something that appears not quite human enough, thereby causing discomfort and distraction.

and infinitives) into smaller pieces for the screencast series; here, the narrator does not teach the full concept, but simply reviews one aspect of it. In the second tutorial, the formation of the present active indicative is reviewed, thereby demonstrating how the same format may also be used to teach basic morphology.⁹

[Example 1: Indirect Discourse with Infinitives—Part One: The Infinitive and the Accusative Subject](#)

[Example 2: Forming the Present Active Indicative](#)



The format followed for these screencasts is illustrative of the method we followed throughout the series. After the title slide for the lesson and an introductory statement on the particular bit of grammar to be reviewed, the student is prompted via a digital "post-it note" to recall or look up any previous pieces of grammar that may be pertinent to the current topic. Then, the narrator takes the student through a review of the featured point of grammar. Along the way, yellow highlighter may appear, calling the student's attention to important observations of morphology or translation, and additional "post-it notes" may prompt the student to review paradigms, etc., on other pages. At any time during the tutorials, the student may pause, rewind, or fast-forward the video in order to control the pace of the review or to go over the directives on the "post-it notes." Exercises and exempla used within the

⁹ More examples from the series are posted at the publisher's website and available to watch after signing in for the [demo site](#).

tutorial are kept straightforward in terms of their grammar and vocabulary, not for the sake of simplicity and ease so much as to allow the student to focus on the point of grammar or syntax being reviewed. This rhythm of content and presentation became a template for the production of the screencasts that allowed us to keep all 150 consistent in terms of their form and function; it also established for the students a sense what they could expect from these reviews in terms of content and running time. The section “Appendix I—Sample of Script for Screencast Tutorial” provides an example of how we “scripted” the content of the tutorials.

Considerations of Recording Space, Equipment, and Software

The prospect of making digital materials, especially ones that involved voicework and animation, can be daunting. At the outset of the project, after we had a sense how we wanted to incorporate the materials into our class and what their format would be, we struggled with the related question of how best to produce them. Since we knew we would be using some combination of a computer with screen capture software, an interactive whiteboard or drawing tablet, and a microphone, we decided to first consider where we were going to do the recording.

- *Finding a recording space.* This may seem like a counterintuitive first step, but where the recording happens will affect what combination of hardware and software can be used, and this in turn will affect what can be produced. For example, we experimented with recording in our offices, using a combination of a [Wacom Intuos](#) drawing tablet and a laptop. To our disappointment, we found that, although using the drawing tablet could give us the visual look we aimed for, the separation between images on writing surface and on the computer screen created an insurmountable kinesthetic disconnect for accurate writing and recording. If this project had had a large budget to draw upon, we would have purchased a [Wacom Cintiq](#), a drawing tablet featuring a highly sensitive touch screen monitor that could eliminate the disconnect mentioned above. The best choice for recording wound up being Loyola’s Library Instruction Classroom, a room dedicated to fostering the adaptation of technology in teaching, and already equipped with an interactive whiteboard, a projector, and a computer. This particular configuration allowed us to project the background image of the lined note-

book paper onto the interactive white board from a Dell desktop computer via a ceiling-mounted analog projector.

- *Selecting hardware and software.* Although drawing tablets offer a great variety of graphics, we found that writing on the interactive whiteboard also mimicked writing on a classic whiteboard, which was a better fit for the visual aesthetic we were aiming for. In addition, using the interactive whiteboard proved to be a more intuitive experience for us as novices. For example, changing the color of the writing is as simple as selecting the desired color-coded marker, rather than making changes within the software. We found that this hands-on system increased the naturalism of the presentation. The software accompanying the interactive white board also allowed for copying, pasting, undoing, and resizing text, which freed us from having to rewrite text if there was a mistake in our Greek or we ran out of room on the board. We also discovered that the interactive whiteboard's software allowed us to "turn the page" of the notebook by creating multiple images of a page that we could then move between, an option that was especially useful for longer lessons. Furthermore, the Greek text could be saved as an individual file for revisiting lessons, if need be, and the software for the interactive whiteboard even provided a wallpaper options for a lined paper background, a feature that was essential for mimicking the look of a notebook.

The microphone used for the project needed to allow easy movement, be quick to set up, and record high quality sound. These considerations eliminated the built-in mic on the computer. We also wanted to limit crisscrossing wires, and this consideration disqualified [boom](#), [lapel](#), and [headset](#) microphones, even though these microphones effectively minimize peripheral noise. Both a lapel or headset microphone would have worked well for in-office recording, but since we were in a classroom and standing at the interactive whiteboard, we decided that a [desk microphone](#) was the best choice for our project. Because desk microphones can pick up peripheral noise, we needed one with noise reduction qualities, which usually means a higher price. Fortunately, our institution already owned a [Rode Pod-](#)

[caster](#), a high quality and expensive desk microphone, which was able to record the quality of sound we wanted for the screencasts.

Selecting the screen capture software to record the materials was a bit more complicated; there are a plethora of options available for purchase, and there were multiple options available to us even at our home institution, such as [Adobe Captivate](#) and Telestream's [Screen-flow](#), and TechSmith's [Camtasia](#). To narrow down the list of software, we focused on two essential considerations: editing capability and unlimited time for recording. Based on these considerations, Camtasia was ultimately chosen. Camtasia's unlimited recording time and ability to edit took the urgency off the recording process. It is easy to remove mistakes during the editing process because Camtasia has a robust editor that organizes content on a timeline of stacked tracks. This timeline representation greatly simplified the procedure for adding pictures and visual effects. This same editing feature also let fix visual mistakes during post-production by allowing us to alter accent marks, correct spelling, or even add missing letters. In addition, Camtasia can separate audio and video recordings, thereby providing the opportunity to fix mistakes in speaking without affecting the video and vice versa. For those who wish to learn how to use Camtasia, TechSmith provides an excellent [online tutorial database](#).

At this point in the discussion, we should also mention why we did not chose a free screen capture program to record the screencasts. There is a lot of free screen capture software available, with TechSmith's [Jing](#) being one of the most well known. Unfortunately, free versions of software usually come with major limitations; in the case of the free version of Jing, the program only allows five minutes maximum for recording and also includes a countdown timer that turns red in the last minute. The stress that the timer induces during that last minute of recording may cause more problems than it helps. Jing also does not have built-in editing capabilities, which were essential for our project, and its videos are exported as SWF files, a format that can result in trouble with streaming and may

lead to compatibility issues during the editing process. That being said, many of the free options may be quite suitable for recording screencasts once the producers have an idea of their strengths and limitations.

Our Process for Recording and Editing the Screencasts

Our organizational approach is not the only way that a project like this could be undertaken, and it is important that anyone undertaking a project such as this follow his or her own preferences when recording. With that being said, this step-by-step process worked well for us during recording and may provide a starting point for others looking to undertake similar projects.¹⁰

- *Creating a master schedule.* For those who must book space for recording, as we needed to, creating a master schedule and booking well in advance alleviate the weekly or daily task of checking room availability and competing with others for space and time. Even for those who have unlimited access to recording space and equipment, a master schedule for the sessions may help frame and prioritize the project. Once our personal schedules were set for the semester, we booked the Library Instruction Classroom at the appropriate times for the entire term.
- *Having a set-up procedure.* Having a set-up procedure to make sure the room and equipment are ready helps to facilitate a productive recording session. Our set-up “ritual” was also the result of discovering which configurations of our components worked best. For example, we placed a table with the microphone in between the interactive whiteboard and the computer because having the microphone face the interactive whiteboard produced the best sound. We found out after a series of problems with the accuracy of the electronic pens vis-à-vis the projection on the board that our interactive whiteboard needed to be re-oriented at the beginning of each session. It cannot be stressed enough how important this step is to setting up a project using a touchscreen; re-orienting the board to a fine calibration of

¹⁰ A short [video](#) of our room set up, recording, and editing process is available on our [YouTube Channel](#).

detail will ensure that touch from the pens is registered accurately, so that what is done on the interactive whiteboard's surface is aligned with the projection. Inaccuracy of electronic pens during recording can lead to frustration and affect the overall quality of the recording, which will then necessitate re-recording. Re-orienting the interactive whiteboard is a quick process and done through the software, and there are tutorial PDF's available to guide users through the process (Orienting your SMART Board™ interactive whiteboard).

After the microphone was set up and the interactive whiteboard was re-oriented, the board's software was opened and the lined paper background was projected on the board. After the background was ready, the script's content was added to the board and we made needed adjustments to the writing area, such as configuring the zoom or making the page longer. We checked the writing on the board against the script and used the interactive whiteboard's software to edit, copy, or move the text, if need be. With the written material configured, we then opened the Camtasia recorder, adjusted the recording area, and started the recording.

- *Strategies for not getting overwhelmed during recording.* We began recording the tutorials starting with the most straightforward topics first, rather than following the textbook's order, in order to allow our skills in production and presentation to grow along with the complexity of the material. In terms of creating the individual screencasts, we recorded each tutorial without any breaks. We chose to record this way to keep the flow of each episode consistent. The downside to this method is that all mistakes were recorded. When the inevitable misspoken word, lost train of thought, or grammatical error was noticed during recording, we stopped, made the necessary adjustments, and re-started the recording right before the mistake happened. This made for more editing in post-production, but in the long run saved us time during the recording process. This paradigm for the recording processes helped to remind us of one of our goals for this project, which was to create a sense of familiarity and accessibility, and not to strive for a level of polish that could be per-

ceived as sterile and perhaps even alienating. After each lesson was finished, we immediately watched the recording to make sure there were no egregious mistakes that we hadn't caught during filming.

- *Systems for editing and post-production.* For most instructors, as was certainly the case with us, the fun of making digital materials stems from their conception and creation. As a result, even a project that aims to create a smaller amount of digital materials can get caught up in a backlog of editing and post-production concerns. To keep our momentum going, we began editing as soon as possible after each day's recording was complete. After over 150 videos, we found this to be the most efficient method for editing:
 - Add title screens
 - Add "post-it notes" and highlighter
 - Correct audio
 - Add or alter any necessary content
 - Export and review video

As was mentioned earlier, Camtasia Studio's editor displays recorded content as a timeline of stacked tracks. The video and audio are automatically combined into one track, but they can be separated if necessary. The first step for editing each recording was to place the supplemental material—the title and credits page and any "post-it notes" indicated on the script—on that timeline.¹¹ We learned early on that this step was essential for expedience in editing and avoiding unintentional timing mistakes as to when the "post-it notes" would appear. Adding the title pages after adding "post-it notes" (which sit on individual tracks) causes the "post-it notes" to move from their original location on the timeline. After the title and credits are placed, the screencast is edited to remove any audio or visual mistakes. Highlighting and other supplemental visual effects were also added during this phase. On rare occasions, content was added during the editing process (e.g. adding a missing breathing mark, correcting an accent mark). Luckily, Camtasia's expansive animation ef-

¹¹ The insertion of the "post-it notes" from Microsoft Word text into Camtasia's timeline can be seen in the "Part 4: Editing" section of the short [video](#) of our room set up, recording, and editing process.

fects make this an achievable feat. Once the editing was complete, the screencasts were exported as MP4 files and reviewed.

CONCLUSION

What are we able to conclude about our production and use of the screencasts, even after just two semesters of use? We created the screencasts not only to provide our students with materials to support them in their journey through beginning Greek, but also in order to provide them with materials that would encourage them to engage more deeply with the language in a format that allowed them to control, in part, the time, place, and pace of their studies. Over the course of the pilot year, feedback from students and program tutors has been unanimously positive as to the fact that multimedia digital materials are invaluable in helping students with their acquisition of the language. In addition, incorporating this element of blended learning in the classes encouraged students to explore other digital resources for Greek on their own. In terms of our experience as instructors, producing the screencasts and integrating them into our classes helped us to grow as educators; the project challenged our assumptions about how our students prepared for our classes, and tested our suppositions about how best to incorporate such materials into our courses.

Perhaps more importantly, creating and using these digital materials in our beginning Greek classes has opened our eyes as to what sorts of resources the next generation of beginning Greek “textbooks” might offer students and instructors. We have all heard predictions from publishers and colleagues that the traditional print textbook will be phased out of most disciplines within the next ten years.¹² As instruction in ancient languages also moves from print to digital platforms, what will a beginning Greek class look like and what resources will be available to the students studying the language? We hope that our screencasts and the blended learning model we used to employ them may be part of the first steps in formulating an answer.

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APPENDIX I—SAMPLE SCRIPT FOR A SCREENCAST TUTORIAL

For any given tutorial, we did not write out a formal script beyond noting the Greek example sentences we would use. We did this in order to create a more natural flow to the voiceover. In not having a formal script, we hoped that the narration would retain a cadence similar to an instructor teaching in class. What was set for each tutorial, besides the exempla to be written on the board, were the “post-it notes” that would display the page numbers on which the grammar or vocabulary to be reviewed could be found. We chose to use the page numbers from the text rather than the textbook’s numerical section headings because the page number citations allow students to locate the pertinent information more quickly.

In terms of how much could be reviewed within our self-imposed five-minute limit, we discovered that we were limited to a handful of examples or one paradigm drill. Even more importantly, we discovered, after one particularly disastrous session, that it was difficult to do two things well within that five-minute window. This point is illustrated by the two scripts below. In this particular case, it proved impossible both to review the principles indirect speech and to translate a meaningful number of exempla within such a brief time. The solution was to break that concept into two discreet screencasts with one showing the principle, the other focused on practicing with the grammar.

[Lesson 41 \(Grammar\)](#)

Indirect Discourse with Infinitives—Part One: The Infinitive and the Accusative Subject

1. The general is conquering the enemy.

ὁ στρατηγὸς τοὺς πολεμίους νικᾷ.

Post-It Note: Indirect Discourse with Infinitives, pp. 296-299

2. The orator says that the general is conquering the enemy

ὁ ῥήτωρ φησὶ τὸν στρατηγὸν τοὺς πολεμίους νικᾷν.

Post-It Note: Subject Accusative, p. 297

Post-It Note: Conversion of Verb of Indirect Discourse to Infinitive, pp. 296-297

[Lesson 41 \(Practice Translation\)](#)

Indirect Discourse with Infinitives—Part Two: Translating Indirect Discourse with Infinitives

1. ὁ ῥήτωρ φησὶ τὸν στρατηγὸν τοὺς πολεμίους νικᾷν.

The orator says that the general _____ the enemy.

Post-It Note: Indirect Discourse with Infinitives, pp. 296-299

Post-It Note: Relative Time indicated by the Infinitive in Indirect Discourse, p. 297

2. ὁ ῥήτωρ φησὶ τὸν στρατηγὸν τοὺς πολεμίους νικήσειν.

The orator says that the general _____ the enemy.

3. ὁ ῥήτωρ ἔφη τὸν στρατηγὸν τοὺς πολεμίους νικᾶν.

The orator said that the general _____ the enemy.

4. ὁ ῥήτωρ φησὶ τὸν στρατηγὸν τοὺς πολεμίους νικῆσαι.

The orator says that the general _____ the enemy.

APPENDIX II— EQUIPMENT FOR GETTING STARTED SCREENCASTING

The following breakdowns are lists of possible equipment and programs for producing screencasts; all presuppose access to a desktop or laptop computer. The included links are meant to provide examples of hardware and software, and are not meant as endorsements. In terms of the particular configurations below, the **Low-Budget Approach** features hardware and software that is free and/or available on most desktop or laptop computers; the **Medium-Budget Approach** and the **High-Budget Approach** feature hardware and software that are normally purchased by institutions for use by faculty and staff. Those looking for a more in-depth discussion of software options would do well to investigate Douch's "The Best Screencasting Software for Teachers."

Low-Budget Approach: This approach features a combination of screen capture software, which creates a live recording of a computer screen, along with a word processing program, which creates a document containing the desired text, and the computer's microphone.

- Screen Capture Software: [Jing](#). Jing is both Windows and Mac compatible, and provides up to five minutes of recording time. A free version is available.
- Word Processing Software: [Microsoft Word](#). Most computers come with software that includes a word processing program. Here, Microsoft Word was selected because of its ubiquity across both desktop and laptop computers. However, it should be noted that this program is not free (Windows/Mac \$69.99/\$139.00), and those in need of a free word processing program might look to [Google Drive](#).
- Microphone: Computer with built-in microphone. Most laptop computers and traditional desktop monitors come equipped with a microphone.

Medium-Budget Approach: This approach features a combination of proprietary screen capture software, an interactive whiteboard, and an external microphone, which work together with a desktop or laptop computer.

- Screen Capture Software: [Camtasia](#). Camtasia provides a fully-featured software package, offering extensive editing capabilities and

unlimited recording time. The package is also available to educators at a discount (\$149). Those looking for a lower price point might explore Camtasia:mac (a Mac only version) available to educators for \$75.

- [SMART Board](#). Interactive whiteboards come in various models and in a range of prices. Because of the variety of product and capabilities, we would recommend that anyone looking to invest in an interactive whiteboard should work with their institution's technology specialists and/or appropriate salespeople as needed. The board mentioned specifically here is from Smart Technologies (approximately \$2,500).
- External Microphone. Combining these components with an external microphone, such as the [Blue Mic Yeti](#) (\$110), will increase the sound quality of the recording immeasurably.

High-Budget Approach: This approach features a fully-loaded drawing tablet in place of an interactive whiteboard. A higher quality external microphone is also put forward as an option.

- Screen Capture Software: [Camtasia](#) (see **Medium-Budget Approach** for description).
- Drawing Tablet: [Wacom Cintiq](#). For larger budgets, a drawing tablet that offers precise control over the writing surface and an almost-infinite range of graphic options provides a great degree of portability and creative options. A drawing tablet with a 22"-24" screen, such as the Wacom Cintiq, represents a substantial investment (\$2,500-\$3,000), and we would recommend that anyone looking to invest in a drawing tablet should work with their institution's technology specialists and/or appropriate salespeople as needed.
- External Microphone. Combining these components with a high-quality external microphone, like the [Rode Podcaster](#) (\$299), will provide further options for reducing background noise and capturing the highest quality sound.

Latin Commentaries on the Web

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ABSTRACT

Two new classical commentary series, one designed for print and one for the web, show the advantages and limitations of different models of on-line publication. Open Book Publishers produces attractive, well-written print books, available on line in forms mimicking the style of the print editions. The Dickinson Classical Commentaries take full advantage of the web, not only including sound and pictures, but linking to other reference sources for geography, grammar, and images. This review discusses each series, in particular the commentaries on Vergil's *Aeneid* from Open Book and on Caesar's *Gallic War* from DCC.

KEYWORDS

commentary, intermediate Latin, on-line publication, open access, Creative Commons, digital humanities

WORKS REVIEWED

Christopher Francese, ed. *Caesar: Selections from the Gallic War*. Dickinson Classical Commentaries, 2010–2013. No ISBN. Free.

William Turpin. *Ovid: Amores 1*. Dickinson Classical Commentaries, 2010–2013. No ISBN. Free.

Ingo Gildenhard. *Virgil, Aeneid 4.1–299*. Cambridge: Open Book Publishers, 2012. ISBN 978-1-909254-16-9 (hardcover). Free online, £29.95 hardcover.

Two new series of peer-reviewed scholarly commentaries, freely available on line, have appeared in the last few years. One, from Open Book publishers (<http://www.openbookpublishers.com/section/31/1/classics-textbooks>), is fundamentally designed for print. The other, the Dickinson Classical Commentaries (<http://dcc.dickinson.edu>), is designed for the web. The commentaries of each series are designed for intermediate-level students; the Open Book texts cover some of the texts set for the A-level exams in Britain, while the Dickinson texts range more widely.

In this review I will consider the presentation and content of each series, with particular attention to the Vergil selection from Open Book and the Caesar and Ovid selections from DCC.

FORM

What do these commentaries look like and how do they work?

Open Book publishes inexpensive print books in fields ranging from economics to classics. Each book can be purchased in hardcover, paperback, PDF, EPUB (the XML-based open standard ebook form), or Mobi (a proprietary ebook form used by the Amazon Kindle among others). They can also be read for free on line, either in plain HTML or in a page display form emulating the printed book (using iPaper form, from Scribd, based on Adobe Flash).

The books are designed to be printed; the on-line editions don't take advantage of the web, but are simply copies of the print books. The plain HTML version starts with the book cover, with links marked "Contents" and "Index," both of which take a reader to the table of contents. From there you can go to any chapter of the book, but not to sections within the commentary. The text appears in a single large window; footnotes, on another page, are hyperlinked. There are no links between the commentary and the Latin text, nor are internal cross references realized as links. If you want to see the text and the commentary or study questions together, you can open each in a separate browser window or tab. In short, the plain HTML presentation is rather rudimentary. On the other hand, as it requires no special software, it is usable on any device with any browser.

The iPaper version shows the book, a page at a time, including cover, front matter, and back matter. There is a search tool and a sidebar (normally hidden) with the table of contents. As in the plain HTML version, there are no internal links: if you want to see the Latin text and commentary together, you need to flip back and forth exactly as you would with a printed book.

Some of Open Book's titles include "digital resources" or "on-line supplements." In the case of the Vergil commentary, this is an alternate edition of the text and commentary, hosted at <http://aeneid4.theclassicslibrary.com>, with facilities for comments (though the site is apparently not monitored, as all the comments on the site are spam). Other books—though none of the classics texts—have links to their authors' blogs, links to related texts in other digital libraries, or relevant primary source materials. Since a web site has no page limits nor any of the other constraints

on a printed book, it's possible to include anything that might be useful to a reader. Open Book's model, however, treats these additions as supplements to a printed book, rather than integrating them into a web presentation of the text.

As books, the editions are attractive. Footnotes are conveniently placed at the bottom of the page, the typeface is clear, and the layout is clean. If Open Book's principal goal is to produce inexpensive, high-quality scholarly books, they are succeeding, but the web editions seem like a bit of a missed opportunity.

[73] *Commotus est Dolabella: fecit id quod multi reprehenderunt, ut exercitum, provinciam, bellum relinqueret, et in Asiam hominis nequissimi causa in alienam provinciam proficisceretur. Posteaquam ad Neronem venit, contendit ab eo ut Philodami causam cognosceret. Venerat ipse qui esset in consilio et primus sententiam diceret; adduxerat etiam praefectos et tribunos militaris suos, quos Nero omnis in consilium vocavit; erat in consilio etiam aequissimus iudex ipse Verres; erant non nulli togati creditores Graecorum, quibus ad exigendas pecunias improbissimi cuiusque legati plurimum prodest gratia.*

Grammar and Syntax:

- What type of *ut*-clause is *ut ... relinqueret*?
- *qui esset in consilio et primus sententiam diceret*: explain the use of the subjunctives.

Style and Theme:

- Identify the stylistic devices that Cicero uses in *ut exercitum, provinciam, bellum relinqueret* and discuss their rhetorical effect.
- Discuss Cicero's use of the superlative in the paragraph, with special reference to *hominis nequissimi causa, aequissimus iudex ipse Verres, improbissimi cuiusque legati*, and *plurimum prodest*.
- How does Cicero discredit the *consilium* that advised Nero?

A Sample Page from an Open Book Commentary

The Dickinson Classical Commentaries (hereafter DCC), on the other hand, have been designed for the web from the start. Each text is presented in sections, with the text itself on the left-hand side of the page and ancillary materials on the

right: notes, running vocabulary, and “media,” normally including an audio recording of the text. The texts have macrons. The vocabulary for each section is given in order of first occurrence. Only less common words are glossed. The DCC site includes core vocabulary lists, roughly a thousand words for Latin (<http://dcc.dickinson.edu/latin-vocabulary-list>) and five hundred for Greek (<http://dcc.dickinson.edu/greek-core-list>), based on frequency in standard corpora, and words on those lists are never glossed in the running vocabularies.

Media presented with the text include audio recordings, pictures, maps, and animations. For Caesar, for example, there are some animated maps, in which places referred to in the text are colored as that part of the text is read. In the commentary on Ovid, *Amores* book 1, there are pictures of artifacts and of art works that show gods, places, or objects referred to in the text; at *Amores* 1.5, for example, we see a window with its shutters from Herculaneum. The note to lines 3–4, referring to the windows of the speaker’s room, includes a link to that image, as does the entry for *fenestra* in the vocabulary.

Links in the notes don’t just connect parts of the DCC text, but bring in material from off site as well. Most place names in the notes to Caesar are linked to the Pleiades Gazetteer (<http://pleiades.stoa.org/>), an open-source database of geographic information for the ancient world, with maps, photographs, and connections to other projects. Grammatical points are linked to *Allen and Greenough’s Grammar* from the Perseus Digital Library (<http://www.perseus.tufts.edu/>).

Each DCC commentary has an introduction and a bibliography; most of the introductions are comparable in scope to those of the Cambridge Greek and Latin Classics (the “green and yellow” series), or even longer. Here, too, material from outside the site is linked where relevant. The introduction to Caesar also includes two fifteen-minute lectures in podcast form, by Loren J. Samons of Boston University, on military topics.

The series is justifiably proud of its roster of student contributors, mostly from Dickinson, who have helped with maps, vocabulary lists, testing, and other tasks.

The DCC web site uses Drupal for content management, though none of the documentation explains what is the underlying form of the texts, that is, whether the texts are actually written directly in HTML for the web or whether they use a standard structured markup scheme like TEI (<http://www.tei-c.org>). Structured markup, not tied to a particular presentation technology, allows a digital library to change the

way its texts look on line without having to change the texts themselves. As new display platforms evolve, will the DCC site be able to evolve with them?

DCC DICKINSON COLLEGE COMMENTARIES

HOME ABOUT RESOURCES IMAGES SEARCH BLOG

OVID / AMORES BOOK I Notes and essays by William Turpin

CONTENTS

AMORES 1.9

Militat omnis amāns, et habet sua castra Cupidō;
 Attice, crēde mihi, militat omnis amāns.
 quae bellō est habilis, Venerī quoque convenit aetās:
 turpe senex miles, turpe senilis amor.
 quōs petiēre ducēs animōs in milite fortī, 5
 hōs petit in sociō bella puella virō:
 pervigilant ambō, terrā requiēscit uterque;
 ille forēs dominae servat, at ille ducis.
 militis officium longa est via: mitte puellam,
 strēnuus exemptō fine sequētur amāns; 10
 ībit in adversōs montēs duplicātaque nimbō
 flūmina, congestās exeret ille nivēs,
 nec freta pressūrus tumidōs causābitur Eurōs
 aptave verrendīs sīdera quaeret aquis.
 quis nisi vel miles vel amāns et frīgora noctis 15
 et dēnsō mixtās perferet imbre nivēs?

notes vocabulary media

1.9: Love and War

This is an easy poem to like. Part of the appeal is that, for once, we can place it within a specific literary tradition without the aid of commentaries. We all know that "all is fair in love and war," and poets have understood that young men in war and young men in love have much in common. [full essay]

1–2: **amāns**: = *amātor*. **castra**: "warfare," by metonymy. **Attice**: Ovid addresses a friend (not otherwise known) by name; note the chiasmic structure of the first couplet (ABBA).

3–4: **quae**: the antecedent is *aetās*; "the (same) age which." **bellō est habilis, Venerī ... convenit**: the adjective *habilis* ("suited") is linked to a dative of reference (*bellō*), and the verb *convenit* ("befits") takes a dative object (*Venerī*). **turpe**: neuter predicate nominative, supply *est*; "is a shameful thing." **senilis amor** = *senex amāns*.

5–6: **petiēre** = *petiērunt*; gnomic perfect (AG §475); see note on 8.71. **quōs ... animōs**: "the (same) courage which"; the antecedent (*animōs*) has been drawn into the relative clause. **sociō**: note that *socius* can have military overtones: "ally." **bella**: > bellus, -a, -um "pretty." NOT *bellum*, -i n.

7–8: **forēs**: Roman lovers conducted long vigils outside their mistresses' doors, as in *Amōrēs* 1.6. **servat**: "guard." **ducis**: "of his general"; *undaretur forēs servat* from the previous clause.

A Sample Page from the Dickinson Classical Commentaries

Commentaries in both the DCC and the Open Book series are licensed under Creative Commons Attribution–NonCommercial–Noderivs; that is, readers may copy parts of the books, for personal, non-commercial use (for example, as a supplement for a class), provided the copies clearly include attribution to the authors. Creative Commons licenses are a more precise version of copyright, specifying exactly which rights are reserved to the author and how other people may use or build on the work.

Both series are types of "open access" publication, which simply means that the commentaries are freely available on line. The DCC series is supported by the

Roberts Fund for Classical Studies at Dickinson College, and contributors are volunteers. Open Book asks authors to pay for publication, typically between £3,500 and £5,000 depending on the size of the book; it is assumed that the author is a college or university faculty member and that the school, or a research grant, will cover publication costs. Sale of print copies also helps subsidize the on-line publication.

CONTENT

Of course, what ultimately matters is not whether a text is attractive but whether it says useful things. On this score, both Open Book and DCC do well.

Gildenhard's Vergil commentary, from Open Book, covers the opening of *Aeneid* book 4, a set text for A2 from 2013 to 2015. Gildenhard says his goal is not so much to help students with the Latin as "to stimulate critical engagement with Virgil's poetry" (p. 2). The commentary begins with a list of "study questions," some of which are answered in the commentary proper. Many of these are the sort of small-scale questions an instructor might ask in class (for example, "scan line 8 and discuss the thematic implications of the metrical peculiarity," p. 20), but others bring in much larger issues. The very first study question is a good example: "Would you start reading a novel with Chapter 4?" (p. 17). In other words, students are immediately challenged to consider why they're reading only part of the *Aeneid*, and why this part in particular.

The commentary proper follows, including references to other relevant texts—the rest of the *Aeneid*, the *Argonautica*, Greek tragedy, and so on—and to scholarship. Gildenhard gives a lot of attention to meter and sound play, encouraging students to read aloud and to pay attention to the Latin itself, not just to the story. The story is hardly neglected, though, and there are many good observations. For example, on p. 58, Gildenhard notes that in the long sentence 4.9–14, Dido's speech is "palpably out of control," and she calms down somewhat by line 15. The note to 4.90–128 about elapsed time in book 4 is also useful: Vergil is not particularly precise about dates or intervals of time, but then he doesn't have to be.

The first 8 lines of book 4 receive 15 pages of commentary: this is an admirable example of very close reading. Of course such detailed annotation goes far beyond pointing out grammatical difficulties and helping students write the translations their exams will call for. The sort of student who's only interested in doing well on the exam may think there's too much commentary here. But students who read

through these notes will start developing facility at literary reading and appreciation for how Latin verse works; they'll start to see what classical scholarship is all about.

After the commentary come four "interpretive essays," one each on content and form, the historiographical Dido, allusion, and religion. The second, on the Dido story outside Vergil, is particularly interesting. The allusion essay includes a useful explanation of how to read the "cf." markers in a commentary, starting from Pease's note to 4.1–2 and unpacking the references there to Ennius, Catullus, Lucretius, Tibullus, Ovid, and Silius Italicus (or, "nothing less than the entire history of Latin literature from archaic times (Ennius) to the imperial age (Silius)"). Gildenhard explains the citation schemes, reproduces the passages Pease refers to (with translations), cites standard commentaries on those texts, and prompts the reader to consider all these texts as interacting with each other. This exercise is beautifully done and should help students begin to understand what a scholarly commentary can do.

To round off the book, there is a bibliography, with separate sections for editions, commentaries, translations, and scholarly works. Almost all of the scholarship listed is in English, appropriately in a student text. There is no vocabulary list.

The language throughout is breezy, almost slangy: we see section headings like "173–197: The News Goes Viral." Of course this kind of language gets dated quickly, but by the time the phrase "goes viral" starts to sound antiquated, the A-level syllabus will have been revised and students will have moved on to a different commentary. Meanwhile, it is accessible, and a pleasure to read. This commentary could easily stand alone as the main text for a class.

The other commentaries in this series, also by Gildenhard, are Tacitus, *Annals* 15.20–23 and 33–45 (with Matthew Owen; this is a set text for A2 prose in 2013–2015), and Cicero, *Verrines* 2.1.53–86 (AS prose set text, 2012–2014). The Tacitus has a running vocabulary, including the words authors think students will need. On each page, along with the text, are grammar questions and interpretive questions. The Cicero, designed for a slightly lower-level class, has questions as the Tacitus commentary does, but no vocabulary; it also includes a complete translation of the text, at the back of the book.

The DCC commentaries published so far cover Caesar (the sections of the *Gallic War* set for the AP exam, by Christopher Francese), Ovid (*Amores* 1, by William Turpin), Nepos (*Life of Hannibal*, by Bret Mulligan), Sulpicius Severus (*Life of St. Martin of Tours*, by Christopher Francese), and Lucian (*True Histories*, by Evan

Hayes, Stephen Nimis, and Eric Casey); commentaries on Greek texts have been announced but have not yet appeared.

Francese's Caesar commentary is a compendium of notes from older commentaries, one as early as 1848 (J. A. Spencer) but most from 1870–1920, some complete and others treating only certain books. All the commentaries are also available on line, for example in Google Books, and the DCC site supplies links to them under the heading "Sources of Notes."

Most of these notes are intended to help a student translate the text literally. Arguably this may be helpful in an AP course, but an instructor working on getting students to read *without* translating may find these notes get in the way. An example is the note to 1.3 taken from the 1909 commentary on book 4 by Harry F. Towle and Paul R. Jenks: "*cuius pater ... appellatus erat*: this clause is parenthetical; in working out the sentence, omit it until the rest has been thoroughly grasped. Then go back and read this clause; then read the entire sentence." Of course it's useful to say that a clause is parenthetical, but the implicit assumption is that students are "working out" sentences like so many logic puzzles.

Aside from grammatical notes, other notes explain dates, Caesar's choice of verb tenses, idiomatic senses of words, and so on. Each note is attributed; sometimes Francese has included more than one commentator's note to a given phrase, as on *ea res* at the start of 1.4. Here Moberly says Caesar uses the general *res* where English prefers more specific words, and Harper and Tolman point out that "No word in Latin admits such a variety of meanings as *res*."

In general the notes explain constructions or vocabulary, without providing translations, but also without considering the larger issues raised by the text. All of the notes pertain to specific phrases or sentences in the text, not to larger sections. There's nothing in the notes themselves to use as a starting point for literary or historical discussions, or for student essays; for this, the podcasts and annotated bibliography are a good starting point.

Each section has a brief summary in English, for example at 1.2, "Orgetorix persuades the Helvetii to invade Gaul." Francese himself has read the text aloud, clearly and accurately. There is at least one map for each section. The maps, images, audio files, and annotated bibliography are a useful supplement to any edition of the text.

A class reading the AP syllabus could use this commentary as its main textbook, if the teacher was willing to provide help with literary analysis. On the other

hand, a class using any other commentary would find the vocabulary and the supplementary materials of this commentary quite helpful. As the text is only the AP sections, the commentary is less useful for classes on Caesar in other contexts.

The other DCC commentaries are newly written, and fuller than the Caesar commentary. All include running vocabulary, glossing words not on the core list; audio recordings of the text; and a variety of images. Each has its own additional features as well. Turpin's commentary on Ovid's *Amores* book 1 has a short introductory essay on each poem.

Mulligan's Hannibal commentary has a long historical introduction, a complete vocabulary list, and an extensive bibliography covering everything from Eutropius books 2–4 (with link to the text at the Latin Library) to movies and novels set in the Punic War period. Articles in the bibliography are linked to JSTOR, books to Google Books.

Francese's commentary on the life of St. Martin includes links to other editions of Sulpicius Severus and to a couple of translations. When the notes refer to other texts, links are provided to the Packard Humanities Institute editions or to Perseus. Post-classical uses are flagged. For example, in 2.4 Sulpicius writes *mox mirum in modis totus in Dei opere conversus*, and Francese comments "having been turned toward (with *in* + abl.). Classical Latin would use *in* or *ad* + acc. with this word."

The Ovid commentary is exactly what I'd want for an intermediate-level Latin class, particularly in college. First, tucked into its introduction is an extensive introduction to scansion of dactylic hexameters and elegiac couplets, written by William Turpin (the author of the commentary) with videos by Christopher Francese. The pronunciation here is excellent: Francese accurately distinguishes long stressed syllables, long un-stressed syllables, short stressed syllables, and short un-stressed syllables. He avoids artificially stressing long elements in the verse, correctly giving each word its actual stress. Although the dactylic forms are explained in terms of "feet," the advice to "become thoroughly at home with the basic unit of ~~~~~" is useful. Students reading other dactylic verse—the *Aeneid*, for example—should review these notes.

The commentary also includes a brief note on the manuscript tradition of the *Amores*, with pictures of representative pages from the four major manuscripts. Although some basic terms (archetype, in particular) are not defined, this is a good introduction to textual criticism and why it matters.

In the commentary itself, the approach is modern: although the grammar is explained, with references to Allen and Greenough's grammar where necessary, the notes generally don't tell the reader how to translate a passage, but rather how to understand it. Scansion is incorporated throughout; for example, at 1.1.2 *materia* we read "scansion reveals that the final *a* is long, and that the word is therefore ablative." The notes go beyond simply establishing the meaning to touch on interpretation of the poems; on the first couplet of the first poem, Turpin mentions the allusion to the opening of the *Aeneid*, the convention of *recusatio* poems, and the cultural position of hexameter meter. The introductory note to 1.7 correctly notes that the poem "plays with a topic about which it is hard for modern readers to be playful, physical abuse." The headnote to 1.14, with similar sensitivity on a much lighter subject, notes that "a major cosmetic disaster of this sort is no time to be saying 'I told you not to do it.'" On the other hand, the *puella* is regularly referred to as a "girl," which is too literal in contemporary English: the speaker's girlfriend is surely a grown woman.

The readings by Laetizia Palladini are particularly expressive. She avoids artificially stressing long syllables but lets the listener actually hear the quantitative meter.

CONCLUSIONS

All of the commentaries under review are appropriate for intermediate Latin students. The Open Book series is aimed at British secondary-school students; the DCC series envisions a wider audience and includes not only a text for a standard exam (the AP Caesar selections) but a less familiar text from late antiquity.

Both series have advantages. Open Book provides relatively inexpensive print books, or e-reader or web presentations that exactly emulate those books. These books take no particular advantage of the web except as a delivery mechanism, though the supplements available on the Open Book website, outside the book itself, may use more web-native features.

The DCC commentaries are nothing like print books: they participate in the network of classical scholarship much more actively, with a rich array of hyperlinks to a variety of other projects, they include far more maps and pictures than any but the most expensive print books, and they let a student hear the text as well as reading it. While any commentary refers to other texts, these commentaries make those references immediately available to a reader.

In the classroom, the Open Book commentaries will work just like any other print commentary series. Gildenhard's breezy style and highly detailed notes will challenge the more proficient students while not overwhelming those who are struggling. The DCC Caesar commentary may not be detailed enough to stand alone as the class's main resource, but the other commentaries give all the help a class might need, not only on grammar but on culture, context, and connections.

Certainly both series provide good scholarship and good pedagogy, but it's only the DCC series that pushes the bounds of commentary form. Commentaries have been part of classical scholarship at least since the Alexandrians; they're the most basic way we engage with texts, first as students and later, perhaps, as authors. The Open Book commentaries are not fundamentally different from the 19th-century Caesar texts excerpted in Francese's commentary, nor, even, from the marginal scholia in our manuscripts. The DCC commentaries aim to be something more, both in presentation and in access. There is of course still a place for print books (or their e-reader avatars), but there is also a place for scholarly work that uses the resources of the web, and DCC shows us a model for doing that well.