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TEACHING CLASSICAL LANGUAGES

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Editorial Board

Editor

John Gruber-Miller, Classical and Modern Languages, Cornell College
600 First St SW, Mount Vernon, IA 52314
jgruber-miller@cornellcollege.edu

Assistant Editor

Meghan Yamanishi
myamanishi@cornellcollege.edu

Teaching Classical Languages Mission Statement

Teaching Classical Languages 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* welcome 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.

Letter from the Editor

I am honored to succeed Charles Lloyd, the founding editor of *CPL Online*, who did such an outstanding job putting *CPL Online* on a solid foundation. With this issue, the Editorial Board and the CAMWS Publications Committee recommend that the title of the journal be renamed *Teaching Classical Languages* to more clearly reflect its mission. In *Teaching Classical Languages*, I hope to carry on the tradition that Charles established to publish articles that offer innovative approaches in the instruction of classical languages, that take advantage of online publication, and that provide Latin and Greek teachers ideas that they can implement in their day to day teaching.

The three articles in this inaugural issue of *Teaching Classical Languages* meet these standards, continue to offer articles on both Latin and Greek, and follow up on important work previously published in *CPL Online*. In addition, this issue features articles by a college professor, a high school teacher, and the eLearning Director at Bolchazy-Carducci Publishers. First, Andrew Reinhard follows up on his article, "From Slate to Tablet PC," in our sister publication, *Classical Journal*. In "Social Networking in Latin Class: A How-To Guide," he shows that social networking sites need not be limited to social communities, but present opportunities for creating learning communities that extend beyond the classroom. As his example, he shows how an AP Vergil class can be enhanced through a social network. Georgia Irby-Massie, in "That Ain't Workin; That's the Way You Do It: Teaching Greek through Popular Music," continues the tradition of Judy Hallett and John Starks, "Using Songs as Sights" (*CPL Online* 3.1). She demonstrates how music, in particular the translation of popular songs into Greek like "Monster Mash," "Here Comes the Sun," the "Twelve Days of the Dionysia," and "Mary Had a Hedgehog," can help students learn and reinforce important vocabulary and grammar, not to mention tap into the rhythm and sounds of the language. Finally, in "The 80% Rule: Greek Vocabulary in Popular Textbooks," Rachael Clark follows up on Wilfred Major's article on core vocabulary in Greek (*CPL Online* 4.1) and examines how well two popular textbooks, *From Alpha to Omega* and *Athenaze*, utilize the most frequent vocabulary as they introduce students to Greek.

All three articles also make excellent use of the benefits of online publication. Andrew Reinhard's article on social networking incorporates multiple screen shots to help teachers learn to set up a new social network site for classroom use. Georgia Irby-Massie presents all ten songs as handouts for classroom use in her appendix, as well as audio files of her students singing some of the songs to help instructors and students hear "the way you do it." And Rachael Clark presents four appendices, too long for most publications, that list core Greek vocabulary on the 50% and 80% lists chapter-by-chapter for each textbook so that instructors and students will be able to focus on the most critical vocabulary for reading Greek.

With this issue, I have incorporated a number of new features intended to make *Teaching Classical Languages* easier to consult, adding abstracts for each article as well as keywords. With this issue, moreover, *Teaching Classical Languages* moves to a new publication schedule, offering two issues per year every spring and fall. For readers who would like to receive news of the publication of a new issue, especially those who are not CAMWS members, we encourage you to subscribe to *Teaching Classical Languages*. Subscribing is easy and free, and it helps us know better whom we are serving and improves communication with interested readers when new issues are published. Finally, the Editorial Board of *Teaching Classical Languages* has approved a revised mission statement (above, p. 2) that articulates more clearly the journal's mission to advance Latin and Greek instruction at all levels. I encourage you, the reader, to send me your comments, suggestions, and most importantly, your submissions so that *Teaching Classical Languages* can continue to improve and to serve the needs of Latin and Greek instructors more effectively.

John Gruber-Miller
Editor, *Teaching Classical Languages*
Classical and Modern Languages
Cornell College
600 1st Street SW
Mount Vernon, IA 52314
jgruber-miller@cornellcollege.edu

Social Networking in Latin Class:
A How-To Guide

Andrew Reinhard
Director of eLearning
Bolchazy-Carducci Publishers

Abstract

Social networking is not a new concept. People form groups (like CAMWS, ACL, and APA) to talk about things in common. With the Internet, these common-interest groups proliferate online, enabling people worldwide to converse on topics pertinent to their groups. The most recent online phenomenon, social networking, allows people to engage in dialogue while adding content like audio, video, digital images, and documents, and at the same time permits members of these online communities to comment and give feedback on this content. Latin teachers at any level can take advantage of blogging and file-sharing offered by social networking sites like Ning and Facebook to create dynamic, educational environments in which students can interact with each other, as well as the instructor, in pursuit of understanding the Latin discussed in class. Young people already feel that they have ownership of Web 2.0 platforms. Teachers can further empower their students to learn Latin via these platforms by creating classroom social networks. These platforms are both free and easy to use. This paper illustrates how to create a private social network for a sample AP Vergil class using the Ning social network creation tool.

Keywords

Latin, Ning, Social Networking, Classroom 2.0, Web 2.0, eLearning, Classics

Introduction

The most important thing a Latin teacher can do for his or her students is engage them with the subject and turn them into lifelong learners of Latin specifically and of Classics in general. With contemporary students, sneaking in saucy Catullus poems on the sly, assigning the fun bits of Suetonius on occasion for extra credit, and talking about Roman latrines and Flavian hairstyles sparks curiosity and fires the imagination. All too often, though, the dialogue remains in the classroom, and often the exploration of cultural threads stops before it can build a head of steam, or the meaning of what Vergil wrote gets lost in translation because of the outrageous pacing of the Advanced Placement syllabus. So how do you maintain student interest in Latin and Classics outside of class, engaging them in the material on their own time, and keep following threads of class- or reading-generated discussions without feeling rushed, giving some time to the students so they can explore these discussion topics?

The answer lies within new Internet technology, namely those tools classed under the general heading of "Web 2.0". These tools include blogs (online diaries/journals), wikis (publicly edited spaces for shared information), and social networks (groups of individuals with shared interests). Many Classicists over the age of 30 (I count myself in this number) grew up with (or adapted to) the Internet as a one-way conduit of information. The Internet was a way to

provide data quickly from one person/group to another. Content-providers sat on one side of the Internet, and information consumers were on the other side. With the advent in the past few years of Web 2.0 technologies, we have entered an age of information sharing. Everyone has an opinion or knows something, and there is a genuine, democratic feel to the new Internet in that it encourages debate and collaboration, basically peer review in real-time.

With Web 1.0, we had static websites that provided information to curious people. With Web 2.0, we have dynamic websites that encourage comments from the public. While there is still an attitude among many scholars that this dialogue can lead to false information or bad data, we can choose to take control of the dialogue and provide accurate information and good data borne out of experience and research.

With Web 1.0, we had (and still have) two-dimensional user groups where members communicate(d) via email discussion lists. The best example of this for *Teaching Classical Languages* readers is the Latinteach list. Members send email to the main list address and then other members can choose to respond. While lists like these are beneficial, the dialogue is often not in real-time (like an organic conversation), and fails to take advantage of the new things offered by Web 2.0 tools.

With Web 2.0, we see the evolution of the email discussion list/special interest group into something that is three-dimensional: social networking sites. Readers of *Teaching Classical Languages* might already have heard of (or be current members of) MySpace or Facebook, massive websites where people can sign up for free and network or reconnect with friends, colleagues, classmates, and others who share similar interests. On Facebook (www.facebook.com), there are millions of members including teachers and students and Classics-related groups on everything from reception studies to teacher fan clubs.

Social networks allow members to upload images, documents, audio and video; create and comment on blog entries; participate in discussions; share website links; and more. Students already feel that they have ownership of social networks like Facebook. As teachers who are looking for ways to connect with students on their own terms, using the technology that students are comfortable with is a step in the right direction. By creating a social networking environment as part of the class experience, students can contribute to their Latin classes by feeling that they are part-owners in the courses that they take. If the students feel that they have ownership of some of the content within the context of their Latin classes, they will spend more time on Latin, and will often find creative and thoughtful ways of having fun with a subject that can, for many students, be difficult or even soulless.

Teachers now have the ability to create their own Web 2.0 sites for their classes. High school Latin teacher Bob Patrick uses a blog for his AP Latin classes. Distance-learning Classics educator Laura Gibbs uses private social networks for her online courses.

For an actively used Classics-themed Ning social network with audio, video, discussions, a blog, and digital images, visit http://eclassics.ning.com, created by this author to help teachers help themselves understand how to use classroom technology in support of learning ancient languages. At the time of publication, the site had over 900 members from nearly 50 countries.

London-based scholar Evan Millner has developed a number of Web 2.0 sites for Latin, most notably Schola (Ning-created), Latinum, and Imaginum Vocabularium.

     Schola (http://schola.ning.com/) is an all-Latin language, informal social network where anyone with a yen to practice their Latin composition is free to do so. Members are invited to comment, add corrections, and help each other with the Latin they create.

     Latinum (http://latinum.mypodcast.com/) is an extensive site containing hundreds of lessons in spoken Classical Latin, presented as MP3 audio, based on a free introductory Latin textbook in PDF format. In addition, Latinum provides vocabulary drills and a wide range of Classical and other readings.

     Imaginum Vocabularium (http://imaginumvocabulariumlatinum.blogspot.com/) is an image-based blog to help with vocabulary learning via visuals--an online pictionary.

     Classroom 2.0 (http://www.classroom20.com/) is a Ning-created social network dedicated to teachers in any subject who are interested in using technology to help teach. With over 10,000 members, help is readily available, and is a sign that this kind of technology is already present and growing in support of all levels of education.

     Teachers now have the ability to create their own Web 2.0 sites for their classes. Distance-learning Classics educator Laura Gibbs uses social networks, blogs, and wikis for her online courses (http://www.mythfolklore.net/). High school Latin teacher Bob Patrick uses blogs (http://www.carminacatulli.blogspot.com/ and http://latinatironibus.blogspot.com/) and, more recently, private social networks for his AP Latin classes, too, created on Ning.com.

     Educators are beginning to leverage Web 2.0 technologies into their classes with good results. The balance of this article will show *Teaching Classical Languages* readers how easy it is to both create and manage a classroom social network in support of AP Vergil, step-by-step. No programming skill is required; pre-made artistic "themes" are available to those teachers who don't have the time to fuss with graphic design, and the creation of content is quick and easy requiring a few minutes a day to post news, homework assignments, and reminders. The students are responsible for the rest.

Creating Your Latin Class Network with Ning
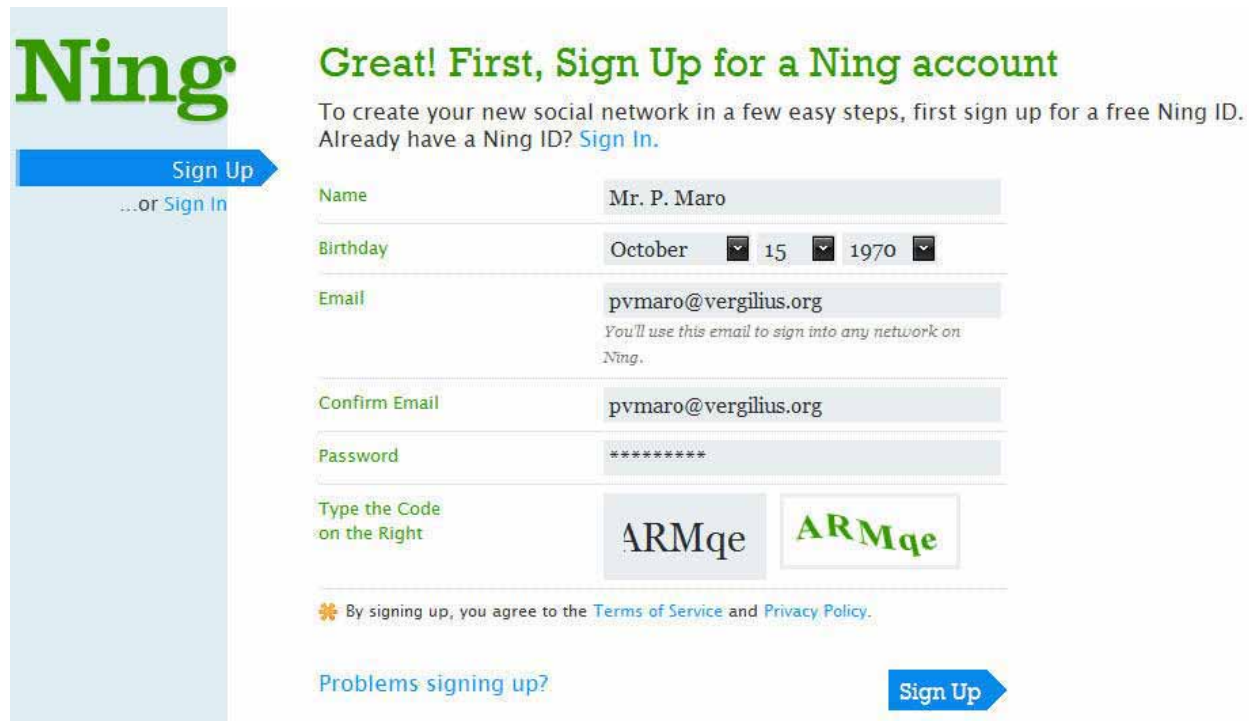
     "Ning" is a social network creation tool. This means that you can create your own Facebook-style groups online for free for any/all of your Latin classes. It takes about thirty minutes to set up a basic site, and then it's up to both you and your students to create content on a day-to-day basis. This content can include class assignments, uploading multimedia, posting news about tests and quizzes, commenting on the blog, and more. Go to ning.com to get started.

Ning-created sites do require their creators and members to have a unique Ning ID (a username and password) in order to log in. If you don't have a Ning ID, both you and your students will need to get one. Membership is free and does not ask for any personal information. The only requirement is that you have an e-mail address (any e-mail address will do, be it one for your school, or simply a gmail.com or mac.com account, among others). At the time of publication, the site had over 1,100 members from nearly 50 countries.

Create your Classroom Network

Ning asks that you describe the purpose of this network; this brief description is what appears in the top-left corner of the site once the network is launched. You should also make the network private so that only you and your students can access it. As an instructor and manager of the site, it is up to you to invite your students in. You can lock the network down so that only you have the power to invite people to the site. If other people stumble upon your network, they will be prompted to log in to get to the homepage. Without the proper login credentials, they will only be able to see the name of your network, but will be blocked from all class data, membership, media, and other content.

Educators are beginning to leverage Web 2.0 technologies into their classes with good results. Bob Patrick teaches at Parkview High School in Lilburn, Georgia, where he has used private, classroom blogs with his AP Latin Literature and AP Vergil students, specifically for practicing essay writing for the AP exams. He graded these online essays with the AP essay rubrics.

After speaking with Web 2.0 maven and teacher Laura Gibbs of the University of Oklahoma, Patrick decided to give Ning-created social networking sites a try in his classes. As Patrick succinctly puts it, he likes Nings because they "combine elements of a website, a blog, a discussion group, a calendar, email, chat groups, and social networking all in one easy-to-set-up place". Patrick did have to contact Ning.com to request all advertising to be removed from the site which Ning did at no charge because he was educating students who were younger than college-age.

Patrick keeps his classroom Nings private, just for his own use and that of his students. He did give his students some training on how to use the site, and then jumped right in posting the syllabus online, using the Events calendar for assignments, creating student blogs on Vergil. Students are encouraged to comment on the blogs as part of their quiz grades. An added bonus to using Nings is that Patrick's classes are nearly paper-free.

"I'm happier. The students are happier. Mother Earth is happier. It's a trifecta of happiness," Patrick said.

Now the fun begins! Drag-and-drop the features you want to use for your class from the left-hand panel into the pane on the right. Each feature is discussed in greater detail below, but this main screen shows you most of the elements you can add to your network. You do not need to add all of the elements at once. Ning sites allow you to modify them over time based on the needs of both you and your class.
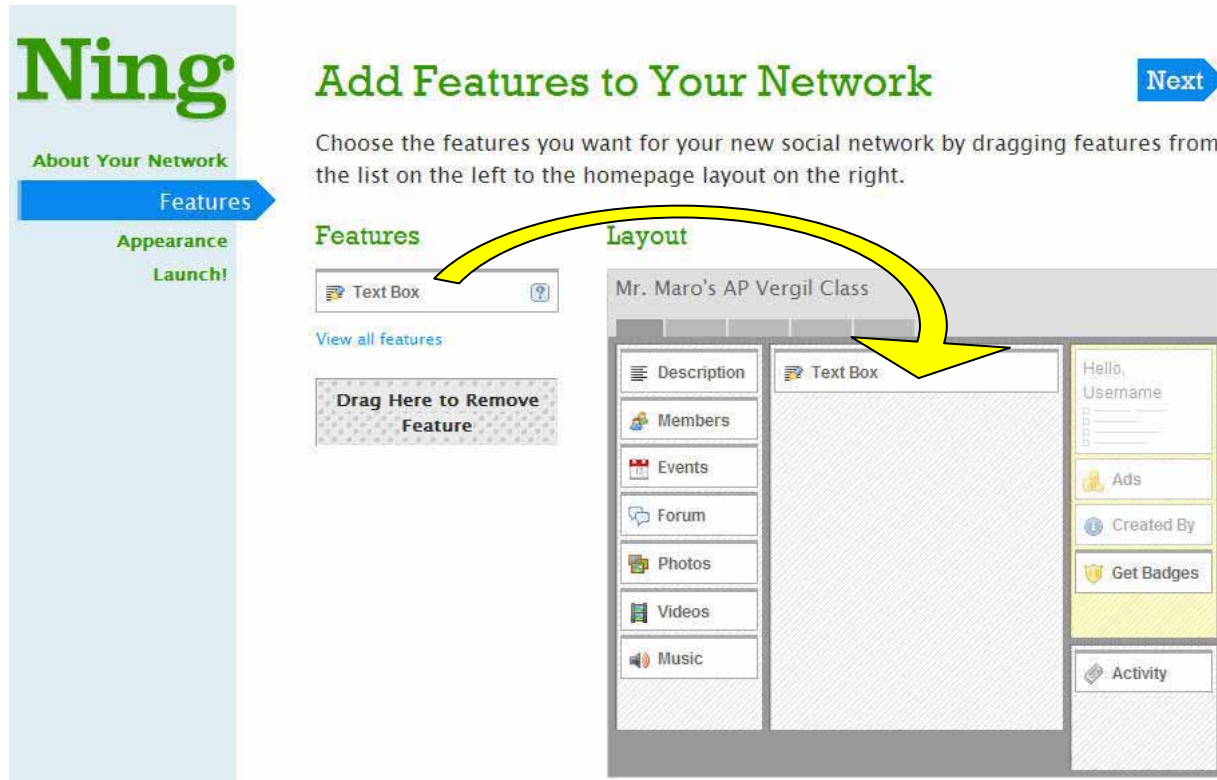
Briefly, here is what you can add to your site at this stage:
- **Description**: This is the brief description about this classroom network that you entered at the very beginning of this process.
- **Members**: See a list of all members, plus thumbnail-sized representations of them, uploaded by both you and your students.
- **Events**: Browse a list of upcoming events, be those tests, quizzes, class trips, and more.
- **Forum**: The discussion forum allows both you and your students to dialogue on a specific point, whether it's about the death of Dido or about the Latin grammar, vocabulary, and syntax Vergil used to describe it.
- **Photos**: Upload and view digital images pertinent to your class.
- **Videos**: Upload and view digital video. Many students opt to produce movies for their end-of-year projects. They can upload those videos here.
- **Music**: Upload and listen to MP3 audio. Record yourself reading Latin and post the files here; have your students do the same.
- **Text Box**: Free-text, typically used for breaking news.
- **Activity**: Automatically added by Ning, you can monitor who is doing what on the classroom site.

Once you have selected the features that you would like to have on your network, choose your theme (i.e. collection of design elements collected under a label like "Winter" or "Martini") and color scheme and fonts (use your school colors for example, or accept the Ning defaults). In this example, the "Notepad" theme is used.

After selecting your theme, you can view the initial appearance of your classroom network. You will note the appearance of <u>Google Ads on the right side of the screen</u>. When your network is first created, these ads will make little sense; however, after the site has matured a week or two and you have added classroom content, the ads will change focus to display advertising topical to Classics and education. If you do not care for the advertising, Ning charges $20.00/month to remove the ads. It is the Google Ads revenue that keeps these social networking sites free on Ning. This is why Ning charges a monthly fee if you choose to opt out of the ads.

Add Events

    It's now time to add some content. The "Add Event" feature lets you schedule things like quizzes and tests, or more fun stuff like Saturnalia parties or a birthday party for Rome. Students can choose to RSVP to these events in order to acknowledge them. The events are posted with date(s), start/end time(s), and location(s), along with an image topical to the event.

Create New Event

Step 1: Create an Event   Step 2: Invite members

Event Information

		Privacy
Name	Week One Test	○ Public: Anyone can see and RSVP
Event Image	NEW 🖼	● Private: Only invited people can RSVP
	Add a photo or image as part of your event display	
Description	B *I* U S̶ ∞ 🖼	☐ Disable RSVP
		☐ Hide Guest List
	Our first test is coming up! Please be prepared to be quizzed on the Aeneid, Book I....	
Event Type	Test	
	Example: Fundraiser, "Birthday Party"	
Start Time	Sep ▾ 19 ▾ 2008 ▾ 9 ▾ : 00 ▾ AM ▾	
End Time	Add End Time	
Location	Classroom	
	Add a general location such as "The Fillmore" so your event will show up in area results	
Street		
City/Town		
Website or Map	http://	
	Add the web address for the venue or link to a Google Map	
Phone		
Organized By	Mr. Maro	
	If you want the host to be someone other than you	

Send invitations to your students to remind them of upcoming events, too. When invitations are sent, invitees receive an email notification and do not have to visit the site to learn of the event. Student emails are held in the "Manage Members" area which is accessible by the site's administrator only. Students are responsible for entering their correct email addresses. When creating the invitation list online, the teacher may choose to copy/paste the email addresses directly from an Excel file produced by the site, or can enter these addresses by hand.

Invite to 'Aeneid, Book I test'

Time: **September 19, 2008 at 9am**
Location: **Classroom**

The test for the Aeneid, Book I, is coming up!
Skip →

▼ Enter Email Addresses

Send To

mike@school.com,betty@school.com, etc......

Separate multiple addresses with commas

Your Message   (Optional)

Send Invitations

► Invite Friends

Invite Your Friends to 'Aeneid, Book I test'

► Import from Web Address Book

Yahoo Mail, Hotmail, GMail or AOL Mail

► Import from Address Book Application

Microsoft Outlook, Apple Address Book, .CSV, etc.

Add News and Notes

Many Ning networks contain news and notes at the top of the homepage. You can use the free-text box (top of your network) to add assignments and class news, too. Update the news daily or weekly to keep your students coming back to the site. When they are logged on, they will then have the opportunity to participate in online discussions on classroom topics, they can comment on blog posts by the instructor or by other students, and can upload and comment on multimedia pertinent to the class. These options are discussed in more detail below.

Add a Forum for After-Class Discussions

If your school has a mandatory writing component for every class, consider using Ning's Forum/Discussion feature to encourage your students to write about class-themed topics. Not only can the students earn writing credit through this online activity, but they can also engage each other in specific points of Latin grammar, translation, and the like, as well as themes with the content of the Latin read for class.
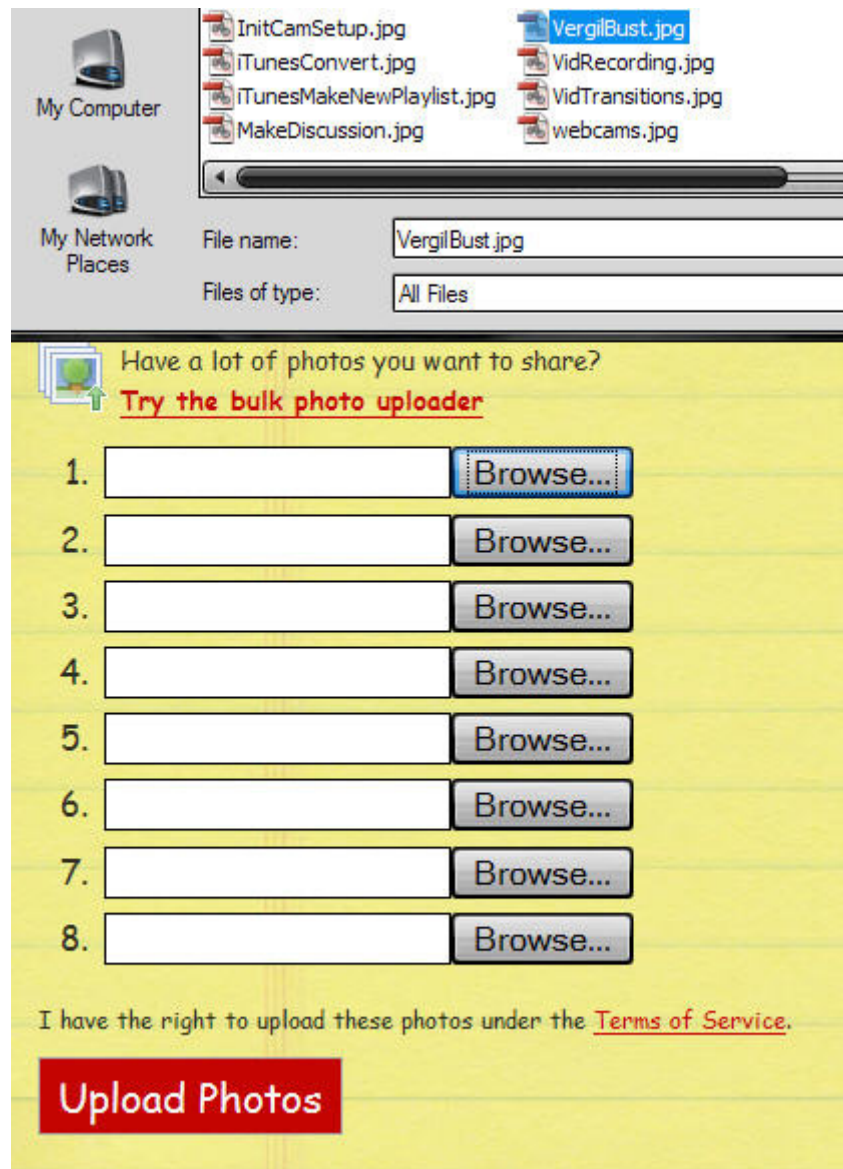
Each topic receives its own space on the Ning site to keep it separate from other topics. Each new topic may also be tagged by its author into a variety of categories such as "poetry" or "grammar" or "Book VI". Clicking on a tag like "Book VI" will call up all of the discussions relating to Book VI of the *Aeneid*.

Add Digital Images

Arguably the most fun you can have with social networks is with sharing multimedia (images, audio, video, and documents). Both you and your students can add digital images to the classroom network at will. Click on the "Add Photos" button to get to this window:

Browse for photos that you (or your students) have taken, or have downloaded online. These photos could be anything from scans of papyrus manuscripts to class trip photos to images of Vergil and more.

After selecting one or more photos to upload, add metadata (keywords and descriptive tags) about each digital image you post. Even though a lot of your images will be from the Internet and used in class under the "fair-use" license, don't forget to cite your sources:

Add Digital Videos

You can add your own videos to your network, too. Many Latin classes have an end-of-year class project component, and increasing numbers of students are choosing to produce digital videos in Latin (whether with spoken Latin or with Latin subtitles).

Click the "Add Videos" button to get to the window below. Ning will convert even large videos (up to 100MB) to something any computer can manage, importing the videos into the site. The 100MB filesize allows you to upload high-quality videos that are brief (e.g. five minutes of full-screen, crystal-clear video vs. an hour of fuzzy video shown in a 2" x 3" box). Ning converts the videos for you to a proprietary online format, shrinking the filesize down without compromising quality.

Add metadata about your video to let others know what it is about, including a title, brief description, and tags. For any media that you upload, you can choose to tag these files with keywords for quick retrieval during searches run through the site. For example, tagging a video as being from Book I of the *Aeneid* will allow that video to be returned during a search for all videos featuring content from Book I.

Add Digital Audio

Even though Ning classes all audio as "music", your digital audio can be much more than that. Record your own oral interpretation of Latin, and encourage your students to practice reading their Latin aloud. Posting these audio files allows you as a teacher to listen to how your students are pronouncing the Latin, and also allows the other students to listen. You can leave comments underneath individual audio files with notes on pronunciation, or to give encouragement or praise. These comments can be seen by all members. To leave an individual comment for a student, use the site's internal email feature to send a personal message.

Click the "Add Music" button to get to the window above where you can add your MP3 files. Add metadata about the audio you are uploading (give credit where credit is due!).

Add other Features

       When you first created your classroom social network, you had a few options of features to add (Forum, Audio, Video, Free Text, etc.). Click on the "Manage" heading on your homepage and then choose "Features" to select other fun options for your network (like Blogs and Groups).

Add Groups

You can create an endless number of sub-groups for your Ning network. For your Latin classes, you might create Groups for your students to use when working together on class projects. Your students can use the Groups page to discuss projects and record the work that has been done on them so far. You might create groups for students collaborating on translation projects, or even groups for different levels of Latin that meet during the same class period in the same classroom (e.g. a Latin I group, a Latin IV group, and a Latin V group that all meet in Room 101 from 1:40 – 2:30).

For student project groups (like the one pictured below), the students actually create a group-related webpage within the main site that they can make their own. It is up to the group members to decide whether to allow anyone in, or to grant access to other students on an invitation-only basis. Students within a group can upload files to the group's page, as well as works in progress, and can document what they are doing for the benefit of other group members.

Add a Classroom Blog

Add the "Blog" feature from the Manage menu and create your own classroom blog to supplement the other activities on the Latin class network. Granted, you might opt to create a Latin class blog to cover day-to-day discussions of the literature being read in class. An advantage of a Ning-created Latin classroom network is the fact that the blog can be included among all of the other content in the site as another place to write and discuss grammar and content from the assigned readings (or even extra readings).

For classroom use, instructors might opt to keep the topics listed above as fodder for the forums, instead leaving the blogging to the students. When a student joins a Ning social network, s/he receives his/her own home page which includes space for a personal blog. It is here that students can write about their classroom experiences, make notes about an author they are reading or passage they are translating, or anything else related to the class. A teacher might be inspired to cast students as different characters from the *Aeneid* and have them blog in the voice of that character each week.[1]

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[1] It would be easy to adapt Laurie Churchill's suggestions for keeping a weekly Latin language journal to the blog or forum (95-97).

Ning's Manage Menu

       As the classroom network's creator and administrator, you have several options to control security, access, and content. Your network's Manage menu, available to only you at the top of any page on the site, allows you to fully customize your network. These features are briefly described in the picture below.

Broadcast Messages

Do you need to make a class-wide announcement after-hours? Use the Manage menu's "Broadcast Message" feature to reach all of your students at once at any time. When the message has been successfully sent, Ning will give you a confirmation. Broadcast messages get sent as emails to the network's membership and do not require a student to be logged in in order to get the message.

Widgets

Tiny software programs called "widgets" for PC users and "gadgets" for Mac users allow one to post a calendar or a clock or a "phrase of the day" among other things. If you build a widget and post it on your classroom Ning site, you as the creator of that widget (and administrator of your site) can allow Facebook users to upload and share these small software applications. Permission from the site administrator is required as s/he is, in effect, a gatekeeper to the site's content, especially if it is private. If you so choose, you can upload your own widgets to your own Facebook profile and share them in that way rather than linking your site publicly to Facebook.

Making Your Latin Classroom Social Network(s) Successful

Most websites (and specifically blogs and other Web 2.0 creatures) die because of the lack of fresh content. In order for your classroom site to become truly useful, it is up to you as the instructor to both prime the pump with some content prior to the first day of class, and then make the site a clear, strong component of what is expected from your students as part of their daily routine: check the site, contribute to discussions, create or comment on content. With some encouragement, students will find this to be fun as they use a social networking tool to facilitate their Latin learning.

Conclusion

Your students are already on social networking sites like Facebook and MySpace; and many teachers have already created profiles as well to connect with friends and colleagues. Harnessing the obvious communicative power of sites like these is extraordinarily quick and easy via the network-creation tool, Ning. About a month before school starts, think about which classes would benefit the most from a dedicated classroom website, think about what you would like to do with a site like this, and don't forget to run the idea by your school administrator and IT department. Some schools do forbid access to social networking sites as a rule, but exceptions might be made for private, classroom-based sites on a case-by-case basis. It doesn't hurt to ask, and if enough interest is shown by faculty from many subjects, it may be easier to get the administration to effect a policy change.

The social networks you create empower your students to use the technological tools that they are familiar with in order to learn old languages in new ways. Teachers who opt to use Web 2.0 tools as part of the class experience do require their students to post content to the site. If teachers place homework assignments and news online, students will be obligated to visit the site anyway. As many courses have writing requirements set by the state, district, or school, you can use online discussions and blogging to fulfill that requirement. And once students learn that they can upload videos and fun pictures that they find, and can actively participate in discussions, they may forget that site participation is required and will instead spend time there on their own because it is fun and allows them to express themselves.

The Web 2.0/social networking sites themselves do not replace classroom lecture and the reading and study required for mastering Latin, but they do lend themselves to having fun with the subject while at the same time giving the students a place to review and to write. One of the questions I am frequently asked by teachers is, "why use this instead of [my course management system]?" For teachers, continue to manage your grades and the like through software packages

like Moodle or Blackboard. But if you give students a choice of using Blackboard or a social networking site for their classes, the course management software will lose.

With Web 2.0, we are realizing the teacher-student/student-teacher paradigm as described by Paolo Freire in his book, *Pedagogy of the Oppressed*. By encouraging dialogue with your students on the works of Latin authors, you improve class participation and introduce other, Classically-grounded disciplines like rhetoric and philosophy into the mix, turning your Latin students into contemporary thinkers, and more eloquent writers and speakers.

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"That Ain't Workin'; That's the Way You Do It"
Teaching Greek through Popular Music[1]

Georgia L. Irby-Massie
The College of William and Mary

Abstract

This article describes an unconventional method of teaching Greek vocabulary, grammar, and syntax through the translation or adaptation of popular songs into Attic Greek. To reinforce vocabulary and introduce or review points of grammar of syntax in a memorable way, I have adapted and translated a number of modern songs into Attic Greek. Each song was focused around one or two significant concepts (e.g., adverbs, participles, the optative mood) and was presented with the appropriate textbook chapter to augment other available materials. The students themselves, who recommended many of the songs and themes, were consequently active participants in the development of their own ancillary and review materials. My students, furthermore, were inspired to create their own translations and adaptations which were then, once the author approved the instructor's corrections, presented to the class.

Incorporating this challenging language into contemporary culture gives students a sense of intimacy and confidence with Greek. In this article, I outline the creative process, explain my Attic Greek song lyrics, and suggest further applications of this technique.[2]

Keywords

Greek language, grammar, composition, vocabulary, pedagogy, music, song

> *Music, the greatest good that mortals know,*
> *And all of heaven we have below.*
> *Music can noble hints impart,*
> *Engender fury, kindle love;*
> *With unsuspected eloquence can move,*
> *And manage all the man with secret art.*

Joseph Addison (1672-1719) from "A Song for St. Cecilia's Day"

[2] **Printing Note**: Pages 45, 49 and 57 in the appendix are legal size (8.5" x 14"), to better facilitate handout-production.

Introduction

Modern language teachers fully appreciate the power of music in the elementary classroom (Chen-Hafteck et al.; Custodero; Decker; Dunlop; Edelsky et al.; Rubin). Songs help students master foreign (and native) words for days of the week, months, body parts, animals, colors and food, the numbers, as well as points of culture or history. Rhythmic and musical mnemonics facilitate vocabulary retention and mastery of grammar. The melodies are simple, the lyrics are easily learned and remembered, and to sing these charming melodies is pleasurable. Most students find it easier to memorize lists of data set to a rhythm. Consider, for example, Tom Lehrer's *The Elements*, a recitation of the 102 elements known at the time (1959), set to Gilbert and Sullivan's *Modern Major General*, and the *School House Rock* collection of grammar, science, and history songs broadcast on U.S. television on Saturday mornings from 1973 to 1986 (the vehicle by which I continue to augment my introduction of the parts of speech to beginning language students to their great joy). In the mid-90's, Warner Brothers' *Animaniacs* recorded humorous songs that included *Wakko's America*, enumerating all the states and their capitals, and the *Presidents*, listing the Presidents up to Bill Clinton. (Videos for cited songs can be found on YouTube.) Any teenager or young adult who demurs from an ability to memorize unfamiliar data can yet effortlessly rattle off the lyrics to the current chart-topping song. Meter and music aid the mind in the acquisition and retention of data and make learning, even for the most recalcitrant, palatable and fun. According to Gardner's Theory of Multiple Intelligences different intellectual proclivities combine "to enhance educational opportunities and options" (Gardner 10). In other words, students have different learning styles, music links "in a variety of ways to the range of human symbol systems and intellectual competences" (123), and the synthesis of language and music helps some students learn best while aiding in other Intelligence Types.

Teachers of the Latin language have at their disposal a growing (though not centralized) corpus of supplemental materials and mnemonics to add spice and drama to the student's language learning experience, from spoken Latin (Traupman), to *Winnie the Pooh* (Lenard, Staples), Dr. Seuss (Tunberg and Tunberg) and *Harry Potter* (Needham). Latin versions of Christmas songs are widely available, as are many familiar nursery songs (Irwin and Couch, "Latin Christmas Carols," "The Latin Songbook"). Latin teachers also have used simple lyrics to help students memorize and recall verb and noun endings (see, for example, David Pellegrino's Latin Teaching Songs online). Such extensive and accessible supplementary materials are powerful teaching tools, and students generally respond to these materials in a positive manner.

For the elementary and intermediate Classical Greek classroom, such materials are limited. To be sure, most textbooks include supplemental materials, and skilled teachers have generated their own ancillary exercises, many of which are generously disseminated (especially useful are Gruber-Miller, "Ariadne" and Major, "Greek Help at LSU"). But these materials, however welcome and pedagogically sound, fail to provide respite from the unmitigated routine dictated by the textbook. Welcome, though not altogether appropriate for the beginning student, is the Attic Greek translation of J.K. Rowling's highly celebrated first book, *Harry Potter and the Sorcerer's Stone*, rendered as ΑΡΕΙΟΣ ΠΟΤΗΡ ΚΑΙ ΤΟΥ ΦΙΛΟΣΟΦΟΥ ΛΙΘΟΣ by Andrew Wilson who drew inspiration from Lucian.[3] Modern Greek, furthermore, differs too significantly from its parent language for the vast body of its beautiful children's songs and

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[3] Wilson is also in the process of producing notes and vocabulary, available at his web page. "J K Rowling and her publishers hope that the translations will help children overcome the common dread of studying the two dead languages - where wars in Gaul and Virgil's thoughts on beekeeping can be as exciting as it gets." Reynolds.

lively folk and popular music to be meaningful either to the beginning student of Ancient Greek or even to the teacher who may know no Modern Greek. Highly recommended is W. H. D. Rouse's delightful *Chanties in Greek and Latin* (maintained online by David Parsons). The collection includes free translations and paraphrases of songs set to a variety of childhood tunes, with quantities carefully observed, to encourage both greater exactitude of pronunciation than is usually found in the elementary (or advanced) classroom and a more facile acquisition of skills in reading and pronouncing the ancient languages. Rouse asserts, "But if they [the students] will read prose also in crochets and quavers, instead of substituting stress for length and shortening unstressed longs, they will hear for the first time the beauty of Greek and the majesty of Latin" (8). Rouse had also hoped to teach a large vocabulary and tricky forms through his songs: "I have found that a word or form thus learnt, if later met with, at once calls forth the familiar stanza, which is sung unasked as an old friend. Lastly pleasant associations are made for the study; and this is the most valuable of all, since it reacts on the temper and makes the work real by touching the feelings of the learner" (8). Although scholarly interest in ancient Greek music is growing, this demanding language has eluded the popular imagination.[4] To my knowledge, the Greek teacher can draw only from liturgically inspired music, including psalms set to hauntingly beautiful Byzantine Orthodox chants and Mr. Mister's snappy 1985 hit, "Kyrie Eleison."

The modern university student, however, as well as this modern teacher, rightfully demands a variety of materials and approaches. Over the course of a fourteen to sixteen week semester, with three to five weekly meetings, textbooks must be supplemented, and some diversity is essential to maintain student interest and enthusiasm. In answer to the students' own frustration at the lack of accessible, lighthearted, ancillary materials, I decided to create my own. Namely, in response to a direct student request, I have adapted and translated a number of contemporary songs into Attic Greek to supplement *Athenaze*, a textbook frequently employed in the elementary Greek sequence at the College of William and Mary. These lyrics were further used to reinforce vocabulary and introduce or review points of grammar or syntax while at the same time allowing for a healthy dose of fun in the classroom. Indeed, my efforts were met with resounding success. The students began to share lyrics with friends, they sang the songs in the cafeteria and at meetings of the Classics Club, and some were even inspired to compose their own lyrics in Attic Greek.

In the following pages, I outline this unconventional method of inspiring, rewarding, and retaining students of elementary Greek through the translation or adaptation/parody of modern songs into Attic Greek. I explain my methods of composition, discuss the pedagogical aims of the lyrics, and reflect upon further advantages and disadvantages of this nascent but on-going

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[4] This contrasts with the growing body of Latin language lyrics in popular music. Modern performers across numerous genres – including Simon and Garfunkel (*Benedictus*), Cat Stevens (*O Caritas*), Sinead O'Connor (*Regina caeli, O filii et filiae*), Roxy Music (*A Song for Europe*), Patrick Cassidy (*Vide Cor Meum*), Qntal (*Ad mortem festinamus*, *Flamma*, *Omnis mundi illuminate*, *Stella splendens*), and Enya (*Pax Deorum*, *Tempus Vernum*, *Afer Ventus*) have produced and recorded original, adapted, or traditional lyrics in Classical or Ecclesiastical Latin. The Finnish native Jukka Ammondt has translated and recorded his own Latinized Elvis Presley lyrics. For scholarship in Greek Music: Barker.

Though not conducive to a class sing-along, several CDs feature modern musicians performing what little survives of Ancient Greek music: Atrium Musicale. *Musique de la grèce antique*. Harmonia Mundi, 1979; Ensemble De Organographia. *Music of the Ancient Greeks*. Pandourion, 1997; Christodoulos Halaris. *Music of Ancient Greece*. Orata, 1994; Angelique Ionatos and Nena Venetsanou. *Sappho de Mytilene*. Tempo, 1991; Conrad Steinmann. *Melpomen: Ancient Greek Music*. Harmonia Mundi, 2006.

classroom experiment. Also offered are additional suggestions for implementing this technique in the elementary or intermediate Greek classroom.

The Pedagogical Value of Incorporating Popular Music into the Elementary and Intermediate Greek Language Classrooms

Ultimately, the goal of setting Attic Greek lyrics to modern and familiar tunes is to encourage student interest and participation, to make the language more accessible and less intimidating, to inspire classroom *esprit de corps*, and to give the students individually and the class collectively a sense of empowerment, ownership, and conquest over Attic Greek. In short, these songs bring the language into their own culture.

With every composition, I was careful to draw deeply from word lists in the textbook in order to encourage vocabulary retention. Each song also was organized around one or two grammatical and/or syntactical concepts to review or introduce grammar and syntax. The lyrics were presented to *augment* other explanations available to the students, and the linguistic emphasis of each lyric was limited to foster mastery of the grammar and syntax currently under study.

Since these short pieces invariably incorporate familiar vocabulary, grammar, and syntax, the lyrics can be used in-class effectively as activities in sight translation. Although translations of the songs are provided in the **appendix**, they were not distributed to the students. In the case of translations, the students often already know the original English lyrics, they are comfortable with trying to translate something both so new and yet familiar, and it is a source of great merriment to see how familiar English colloquialisms can be rendered into the Greek of Plato and Aristotle. In the case of adaptations and parodies, the language of the songs is sufficiently divorced from the style of the textbook that the students cannot merely rely upon their accumulated stockpile of memorized formulaic phrases. The linguistic components, the characters, and their situations are well-known, but the style, word order, grammar, and syntax demand attentive deconstruction. Parodies of English songs, further, can be utilized to emphasize Greek cultural and historical themes or to lampoon the story line in the text.

Additionally, I require composition in Greek from my beginning and intermediate language students. Although opinions vary on the pedagogical value of composition (in a course already pressed for time to cover vast amounts of material, does the investiture of time and effort merit the results?), I strongly believe that composition in the ancient languages, when properly implemented, instills essential translation and analytical skills, as well as confidence (see also Beneker; Davisson; Gruber-Miller; Saunders; Major, 2008). The learner is forced to examine the language from the other side, to think in Greek rather than just to make simple but inequitable arithmetic transferals from Greek to English, to consider the range of meanings a word may carry, to contemplate the nuances of a syntactical element, and to appreciate the natural rhythms of the language. The acts of reading and composition are correlative, and the student who engages in both becomes an active participant, rather than a passive spectator. The song lyrics provide yet another paradigm for language composition and intimacy with Attic Greek. By expending my own creative energy and time on writing song lyrics, I modeled for my class the utility of composition in learning how to read and even to think in Greek.

Finally, after the Greek lyrics have been analyzed and translated in class, I enjoin my students to sing the song. Consequently, another drill in pronunciation is incorporated into the daily classroom experience. The act of singing these songs further underscores that Attic Greek was a spoken and living language, and that the literature was never meant to be read in silence, but rather to be recited or chanted in a public venue. The language activity is thus transformed into a cultural re-enactment.

In contrast to the more singable children's songs, the contemporary songs chosen for this experiment are sophisticated, interesting, "cool," and mostly familiar and accessible to the students who, in fact, proposed many of the tunes. By using the students' own musical suggestions (occasionally of pieces entirely unfamiliar to me), the students themselves contributed directly to the development of supplementary pedagogical materials, and we were able to bring the modern world into our study of an ancient language, to expand the students' and my own knowledge of music, and to learn, review, and master vocabulary, forms, moods, case uses, rules of prosody, and much more.

The Creative Process

As mentioned above, this unconventional classroom project arose in response to student frustration over the lack of ancillary materials similar to those available in Latin and the modern languages. One of my best students, bound for seminary, had asked when the class would learn the color words ("like they do in modern languages") and if there would be a song ("there's always a song"). The entreaty to learn the color words was perfectly appropriate, and the petition for a song seemed innocent and reasonable enough. So I asked what song my future seminarian had in mind. He responded, "Iron Man," a song entirely unknown to me. After some research into the genre of heavy metal, I acquired the lyrics and a recording of the song, and Black Sabbath's "Iron Man" then became my ἄνθρωπος χρωμάτων, composed simultaneously with the English free verse "Color Man."

Admittedly, Greek composition at any level is a labor intensive process, and heavy metal does not lend itself easily to the rules of Greek prosody. All of my Greek lyrics employ a strictly rhythmical rather than quantitative meter, retaining the same number of syllables in my Greek rendition as in the original English version. To make the syllable count, I employed contractions, enjambment, ellipses, and elisions of various types, and syncope where expedient; all of these ellipses were expanded and explained in class (as they are in the notes in the **appendix**). Although care was taken to observe the rules of prosody in Smyth, occasional liberties were taken according to the spirit of rock and roll.

The process of lyric composition usually began with the tune, and then the music inspired my decision to translate or to adapt (the lyrics of many popular songs are widely available online). Although my goal, in part, was to reiterate useful and essential vocabulary, the vocabulary lists in neither *Athenaze* nor any other elementary Greek texts are up to the challenge, and two online and searchable English-Greek Dictionaries, Edwards's *English-Greek Lexicon* and S.C. Woodhouse's *English-Greek Dictionary: A Vocabulary of the Attic Language*, are handy tools in helping locate the Greek word with the precise rhythmic and syllabic values and the suitable force of meaning for the verse at hand, with substantiation from the *LSJ*.

The Songs

Please note that the appendix includes the Greek lyrics, extensive vocabulary and grammar notes, and English translations of all of the songs discussed below. The songs fall into three categories: Songs to Introduce Grammar (three); Songs to Review Grammar and Vocabulary (four); Student Songs (three). Although the songs and my notes are keyed to the *Athenaze* series, my grammar notes are intended to facilitate the use of these songs to supplement any elementary Greek textbook as the instructor deems appropriate, and I offer some suggestions for using these materials with other textbooks.

Songs to Introduce Grammar

ἄνθρωπος χρωμάτων: *Greek Color Words*

In adapting "Iron Man," my first composition effort, I chose to connect each of the color words with the functions of a Greek god to illustrate that the color words represent textures and quality of light in Greek literature rather than the spectral colors (Moonwomon; Edgeworth; Silverman; Maxwell-Stuart; Irwin). Zeus is dark-browed (κελαινεφής: Homer *Il.* 21.520) to underscore his control over weather and storms. Artemis is associated with the silvery moon (ἀργυρᾶ), to emphasize the luminescent brightness, whiteness, and beauty of the goddesses. As in the poets, Aphrodite is golden (χρυσῆ: Hes. *Th.* 975; Attic: χρυσῆ) to accentuate her wealth, divinity, and the luster of her skin. As an epithet for Apollo (Macar. 5.53; also a descriptor of the sun [Homer, *Il.* 14.185]), λευκός highlights both the clear and bright property of light associated with the word and Apollo's youthfulness and beauty, as the Greek adjective implies. Hades's qualifier, σκότιος, evokes the dark, shadowy gloom of Homer's underworld. In contrast, Helios is ξανθός, not just yellow, but yellow tinged with brown or auburn, evoking the quality of light at sunrise or sunset. For Athena, the cultivated greenish-yellow olive (ἐλαιῶν χλωρῶν), evoking the process of photosynthesis, the moistness of the young plants (the same color describes sea water), and the young ripening fruit (distinctively pale in color as contrasted with ripened fruit). For Ares, red blood matted black (ἐρυθρὸς καὶ μέλας αἵματι) evokes the god's bloodlust and rage with a color word describing the warmth of blushing and fire, and, in this context, the hotness of freshly spilled blood. The adjective κυάνεος, describing the dark appearance of the open sea, the realm over which Poseidon holds sway, also suggests glossiness, as of the skin of porpoises (Arist. *HA* 566b12) or the surface of the deep sea (Eurip. *Iphigeniea in Tauris* 7) reflecting sun or moon-light. Likewise, Iris's complement, ποικίλη, conveys the dappling of colors through a clouded morning sky. Dionysus is connected to spring flowers, violets (τὸ ἴον), whose deep purple color suggests the rich color of wine as well as the complex bouquet and fragrance one expects from fine (divinely created) wine. Divine panpipes should be of a royal color (πορφυρῆ). The color, applied to the surging sea (*Il.* 16.391) and the supernatural and ethereal qualities of a rainbow (*Il.* 17.551), likewise qualifies the music divinely produced on those panpipes (gossamer musical phrases gently waxing and waning). Hermes, like any god, should have glossy, sparkling eyes (κυανῶπις by analogy with the strictly feminine common epithet of Athena, γλαυκῶπις [Homer *Il.* 1.206]; cp. Poseidon's κυάνεον θάλλαταν above); the neologism fit the rhythm and stress of the line. In presenting the color words, I also worked in some discussion of mythology and literature.

Through this first compositional foray into pop culture, ἄνθρωπος χρωμάτων, I covered not only the Greek color words, such as they are, but I also slyly introduced the upcoming present middle participle (*Athenaze* chapter 8) to stress that Aphrodite rejoices for her own pleasure (τερπομένη) and that Hermes plays his syrinx to delight not only his flocks but also himself: τέρπων καὶ τερπόμενος—using the same verb in multiple forms to stress nuanced points of grammar and to model the concept of subordination with participles.

Further, my ἄνθρωπος χρωμάτων incorporates several familiar (and easy) vocabulary words from the first few chapters of *Athenaze*. From chapter 1: ἄνθρωπος, εἰμί, καί, οὖν; chapter 3: ἀνδρεῖος, μέγας; chapter 4: γῆ, ῥᾴδιος; chapter 5: ἐμός, κατά, πρόβατα, τύπτω, ὑμέτερος; chapter 6: πούς; chapter 7: θάλαττα, μέλας, οἶνος, ὄνομα, πᾶς, χαίρω, χειμών, and from forthcoming chapters: οὐρανός (chapter 9), ὑμνέω, σοφός (chapter 11), and μύριοι (chapter 15). ὕμνος is easily deduced from ὑμνέω (chapter 10), ἄργυρος from ἀργύριον (chapter 11), λαμπρότης from λαμπρός (chapter 13), and χορευομένη from χορός (chapter 4). I pointed out the etymological connection between ξανθός and the name of Dikaiopolis's slave Ξανθίας, whom we had affectionately nicknamed "Blondie."

Finally, these lyrics reviewed several syntactical concepts: datives of means (μυριῶν χρωμάτων … ὀνόμασι; ποσὶ ῥᾳδίοις), respect (μέλας αἵματι), and place where (χορευομένη τῷ οὐρανῷ); and the genitive of possession (αἵματι τῶν ἀνδρείων ἀνθρώπων, τῷ οἴνῳ τῶν ἴων ἀνθέων ἐαρινῶν). Further, the students were introduced to two concepts that would otherwise have been omitted from the elementary Greek sequence: the cognate accusative (ὑμνεῖτε…τὸν σοφὸν ὕμνον) and the objective genitive (πότνια ἐλαιῶν χλωρῶν).

The In-Class Exercise

I supplied handouts of the Greek text with vocabulary and grammar notes. After the students took turns reading through the lyrics in Greek, the group then analyzed the song, stanza by stanza, discussing grammatical forms, brainstorming about syntax, and identifying familiar vocabulary. Since the class size was already small and each student was eager to participate, tackling this first song as a group effort was appropriate. I explained the new constructions as we encountered them, while prompting the students to remark on elements they recognized (e.g., the well-known endings of the participle) so that the introduction of new grammar built upon already established concepts. Students volunteered to translate the stanzas, and they further discussed syntax and vocabulary as it related both to the text at hand and recently studied chapters of *Athenaze*. At the end of class, we read through the lyrics *en masse* and then sang the Greek over Ozzy Osbourne's voice in the original English recording.

Subsequent songs were presented in similar fashion. Students received a handout of the Greek text with vocabulary and grammar notes. Specific stanzas were distributed to small groups of students who worked on their assigned passages in class for about ten minutes. In turn, each group then read its particular Greek passage aloud to the class, presented a syntactical exegesis, and provided a translation. The class as a whole further analyzed and discussed each stanza seriatim. Finally we sang the entire song karaoke-style over the original melody (none of these sessions was recorded). Hence, each song, construed to review or introduce some particular point of Greek, served also as an exercise in oral recitation and sight translation. To reinforce the lessons presented through the lyrics, examples from the songs were featured in review materials and worksheets as well as in quizzes and extra-credit assignments (see Hallett.2).

κῶμος τέρατος: *Adverbs and Review of Verb Forms*

For Halloween, Bobby Picket's "Monster Mash," κῶμος τέρατος, provided a seasonable review of adverbs (*Athenaze* chapter 4) and verb tenses. Boris's monster danced in a "monsterly" way (τεράτως), and the dance caught on "in a flash" (ταχέως). If the κῶμος τέρατος caught on ταχέως, clearly that action must be expressed in the aorist: a single *crisp* event. Although the dance remained popular, the catching on occurred only once, and snappily. Hence, the class learned the epsilon augment, the aorist and imperfect tenses (*Athenaze* chapters 11, 13). The monster, the ghouls, and others were doing the mash for some unspecified amount of time in the past (ἐκώμαζον τεράτως), in counterpoint with the already familiar present (you are *now* dancing in a monsterly way: κωμάζεις τεράτως) and future tenses (κωμάσεις τεράτως: you *will* dance in a monsterly way). In the interest of the syllable count, Pickett's modal "can" became a future tense. Further, the distinctions between the aorist and imperfect tenses are explicitly contrasted in sequential lines: although the zombies were enjoying the gay atmosphere for an indeterminate amount of time (imperfect: ἔπαιζον), the party had only "just begun" (ingressive aorist: ἦρξε). Finally, the intricacies of the imperfect tense are hinted at with the inchoative imperfect ἀνίσχε: the monster, we presume, was not spending some length of time rising from the slab, but rather he "began to rise."

This lyric was the most challenging and rewarding, especially regarding vocabulary. What is the Greek word for laboratory? The logical Attic Greek choice is Aristophanes's φροντιστήριον (*Clouds* 94), wherewith the class learned about the *hapax legomenon.* What Greek word means ghouls? φάσματα seemed appropriate; electrodes? the irreducible components of the physical world, στοιχεῖα (Pl., *Ti.* 48b); zombies? ἄψυχοι, a word sparking an explanation of the the alpha-privative; vampires? φιλαίματοι, lovers of blood (my neologism more closely maintains the rhythm than Aristophanes's αἱματοπώτης [*Knights* 198]). Dracula and Igor surely must be indeclinable, like Hebrew names adlected into the *New Testament.*

Nonetheless, the iterative refrain, brisk allegro tempo, cleanly accentuated bass-line, and sing-song modulations of the original render the piece, even in Attic Greek, familiar, accessible, and singable. Although the verses are naturally more complex than the refrain, with some vocabulary assistance, the syntax is decipherable even to the beginning Greek student. The students recognized the dative of place where (πύργῳ ἑῴῳ). Also familiar were the accusative of motion towards (θάλαμον), the genitive of place from which ([ἐκ] οἴκων ταπεινῶν), and, of course, prepositional phrases reinforcing the case uses, with the genitive (ἐκ σοροῦ) and dative (παρὰ ξείνοις). Students also recognized the middle/passive participle (ἀφικνούμενος, *Athenaze* chapter 8), present active participle (λακτιζόντων, *Athenaze* chapter 9) governing a direct object (τάφους), present middle/passive infinitive of purpose (σείσεσθαι, *Athenaze* chapter 6), complementary present middle infinitive of a recent vocabulary word (ἐμέλλον ἀφικνεῖσθαι, *Athenaze* chapter 10), and present active particle of an epsilon-contract verb (φωνούντων, *Athenaze* chapter 9). Previewed was the comparative adjective (νεώτερον, *Athenaze* chapter 14), nor could I resist introducing the genitive absolute (ἀκολουθούντων κύνων ὑλακτούντων) formally introduced in *Athenaze*, chapter 19.

πλοῦτος οὐδενός: *Subjunctive Reviewed and Optative Introduced*

Among the best received compositions was the Attic Greek rendition of Dire Straits' "Money for Nothing," recommended by a student, a challenge gleefully essayed. My πλοῦτος οὐδενός enabled a brisk review of verb forms and a vigorous warm-up for the optative voice (*Athenaze* chapter 25). We start with an epsilon contract imperative: σκόπει, and immediately jump into two optatives: one to express the indirect command implicit in Knopfler's "that's the way you do it" (τοῦτο πῶς ποιοίης), another to express potential, implying both the desirability and the unlikelihood of playing guitar on the MTV, e.g., if only you could!: κιθάραν κιθαρίζοις. The phrase warranted the formal introduction of the cognate accusative, which had been modeled in ἄνθρωπος χρωμάτων. Further, the song's narrator politely uses the optative of the wish to give advice to the audience (σοὶ λέξοιμι) and to solicit groupies (παίζοιμεν). With an irregular Aorist Optative (γνοίμι), the audience learns of the narrator's regrets, the deep desire to have learned how to play the guitar (or the drums) and the utter disappointment of never having achieved that goal.

I briefly discussed the obsolete digamma with my abbreviation Μυ Ταῦ Ϝαῦ, emphasizing that Ancient Greek did not express the sound "v," and explaining the digamma's linguistic value (a voiced labial velar: waw). Although the voiced bilabial fricative *beta* or the voiceless labiodental fricative *phi* may be tonally closer to our voiced labiodental fricative "v," the digamma accorded naturally with Sting's vocal overlay and Knopfler's staccato musical phrases; so I chose to exercise creative initiative.

As in the English original, the syntax of the Greek version is sophisticated, with impersonal verbs (θεῖναι δεῖ, δεῖ κινεῖν), and compounds of εἰμί (ἀνέστι). Introduced is the genitive of price (οὐδενός), and revisited is the alpha-privative (ἀμισθί), featured in κῶμος τέρατος. As with κῶμος τέρατος, the highly colloquial and modern vocabulary proved challenging but gratifying. "Microwave ovens" and "jet airplanes" are construed simply with a noun and possessive genitive (κλυδωνίων καμίνους: ovens of little waves; ναῦν οὐρανῶν: a ship of the skies), "Hawaiian noises" was simply transliterated with the digamma to reinforce the linguistic concept introduced in the Greek title. Sexually charged vocabulary was also discussed (νύμφη and κιναιδώνιον, diminutized from κίναιδος).

The English song is sufficiently well-known, and there is enough familiar vocabulary and grammar, that students respond enthusiastically. The πλοῦτος οὐδενός lyrics incorporate familiar vocabulary: σκοπέω, πῶς, πονέω, ποιέω, μικρός, μέγας, μάλιστα, ἐαυτοῦ, ναῦς, πλούσιος, οὐρανός. ἄγροικος and ἀγροικεύω are easily inferred from ἀγρός and ἄγριος (chapters 1 and 5). Apart from the genitives of price and cognate accusative, discussed above, and a single dative with special adjective (ἴσος πιθήκῳ), case usage is largely elementary, restricted primarily to nominative subjects and accusative direct objects.

Songs to Review Grammar and Vocabulary

Although these pieces were fun—their shock value alone certainly kept the attention of every member of the class—the lyrics are complex, and the tempos are challenging for a first year class, or anyone else for that matter, to sing along in Greek. With their heavy metal and hard rock suggestions some students were clearly trying to test my compositional range, but others wanted songs that they could actually sing. The slower tempos and simpler musicality of folk

music and traditional children's songs render more manageable and singable lyrics. Several such "singable" songs were composed to review vocabulary and grammar and to provide practice in oral recitation and sight translation.

"The twelve days of Christmas," adapted as δώδεκ' ἡμέραι τῶν Διονυσίων, was an ideal vehicle to review the ordinal and cardinal numbers. It afforded, furthermore, the perfect opportunity to play with vocabulary and to have fun with the characters and storylines in *Athenaze*. Readers familiar with the *Athenaze* series will notice references to Odysseus and Theseus, featured in the mythological ecphrases of chapters 6-7, the family dog and the wolf he chases away (chapter 5b), the lazy slave who sleeps through the first five chapters, the handsome choruses which so captivated Melitta (chapter 10a), and the Persians (chapter 14a). The grammar is straightforward and repetitive, iterating the irregular aorist of ὁράω, the dative of time when, and the etymological relationship between the ordinals and cardinals from the number three onward. The student at the end of first semester Greek (using *Athenaze*) can be expected to know all of the words except ἀετός and ἐλαία, the latter repeated from ἄνθρωπος χρωμάτων, as some students recalled.

Other lively and simple tunes, yet nonetheless obscure to my students, enabled review of verb forms and subordination. In ἴριδ' χώρα, the Attic Greek version of Bob Marley's engaging "Rainbow Country," we reviewed the complementary infinitive (ἀδύνατος ἀρνεῖσθαι), subordination with the subjunctive (ἕως ὁδὸς λιθίν' ᾖ), impersonal constructions (τὶ δεῖ εἶναι), and compounds of ἵημι (συνιείης) and εἰμί (συνεσόμεθα).

Inspired by the British Royal Navy's official march "Heart of Oak," ψυχὴ δρυΐν' emphasizes the Greek character, Athenian maritime culture, grammatical subordination, and comparison. We have a simple conditional, "if the Persians fight us by sea, we *will* shame them," stating a fact: εἰ ναυμαχοῦσ[ι], αὐτοὺς αἰσχυνοῦμεν; purpose clauses: the Greeks fight for the (positive) purpose of killing Persians: ἵνα' πολλοὺς Πέρσας ἀποκτείνωμεν; and they are called to glory for the (negative) purpose of not becoming enslaved: μὴ δουλώμεθα. This adaptation also allows for review of comparatives: the Greeks are most ready (ἑτοιμότατοι), the Spartans are very manly (ἀνδρειότεροι, comparative rather than superlative from an Athenian perspective; the Spartans had failed to show at Marathon), and our side fights in the steadiest manner (βεβαιότα), but the Persians, in contrast, are exceedingly cowardly and fearful (δειλότατοι, δεινότατοι), and they turn tail as quickly as they can (τάχιστα). δρῦς and ὄμνυμι are the only words entirely unfamiliar to a student at the end of second semester Greek; ναυμαχέω, ναυτίλοι, αἰσχύνω, ὁμοψυχῇ build upon already well-known vocabulary; and ὑμνοῦμεν is repeated from the first stanza of ἄνθρωπος χρωμάτων (ὑμνεῖτε, ὕμνον).

Βρομ' αἵματος, a parody of "Drop of Nelson's Blood," an English song that lends itself well to improvisation, is simple and formulaic. The verses consist of a series of infinitives used impersonally with λυπεῖ and nominative subjects used intransitively with the same verb. My lyrics feature the partitive genitive (ἡ φιάλη οἴνου, ἀγαθοῦ τι τυροῦ), and adjectives used attributively with an article (ὁ κύων ὁ πιστὸς). The coda at the end of each verse and chorus further incorporates the textbook's title to explicate its meaning. This particular song is ideal for in-class creative composition even at the very beginning of the course. The students need only decide what they want and then fill in the appropriate noun or infinitive phrase to whatever template the instructor provides.

Student Songs

The students themselves were eager to produce their own songs, and among their efforts is the utterly charming and eminently singable ἡ Μυρρίνη ὕστριχα ἔχει with its straightforward grammar, repetition of familiar words and phrases, and the amusing scenario of a hedgehog in the assembly. All of the vocabulary is familiar: ἔχω, δεινός, βαίνω, πανταχοῦ, ἐκκλησία, and even ὕστριξ which had been introduced in the Animal alphabet at the beginning of first semester Greek. I merely added accents.

I worked with another student to render George Harrison's "Here Comes the Sun" into Attic Greek. The tune is sweet, and Harrison's lyrics employ simple grammar, present tense verbs, no explicit or oblique subordination, adjectives and adverbs used to expeditiously reflect the song's unaffected sincerity. By the middle of second semester Greek, the vocabulary employed in the translation was mostly routine: ἥλιος, φαίνομαι, ἀγαθός, κακός, χειμών, λέγω, βραδέως. φιλίσκη motivated a discussion of the formation of diminutives, but, again, the new word is simply built on old vocabulary.

Further Reflections and Suggestions

Although most of the songs presented here are largely my own compositions, this activity is easily implemented in the classroom to review or introduce vocabulary, grammar, syntax, literature, cultural values, or history. My on-going pedagogical experiment continues to meet with success. One of my Intermediate Greek Prose students (Fall 2008) proposed "I Will Survive" for this project. The students considered the lyrics outside of class, and two of them began setting the Prometheus myth to this melody. During one class meeting, the students devised a framework for their composition. They sketched an English version and shared ideas for vocabulary (in anticipation of the assignment, the *LSJ* had been intensively mined). The English lyrics were then distributed, so each student was responsible for composing about two lines of Greek. After I synthesized their efforts and made modest suggestions, the lines were then redistributed for further editing (ensuring that the original composer was to edit a new set of lines). Students corrected each other's work and explored Greek participial usage and the nuances of verb tenses (for example, Prometheus was bound to the Caucasus in the perfect tense, a single event with ongoing ramifications for the present: σύνημμαι), and they reviewed conditionals (composing a lovely contrary to fact conditional to express Prometheus's regret over his decision to help humanity: εἰ ἔγνων εἰς ἀκαρὲς χρόνου ἐπάνηλθες ἂν λυπεῖν). After lively discussion, the lyrics were established. Further improvements were made as the students read through and sang the lyrics to the original tune outside of class. Once the Greek text was set, we used it to review the rules of accentuation and to practice oral recitation. After rehearsing the song with acoustic guitar accompaniment, we finally recorded the much anticipated φύσεται 'ξ ἀρχῆς.

Even first semester students at the onset of the course can try their hand at such an exercise; to be sure, the lyrics of most contemporary music are syntactically rudimentary. The composition can be focused around a vocabulary review (working with lists in the textbook or the frequency lists of Greek vocabulary generated by Wilfred E. Major), syntactical concepts (indirect statement or a review of the several ways that Greek expresses purpose), or, for intermediate and advanced classes, Greek meter.

These student and teacher compositions provided pleasant diversions for the class while at the same time allowing for the introduction of some subtle points of vocabulary (*hapax legomenon*), syntax (cognate accusative), and linguistics (the digamma) that we might not otherwise have covered. Familiar grammar and syntax and vocabulary from their textbook make the songs approachable and decipherable. My students continue to appreciate the absurdity of juxtaposing Attic Greek with unexpected musical genres. For many, bringing Greek vocabulary, grammar, and syntax into the modern world personalizes the classroom experience and increases the accessibility of this demanding language. Students can draw upon their own Multiple Intelligence Types, approaching how they learn Greek via several techniques. Creativity and rhythm together with composition, reading, speaking, and even thinking from the Greek vantage point, effectively combine to help consolidate vocabulary, forms, and syntax. Significantly, this model encourages the students to adapt their own favorite songs into Greek. However much time is devoted to the language, and in whatever ways, can only be spent with profit. By experimenting with vocabulary and grammar, by playing with forms, by exploring the natural rhythms of the Greek of Aeschylus and Sophocles, the students are learning the language and making it their own.

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Appendix: The Greek Songs

Textbooks for which I have provided suggestions for supplementation:

Balme, Maurice G. and Gilbert Lawall. *Athenaze: An Introduction to Ancient Greek*. 2nd ed. 2 vols. Oxford: Oxford University Press, 2003.

Crosby, H. Lamar, and John Nevin Schaeffer. *An Introduction to Greek*. Wauconda, IL: Bolchazy-Carducci Publishers, 2003 (repr).

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ἄνθρωπος χρωμάτων

Color Man

Originally presented with *Athenaze*, chapter 8. Adapted from Black Sabbath, "Iron Man,"
Paranoid (Warner Brothers, 1971), words and music by Tony Iommi, Ozzy Osbourne,
Geezer Butler, Bill Ward; Greek lyrics by Georgia L. Irby-Massie, 2006.

[spoken] ἄνθρωπος εἰμὶ χρωμάτων.	**notes**:
	τὸ μένος (desire, wish, purpose); μυρίων (countless: *Athenaze,* chapter 15); θέλγειν (charm, enchant); ὀνόμασ[ι]; ῥάδ[ι]οις (the iota has been removed, in violation of the rules of Greek prosody, to maintain the rhythm of the song); ὑμνέω ὑμνεῖτ[ε] (hymn, praise, sing: *Athenaze,* chapter 11); καινός (new, strange); ὁ ῥυθμός (measure, rhythm); ἅμ[α] (together, at the same time); ὑπόγυιος (recent, fresh); σοφός (skilled, wise, clever: *Athenaze,* chapter 11)
τὸ γὰρ μένος μοι μυρίων χρωμάτων σε θέλγειν ὀνόμασ'· τὴν τε γῆν ποσὶ ῥάδ'οις τύπτετε ὑμνεῖτ' τοῖς καινοῖς δὴ ῥυθμοῖς καὶ ἅμ' ὑπογυιοῖς δὴ τὸν σοφὸν ὕμνον.	
ὁ Ζεὺς κελαινεφὴς βροντᾷ· ἡ Ἄρτεμις ἀργυρᾶ λάμπει σελήνη μαλακῇ·	κελαινεφής (dark, dark-clouded); βροντάω (to thunder); ἀργύρεος (silvery); λάμπω (shine); ἡ σελήνη (moon); μαλακός (soft, tender)
Ἀφροδίτη χρυσῇ τερπομένη· Ἀπόλλων λευκός· Ἄιδης σκότιος.	χρύσεος, χρυσοῦς (golden); τέρπω (delight); λευκός (light, bright, white, fair); σκότιος (dark, gloomy)
ὁ ξανθὸς Ἥλιος φαιδρὸς ἀνατέλλει· ἡ Ἀθηνᾶ πότνια ἐλαιῶν χλωρῶν.	ξανθός (yellow, golden); ἀνατέλλω (rise); φαιδρός (bright, beaming, joyous); ἡ πότνια (mistress, revered); ἡ ἐλαία (olive, olive tree); χλωρός (greenish yellow, pale green, fresh, pallid)
ὁ Ἄρης γὰρ ἐρυθρὸς καὶ μέλας αἵματι τῶν ἀνδρείων ἀνθρώπων.	ἐρυθρός (red); τὸ αἷμα (blood); μέλας, μέλαινα, μέλαν (black, dark, murky)
ὁ μὲν Ποσειδῶν τοὺς μεγάλους χειμῶνας κατὰ τὴν κυάν' θάλατταν καταχεῖ· ἡ Ἶρις ποικίλη τὰς καρδίας πάντων θέλγουσα καὶ χορευομένη τῷ οὐρανῷ.	καταχέω (pour down); κυάνεος, α, ον (dark blue, dark, black), expand to κυάνεαν; ποικίλος (many colored, embroidered); ἡ καρδία (heart, mind, soul); χορευομένη (cp. χορός); ὁ οὐρανός (sky: *Athenaze,* chapter 9)
ὁ οὖν Διόνυσος τῷ οἴνῳ τῶν ἴων ἀνθέων ἐαρινῶν.	τὸ ἴον (violet); τὸ ἄνθος (flower, blossom); ἐαρινός (springtime)
ὁ σοφὸς Ἑρμῆς ὁ φαιδρὸς τὰ πρόβατα τὰ μέλανα καὶ τὰ λευκὰ τῇ σύριγγι τῇ πορφυρῇ τε τὰς καρδίας καὶ τέρπων καὶ τερπόμενος κυανῶπις φαιαῖς θριξί.	ἡ σῦριγξ (shepherd's pipe); λευκός (light, bright, white, fair); πορφύρεος, −οῦς (purple) ; κυανῶπις (with dark blue eyes, by analogy with the strictly feminine but common epithet for Athena, γλαυκῶπις, bright-eyed, owl-eyed); ἡ θρίξ (hair); φαιός (brown)
τερπόμενοι καινοῖς ῥυθμοῖς. τ' ὀνόματα τὰ χρωμάτων δὴ τάττετε.	τ[α]: τάττω (arrange, draw up in order).

Color Man

I am color-man

My intent is to charm you
with the names of myriad colors
So, tap the earth with your light feet
and sing a clever song in new and truly
strange rhythms

Zeus dark-clouded thunders,
Artemis silvery with the splendor of the
delicate moon.

> *Golden Aphrodite rejoicing,*
> *bright clear Apollo, shadowy Hades*

Beaming Helios rises golden yellow.
Athena, mistress of the yellow-green olives.

> *Ares, bright red and black*
> *with the blood of brave men.*

Poseidon pours down great storms
on the dark blue sea.
Dappled Iris charming the hearts of all,
dancing in the sky.

> *Dionysos with the wine*
> *of the violet springtime flowers.*

Clever Hermes shining, delighting the flocks
black and white with his purple pipes,
delighting their hearts, delighting himself,
blue-eyed, brown-haired god.

> *(You are now) delighting in new rhythms*
> *which are setting in order the names of the*
> *colors.*

Grammar Introduced

Present Middle Participle: Balme and Lawall, chapter 8; Crosby and Schaeffer, lesson 24; Groton, lesson 25; Hanson and Quinn, unit 8; Mastronarde, unit 21.

Grammar and Syntax Reviewed

Uses of the Dative Case: Balme and Lawall, chapter 6; Crosby and Schaeffer, lesson 68; Groton, lessons 7, 19; Hanson and Quinn, sections 53, 80, 81; Mastronarde, unit 10.

Please note: My composition is longer than the Black Sabbath lyrics by one and half verses and one chorus. Since this song is the most musically complex (and possibly the least familiar), I also include on the following page the Greek text with interlinear Black Sabbath lyrics and caesuras to facilitate performance.

An mp3 recording of students singing this song may be found at:

http://tcl.camws.org/fall2009/ColorMan.mp3

ἄνθρωπος χρωμάτων

(with interlinear original English lyrics and caesuras)

[spoken] ἄνθρωπος εἰμὶ χρωμάτων.

τὸ γὰρ μένος μοι μυρίων χρωμάτων σε
Has he lost his mind? ‖ Can he see or is he blind?‖
θέλγειν ὀνόμασ'· ‖ τὴν τε γῆν ποσὶ ῥᾳδ'οις
Can he walk at all, ‖ Or if he moves will he fall?
τύπτετε ὑμνεῖτ' ‖ τοῖς καινοῖς δὴ ῥυθμοῖς
Is he alive or dead? ‖ Has he thoughts within his head?
καὶ ἅμ' ὑπογυιοῖς ‖ δὴ τὸν σοφὸν ὕμνον.
We'll just pass him there. ‖ Why should we even care?

ὁ Ζεὺς κελαινεφὴς ‖ βροντᾷ· ἡ Ἄρτεμις
He was turned to steel. ‖ In the great magnetic field.
ἀργυρᾶ λάμπει ‖ σελήνη μαλακῇ·
Where he traveled time. ‖ For the future of mankind.

    Ἀφροδίτη χρυσῆ ‖ τερπομένη·
    Nobody wants him. ‖ He just stares at the world.
    Ἀπόλλων λευκός· ‖ Ἅιδης σκότιος.
    Planning his vengeance. ‖ That he will soon unfold.

ὁ ξανθὸς Ἥλιος ‖ φαιδρὸς ἀνάτελλει·
Now the time is here. ‖ For iron man to spread fear.
ἡ Ἀθηνᾶ πότνια ‖ ἐλαιῶν χλωρῶν.
Vengeance from the grave. ‖ Kills the people he once saved.

    ὁ Ἄρης γὰρ ‖ ἐρυθρὸς καὶ μέλας
    Nobody wants him. ‖ They just turn their heads.
    αἵματι τῶν ‖ ἀνδρείων ἀνθρώπων.
    Nobody helps him. ‖ Now he has his revenge.

ὁ μὲν Ποσειδῶν ‖ τοὺς μεγάλους χειμῶνας
Heavy boots of lead. ‖ Fills his victims full of dread.
κατὰ τὴν κυάν' ‖ θάλατταν καταχεῖ·
Running as fast as they can. ‖ Iron man lives again!

                   [The Black Sabbath lyrics end]

ἡ Ἶρις ποικίλη ‖ τὰς καρδίας πάντων
repeat "verse"-line melody (Has he lost his mind? ‖ Can he see or is he blind?)
θέλγουσα καὶ ‖ χορευομένη τῷ οὐρανῷ.
repeat "verse"-line melody

    ὁ οὖν Διόνυσος ‖ τῷ οἴνῳ τῶν
    repeat "chorus"-line melody (Nobody wants him. ‖ He just stares at the world.)
    ἴων ἀνθέων ‖ ἐαρινῶν.
    repeat "chorus"-line melody

ὁ σοφὸς Ἑρμῆς ‖ ὁ φαιδρὸς τὰ πρόβατα
repeat "verse"-line melody
τὰ μέλανα καὶ ‖ τὰ λευκὰ τῇ σύριγγι
repeat "verse"-line melody
τῇ πορφυρῇ τε ‖ τὰς καρδίας καὶ τέρπων
repeat "verse"-line melody
καὶ τερπόμενος ‖ κυανῶπις φαιαῖς θριξί.
repeat "verse"-line melody

    τερπόμενοι ‖ καινοῖς ῥυθμοῖς.
    repeat "chorus"-line melody
    τ' ὀνόματα τὰ ‖ χρωμάτων δὴ τάττετε.
    repeat "chorus"-line melody

κῶμος τέρατος

Monster Mash

Originally presented with *Athenaze*, chapter 10. Translated from Bobby "Boris" Picket and The Crypt-Kickers, "Monster Mash," (Gary Paxton, 1962), English words and music by Bobby Picket and Lenny Capizzi; Greek lyrics by Georgia L. Irby-Massie, 2006.

ἠργαζόμην νύκτωρ φροντιστερί'
ὅτ' ὄψιν εἶδόν νεώτερον,
τὸ γὰρ τέρας μοι ἐκ σοροῦ ἀνίσχε
καὶ ἐξαίφνης ἐκπλήξ' ἐμῇ.

    ἐκώμαζε
    ἐκώμαζ' τεράτως
    τεράτως δέ
    ἀριστεῖα τύμβου
    ἐκώμαζε
    ἔλαβε ταχέως
    ἐκώμαζε
    ἐκώμαζ' τεράτως

ἐξ ἐμ' φροντιστηρίου πύργ' ἑῴῳ
θάλαμον τοῖς δειπνοῦσι φιλαιμάτοις,
φάσματ' οἴκων ταπεινῶν ἀφίκετ'
σείσεσθαι ὑπ' ἐμοῖς στοιχείοις.

    ἐκώμαζον
    ἐκώμαζ' τεράτως
    τεράτως δέ
    ἀριστεῖα τύμβου
    ἐκώμαζον
    ἔλαβε ταχέως
    ἐκώμαζον
    ἐκώμαζον τεράτως

ἄψυχοι δὲ ἔπαιζον
καὶ κῶμος ἄρτι ἦρξε
πὰρ ξένοις λυκάνθρωπος,
ὁ Δράκουλας καὶ υἱός.

θέαμ' 'χαίρετ', πάντες εὐηχεια 'τέρπουντ'
Ἴγορ δεσμοῖς, ἀκολούθ' κύν' ὑλακτούντ',
οἱ σοροὺς τύπτοντ' 'μέλλον ἀφικνεῖσθ' μετ'
φωνούντ' ὄχλ' "τάφους λακτιζόντων πεντ' ".

ἠργαζόμην (imperfect, 1st singular, from ἐργάζομαι); νύκτωρ (adverb: by night); τὸ φροντιστήριον (φροντιστερί[ῳ] laboratory, "think-tank," an *hapax legomenon* from Aristophanes's *Clouds*); ἡ ὄψις (eye, sight); εἶδον (1st singular Aorist from ὁράω); τι νεώτερον (new, fresh, strange); τὸ τέρας (monster); ἡ σορός (coffin); ἀνίσχω (rise, stand up: inchoative imperfect, 'began to'); ἐξαίφνης (suddenly); ἡ ἔκπληξις (ἐκπλήξ[ει], perplexity, awe)

ἐκώμαζε (3rd singular imperfect, from κωμάζω (revel, celebrate, be playful); τεράτως (in a monsterly way, note the adverbial ending); ἦν (3rd singular imperfect from εἰμί); τὰ ἀριστεῖα (heroic prize; moment of valor); ὁ τύμβος (tomb, grave); ἔλαβε (3rd singular aorist from λαμβάνω)

ὁ πύργος (πυργ[ῳ]: tower, castle, fortress); ἑῷος (eastern, in the morning); ὁ θάλαμος (couch, chamber, "bedroom"); οἱ φιλαίματοι (φίλος + αἷμα: those who love blood, "vampires"); τὸ φάσμα (φάσματ[α] phantom, apparition, "ghoul"); ταπεινός (poor, lowly, humble); ἀφίκετ[ο] (aorist from ἀφικνέομαι); σείω (shake, passive infinitive denoting purpose); ἐμ[οῖς]; τὸ στοιχεῖον (element, primary matter)

ἐκώμαζον (3rd plural imperfect)

ἄψυχος (soulless; "zombie"); παίζω (play, sport, jest); ὁ κῶμος (revel, banquet, party); ἄρτι (just now); ἦρξε (aorist from ἄρχω: begin); πάρ = παρά (+ dative: in the presence of, among); ξένος (guest); λυκάνθρωπος (wolf-man); ὁ υἱός (son)

τὸ θέαμ[α] (sight, spectacle, "scene"); [ἐ]χαίρετ[ο] (3rd singular, imperfect, middle/passive); ἡ εὐήχεια (euphony); [ἐ]τέρπουντ[ο] (3rd plural imperfect); ὁ δεσμός (fetter, chain); ἀκολουθ[ούντων] κύν[ων] ὑλακτούντ[ων] (genitive absolute); ἀκολουθέω (follow, accompany); τυπτόντ[ες]; [ἔ]μελλον (imperfect from μέλλω); ἀφικνέομαι (ἀφικνεῖσθ[αι], arrive); φωνέω (φωνούντ[ου]speak loud); ὁ ὄχλος (ὄχλ[ου] throng, crowd); ὁ τάφος (grave, tomb); λακτίζω (kick); πεντ[ε]

κῶμος τέρατος *Cont.*

κώμ᾽ ἐποίουν	ἐποίουν (3rd plural imperfect from ποιέω)
κώμ᾽ ᾽ποίουν τεράτως	
τεράτως δέ	
ἀριστεῖα τύμβου	
κώμ᾽ ἐποίουν	
ἐλάβε ταχέως	
κώμ᾽ ἐποίουν	
κώμ᾽ ᾽ποίουν τεράτως	
ἐκ σοροῦ φωνὴ Δρακ᾽ ἔκλαζε·	ἡ φωνή (voice); Δρακούλ[ου]; κλάζω (sound, scream; imperfect); δοκεῖ (it seems: *Athenaze,* chapter 11); λυπέω (grieve, vex: *Athenaze,* chapter 16); τὸ χρῆμα (χρήματ[α], thing, matter); τὸ πῶμα (lid); ᾦξε (3rd singular aorist from οἴγω: open); σείω (shake); ὁ κόνδυλος (knuckle, fist); ἔλεγ[ε]; ἐγένετ[ο] (3rd singular aorist from γίγνομαι); ἡ ἕλιξ (spiral, twist); δι[α]; ἡ ὕλη (wood, forest, "Transylvania")
δοκεῖ λυπεῖσθαι χρήματ᾽ ἐνί.	
ᾦξε πῶμα σείων κόνδυλον·	
ἔλεγε "τὶ ἐγένετ᾽ ἕλιξ δι᾽ ὕλης ἐμή".	
νῦν κωμάζεις	κωμάζεις (notice the change of tense and person)
κωμάζεις τεράτως	
νῦν τεράτως	
ἀριστεῖα τύμβου	
νῦν κωμάζεις	
λαμβάνει ταχέως	
νῦν κωμάζεις	
κωμάζεις τεράτως	
νῦν πάντ᾽ ἐστ᾽ ἄριστα, Δρακ᾽ μέρος ὄχλου,	πάντ[α] (neuter plurals with singular verb); τὸ μέρος (part, *Athenaze*, chapter 15); ἐπίσκοπος (hitting the mark, successful; cf. the related noun for "bishop, overseer"); ζωός (living); ἀφικνούμεν[ος]; εἶπ[ε] (aorist imperative of λέγω); ἔπεμψεν (3rd singular aorist)
κῶμος τέρατος χώρας ἐπίσκοπος.	
ὑμῖν γε ζωοῖς μέλλει οὗτ᾽ κῶμος	
ἀφικνούμεν᾽ θύρ᾽, εἶπ᾽ "μὲ Βόρις ἔπεμψεν".	
τότ᾽ κωμάσεις	κωμάσεις (notice the change of tense).
κωμάσεις τότ᾽ τεράτως	
τότ᾽ τεράτως	
ἐστ᾽ ἀριστεῖα τύμβου	
τότ᾽ κωμάσεις	
λαμβαν᾽ ταχέως	λαμβαν[εῖς]
τότ᾽ κωμάσεις	
κωμάσεις τότ᾽ τεράτως	

Monster Mash

I was working in the lab late one night
When my eyes beheld an eerie sight
For my monster from his slab began to rise
And suddenly to my surprise

> *He did the mash*
> *He did the monster mash*
> *The monster mash*
> *It was a graveyard smash*
> *He did the mash*
> *It caught on in a flash*
> *He did the mash*
> *He did the monster mash*

From my laboratory in the castle east
To the master bedroom where the vampires feast
The ghouls all came from their humble abodes
To get a jolt from my electrodes

> *They did the mash*
> *They did the monster mash*
> *The monster mash*
> *It was a graveyard smash*
> *They did the mash*
> *It caught on in a flash*
> *They did the mash*
> *They did the monster mash*

The zombies were having fun
The party had just begun
The guests included Wolf Man
Dracula and his son

The scene was rockin', all were digging the sounds
Igor on chains, backed by his baying hounds
The coffin-bangers were about to arrive
With their vocal group, "The Crypt-Kicker Five"
> *They played the mash*

They played the monster mash
The monster mash
It was a graveyard smash
They played the mash
It caught on in a flash
They played the mash
They played the monster mash

Out from his coffin, Drac's voice did ring
Seems he was troubled by just one thing
He opened the lid and shook his fist
And said, "Whatever happened to my Transylvania twist?"

> *It's now the mash*
> *It's now the monster mash*
> *The monster mash*
> *And it's a graveyard smash*
> *It's now the mash*
> *It's caught on in a flash*
> *It's now the mash*
> *It's now the monster mash*

Now everything's cool, Drac's a part of the band
And my monster mash is the hit of the land
For you, the living, this mash was meant too
When you get to my door, tell them Boris sent you

> *Then you can mash*
> *Then you can monster mash*
> *The monster mash*
> *And do my graveyard smash*
> *Then you can mash*
> *You'll catch on in a flash*
> *Then you can mash*
> *Then you can monster mash*

Grammar Introduced

Imperfect tense: Balme and Lawall, chapter 13; Crosby and Schaeffer, lesson 8; Groton, lesson 10; Hanson and Quinn, section 21; Mastronarde, unit 16.

Aorist tense: Balme and Lawall, chapter 11; Crosby and Schaeffer, lesson 10; Groton, lesson 18; Hanson and Quinn, section 23; Mastronarde, unit 19.

Grammar and Syntax Reviewed

Adverbs: Balme and Lawall, chapter 4; Crosby and Schaeffer, lesson 43; Groton, lesson 7, 19; Hanson and Quinn, section 63; Mastronarde, unit 12.

Present Tense: Balme and Lawall, chapter 4; Crosby and Schaeffer, lesson 3; Groton, lesson 3; Hanson and Quinn, section 20; Mastronarde, unit 8.

Future Tense: Balme and Lawall, chapter 10; Crosby and Schaeffer, lesson 9; Groton, lesson 6; Hanson and Quinn, section 22; Mastronarde, unit 18.

An mp3 recording of students singing this song may be found at:

http://tcl.camws.org/fall2009/MonsterMash.mp3

πλοῦτος οὐδενός

Money for Nothing

Presented with *Athenaze*, chapter 24. Translated from Dire Straights, "Money for Nothing,"
　　　Brothers in Arms (Warner Brothers, 1985), English words and music by Mark Knopfler;
　　　Greek lyrics by Georgia L. Irby-Massie, 2007.

᾽θέλω ᾽μοι MTF	**notes**: [ἐ]θέλω; [ἐ]μοι; F (obsolete digamma: 'wau')
χαῦν᾽ ἀγροίκους σκόπει, τοῦτο πῶς ποιοίης, κιθ᾽ραν κιθ᾽ρίζοις ἐν τῷ MTF. οὐδὲν πόνου· τοῦτο πῶς ποιοίης, πλοῦτον οὐδενὸς, νύμφας ἀμισθί· οὐδὲν πόνου· τοῦτο πῶς ποιοίης, σοὶ λέξοιμ᾽· ἄνδρες οὐκ ἀγροίκ᾽: τάχ᾽ ἂν φλύκταιναν δακτύλῳ μικρῷ δέχοι᾽, τάχ᾽ ἂν φλύκταιναν δακτύλ᾽ μεγάλῳ δέχ᾽.	χαῦνος (χαῦν[ους], empty-headed, frivolous); ἀγροίκος (rustic, boorish); ποιοίης (present optative); ἡ κιθάρα (kithara, 'guitar'; cognate accusative); κιθαρίζοις (κιθ[α]ρίζοις); ὁ πλοῦτος (wealth, money); οὐδενὸς (genitive of price); ἡ νύμφη (marriageable girl, bride, also applied to the female genitalia); ἀμισθί (adverb: unpaid); λέξοιμ[ι] (future optative); ἀγροικεύομαι (be stupid, expand to ἀγροικεύονται); ταχ᾽ ἂν (perhaps); ἡ φλύκταινα (blister); ὁ δάκτυλος (finger); δέχοι[ο] (2ⁿᵈ person present potential optative);); μεγάλῳ (understand: δακτύλῳ)
κλυδωνίων καμίνους θεῖναι δεῖ, 　　　ἐπ᾽ ἰδίοις φερομένους, 　　　δεῖ ἡμῖν κινεῖν ταῦτα ψυγεία. 　　　δεῖ κινεῖν χρωμάτων τάδ᾽ TF.	ὁ κλύδων (wave, diminutive form); ἡ κάμινος (furnace, kiln, 'oven'); ἀποδιδ[ομέναι] ('deliver'); ἴδιος (private, personal, 'custom'); ὁ ἰπνός (oven, furnace); τὸ ψυγείον (modern Greek: refrigerator); κινέω (move); τὸ χρῶμα (color)
χαύνον δὴ κιναιδώνιον ἐνωτίῳ σκόπει τῷ ὄντι γ᾽αὐτῷ θρίξ. ναῦς οὐρανῶν χαύνῳ κιναιδωνίῳ, τῷ μύριοι ταλάντων τῷ κιναίδῳ .	ὁ κίναιδος (a sexually depraved person, diminutive form); ὁ κύκλος (circle, 'ring:' *Athenaze,* chapter 26); τὸ ἐνώτιον (earring); ἡ θριξ, τριχός (hair); τάλαντον (an amount of silver weighing about 60 lbs avoirdupois weight, in other words, a great deal of money);
κλυδωνίων καμίνους θεῖναι δεῖ, 　　　ἐπ᾽ ἰδίοις φερομένους, 　　　δεῖ ἡμῖν κινεῖν ταῦτα ψυγεία. 　　　δεῖ κινεῖν χρωμάτων τάδ᾽ TF.	
κιθάραν κιθαρίζειν γνοίμ᾽. ἐκείν᾽ γνοίμ᾽ τύμπανα κόπτειν. τὴν νύμφην σκόπει, χορεύουσαν βακχείως, ἀληθῶς παίζοιμεν ἄν. καὶ ἰδοῦ τὶ τοῦτο; κλαγγαὶ Ϝασίαι· τὰ τύμπανα κόπτων ἴσος πιθήκῳ· οὐδὲν πόνου· τοῦτο πῶς ποιοίης· πλοῦτον οὐδενὸς, νύμφας ἀμισθί.	γνοίμ[ι] (1ˢᵗ singular Aorist Optative from γίγνομαι); ἐκειν[α]; τὸ τύμπανον (drum); χορεύω (dance); βακχείως (in a Bacchic way); παίζω (play); ἡ κλαγγή (noise); Ϝασίαι (note the digamma and transliterate back into English); ἴσος (like, equal to); ὁ πίθηκος (ape).
κλυδωνίων καμίνους θεῖναι δεῖ, 　　　ἐπ᾽ ἰδίοις φερομένους, 　　　δεῖ ἡμῖν κινεῖν ταῦτα ψυγεία. 　　　δεῖ κινεῖν χρωμάτων τάδ᾽ TF.	
οὐδὲν πόνου· τοῦτο πῶς ποιοίης· κιθ᾽ραν κιθ᾽ρίζοις ἐν τῷ MTF. οὐδὲν πόνου· τοῦτο πῶς ποιοίης· πλοῦτον οὐδενὸς, νύμφας ἀμισθί· πλοῦτον οὐδενὸς, νύμφας ἀμισθί.	

Money for Nothin'

I want my MTV

Now look at them yo-yos, that's the way you do it
You play the guitar on the MTV
That ain't workin' that's the way you do it
Money for nothin' and chicks for free
Now that ain't workin' that's the way you do it
Lemme tell ya them guys ain't dumb
Maybe get a blister on your little finger
Maybe get a blister on your thumb

> *We gotta install microwave ovens*
> *Custom kitchen deliveries*
> *We gotta move these refrigerators*
> *We gotta move these colour TVs*

See the little faggot with the earring and the makeup
Yeah buddy that's his own hair
That little faggot got his own jet airplane
That little faggot he's a millionaire

> *We gotta install microwave ovens*
> *Custom kitchens deliveries*

We gotta move these refrigerators
We gotta move these colour TVs

I shoulda learned to play the guitar
I shoulda learned to play them drums
Look at that mama, she got it stickin' in the camera
Man we could have some fun
And he's up there, what's that? hawaiian noises?
Bangin' on the bongoes like a chimpanzee
That ain't workin that's the way you do it
Get your money for nothin' get your chicks for free

> *We gotta install microwave ovens*
> *Custom kitchen deliveries*
> *We gotta move these refrigerators*
> *We gotta move these colour TVs, lord*

Now that ain't workin' that's the way you do it
You play the guitar on the MTV
That ain't workin' that's the way you do it
Money for nothin' and your chicks for free
Money for nothin' and chicks for free

Grammar Introduced

Optative: Balme and Lawall, chapter 25; Crosby and Schaeffer, lessons 32-33; Groton, lesson 36; Hanson and Quinn, sections 60, 134; Mastronarde, unit 32.

Grammar and Syntax Reviewed:

Subjunctive: Balme and Lawall, chapters 21-22; Crosby and Schaeffer, lessons 30-31; Groton, lesson 35; Hanson and Quinn, section 50; Mastronarde, unit 31.
Impersonal Verbs: Balme and Lawall, chapter 10; Groton, lesson 43; Hanson and Quinn, sections 146-147; Mastronarde, unit 9.

δωδεκ' ἡμέραι τῶν Διονυσίων

Twelve Days of the Dionysia

Presented with *Athenaze*, chapter 14. Adapted from "The Twelve Days of Christmas," ca. 1780? Greek lyrics by Georgia L. Irby-Massie, 2006.

πρώτη ἡμέρᾳ τῶν Διονυσίων εἶδον
    ἀετὸν ἐν ἐλαίᾳ
δευτέρ' ἡμέρᾳ τῶν Διονυσίων εἶδον
    δύ' Μινωταύρω
    καὶ ἀετὸν ἐν ἐλαίᾳ
τρίτη ἡμέρᾳ τῶν Διονυσίων εἶδον
    τρεῖς Κύκλωπας […]
τετάρτ' ἡμέρᾳ τῶν Διονυσίων εἶδον
    τέττ'ρ' εἰκόνας […]
πέμπτη ἡμέρᾳ τῶν Διονυσίων εἶδον
    πέντ' χοροὺς καλ' […]
ἕκτη ἡμέρᾳ τῶν Διονυσίων εἶδον
    ἓξ δούλους καθευδόντ' […]
ἑβδόμ' ἡμέρᾳ τῶν Διονυσίων εἶδον
    ἑπτ' χειμῶν' γιγνομ' […]
ὀγδό' ἡμέρᾳ τῶν Διονυσίων εἶδον
    ὀκτ' ναύτας 'ρέσσοντ' […]
ἐνάτ' ἡμέρᾳ τῶν Διονυσίων εἶδον
    ἐννέ' ποιητ' λέγοντ' […]
δεκάτ' ἡμέρᾳ τῶν Διονυσίων εἶδον
    δέκ' [ἐμ]πόρους πίνοντ' […]
ἑνδεκάτ' ἡμέρᾳ τῶν Διονυσίων εἶδον
    ἕνδεκ' Ἄργους ὑλακτοῦντ' […]
δωδεκάτ' ἡμέρᾳ τῶν Διονυσίων εἶδον
    δώδεκ' Πέρσας φεύγοντας
    ἕνδεκ' Ἄργους ὑλακτοῦντ'
    δέκ' [ἐ]μπόρους πίνοντ'
    ἐννέ' ποιητ' λέγοντ'
    ὀκτ' ναύτας ῥέσσοντ'
    ἑπτ' χειμῶν' γιγνομ'
    ἓξ δούλους καθεύδοντ'
    πέντ' χοροὺς καλ'
    τέττ'ρ' εἰκόνας
    τρεῖς Κυκλώπας
    δύ' Μινωταύρω
    καὶ ἀετόν ἐν ἐλαίᾳ
	see *Athenaze*, chapter 8, p. 128, for an expansion of the cardinals and ordinals; ὁ ἀετός (eagle); ἡ ἐλαία (olive, olive tree). Μινωταύρω (a dual form to refer to two objects)
	
	καλ[ούς]
	
	καθευδόντ[ας]
	
	γιγνομ[ένους]
	
	[ἐ]ρέσσοντ[ας]
	
	λέγοντ [ας]
	
	πίνοντ [ας]
	
	ὑλακτοῦντ[ας]

Twelve Days of the Dionysia

On the 1st day of the Dionysia I saw
   an eagle in an olive tree
On the 2nd day of the Dionysia I saw
   two Minotaurs
   and an eagle in an olive tree
On the 3rd day of the Dionysia I saw
   three Cyclopes […]
On the 4th day of the Dionysia I saw
   four (Greek) statues
On the 5th day of the Dionysia I saw
   five (lovely) choruses
On the 6th day of the Dionysia I saw
   six sleeping slaves
On the 7th day of the Dionysia I saw
   seven storms arising
On the 8th day of the Dionysia I saw
   eight sailors rowing
On the 9th day of the Dionysia I saw
   nine poets reciting

On the 10th day of the Dionysia I saw
   ten merchants drinking
On the 11th day of the Dionysia I saw
   eleven Argoses barking
On the 12th day of the Dionysia I saw
   twelve Persians fleeing
   eleven Argoses barking
   ten merchants drinking
   nine poets reciting
   eight sailors rowing
   seven storms arising
   six sleeping slaves
   five (loveliest) choruses
   four (Greek) statues
   three Cyclopes
   two Minotaurs
   and an eagle in an olive tree

Grammar and Syntax Reviewed:

Numbers: Balme and Lawall, chapter 8; Crosby and Schaeffer, lesson 56; Groton, lesson 34; Mastronarde, unit 25.

Dative of Time When: Balme and Lawall, chapter 8; Crosby and Schaeffer, lesson 38; Groton, lesson 23; Hanson and Quinn, sections 53,55; Mastronarde, unit 29.

An mp3 recording of students singing this song may be found at:

http://tcl.camws.org/fall2009/TheTwelveDaysoftheDionysia_1_2.mp3

ἴριδ' χώρα

Rainbow Country

Presented with *Athenaze*, chapter 22. Translated from Bob Marley and the Wailers, "Rainbow Country," *Rainbow Country* (Upsetter Productions, 1970), English words and music by Bob Marley; Greek lyrics by Georgia L. Irby-Massie, 2007.

ὦ Μουσικέ,	ὁ Μουσικός (just as in English)
μελίζεις ἄριστα·	μελίζω (sing); [ἡ]μῖν
τὶ δεῖ εἶναι 'μῖν	ἀρνέομαι (ἀρνεῖσθ[αι], refuse, deny)
ἀδύνατος ἀρνεῖσθ'.	
κωμάζω ὅτ'	κωμάζω (revel, celebrate)
ἐλεύθεροι.	ἐλεύθεροι [ἐσμέν]
οἱ οἱ οἱ οἱ οἱ οἱ	οἱ οἱ οἱ (Greek doo-wop)
ἐμὰ ἔχω	
ἡδίστη χώρα·	
εὐπαθῶ	
ὡς συνιείης;	εὐπαθέω (enjoy good things)
	συνιείης (present optative)
εὖ γε εὖ γε εὖ γε	εὖ γε (more doo-wop)
ἕως ὁδὸς λιθίν' ἦ,	ἕως (understand ἄν)
εὐπαθῶ μοι·	λιθίν[η]; εὐπαθέω (live comfortably)
εἰ εὐτυχεῖς [εὐτυχῶ],	
αἰεὶ συνεσόμεθα.	
ἱππηλατῶ·	ἱππηλατέω (ride/drive a horse)
ἥλιος ἀν'τέλλει,	ἀν[α]τέλλω (rise)
ἥλιος ἀντ'έλλει.	
ἱππηλατῶ (4x)·	ἡ ἶρις, (ἴριδ[ος], rainbow)
ἴριδ' χώρα (4x).	
ἱππηλατῶ·	
ἥλιος ἀντέλλει,	
ἥλιος ἀντέλλει,	
σελήνη ἄντελλει.	σελήνη (moon)

Rainbow Country

Hey Mr. Music
Ya sure sound good to me
I can't refuse it
What have we got to be

> *Feel like dancing*
> *Dance 'cause we are free*

la la la la la

I got my own
In the promised land
But I feel at home
Can you understand

na, na, na, na, na

until the road is rocky
sure feels good to me
and if your lucky
together we'd always be

> *I will ride it*
> *the sun is a risin'*
> *the sun is a risin'*

> *I will ride it*
> *rainbow country*

> *I will ride it*
> *the sun is a risin'*
> *the sun is a risin'*
> *the moon is a risin'*

Grammar and Syntax Reviewed:

Complementary Infinitive: Balme and Lawall, chapter 3; Crosby and Schaeffer, lesson 3; Groton,
      lesson 3; Hanson and Quinn, section 27; Mastronarde, unit 9.

Impersonal Constructions and the Subjunctive (see above: πλοῦτος οὐδενός).

ψυχὴ δρυΐν'

Greek Heart of Oak

Presented with *Athenaze*, chapter 26. Adapted from "Heart of Oak," English words by David Garrick, music by William Boyce (after 1760), original Greek lyrics by Georgia Irby-Massie, 2007.

χαίρετ', ναῦται, εἰς κλεὸς κυβερνώμεθ', ἵνα πολλοὺς Πέρσας ἀποκτείνωμεν· πρὸς τιμὴν καλούμεθα, μὴ δουλώμεθ' ἐλευθερώτερ' ὡς υἱοὶ κυμάτων.	ἡ δρῦς (oak); χαίρετ[ε]; κυβερνώμεθ[α] δουλώμεθ[α]
ψυχὴ δρυΐν' ναυσί, ψυχὴ δρυΐν' ναύταις, ἑτοιμότατοι καὶ βεβαιότατα, ἡμεῖς ναυμαχῶμεν ἀεὶ νικῶμεν.	ναυμαχέω (deduce from ἡ ναῦς and μάχομαι)
Περσαι ἀφίκοντο, ἀποφεύγουσ' τάχιστ', οὐδὲ ὄλβιοι οὐδὲ ἐλεύθεροι ναυτίλοι τε πολλοὶ καὶ δειλότατοι· εἴ ναυμαχοῦσιν, αὐτοὺς αἰσχυνοῦμεν.	ἀποφευγουσ[οι]; τάχιστ[α]; ὁ ναυτίλος (etymologically related to ὁ ναύτης); αἰσχύνω (defame, disgrace, put to shame)
[chorus]	
ὀμνύασι ἐκβαίνοντες, δεινότατοι, φοβοῦνται γυναῖκας, παῖδας, καὶ κύνας. ἀλλ' Λακεδαιμόνιοι Θερμοπύλαις ἔτρεψ', ἀνδρειότεροι τριακόσιοι.	ὄμνυμι (swear, affirm by oath)
[chorus]	
ἡμεῖς αὐτοὺς φοβοῦμεν, αὐτους 'τρέψαμεν· κατὰ γῆν κρατοῦμεν κατὰ θάλλαταν χαίρετ', ναύται, ὁμοψυχῇ ὑμνοῦμεν ναύται καὶ στρατιῶται, καὶ Μαραθών.	[ἐ]τρέψαμεν ὁμοψυχῇ (compounded from ὁμός [common, one and the same] and ἡ ψυχή).
[chorus]	

Greek Heart of Oak

Cheer up, sailors, we are steered to glory,
in order that we might kill many Persians
we are called to glory lest we be enslaved
so that the sons of the waves are always very free

> *heart of oak are our ships, heart of oak are our sailors*
> *always ready, steady, steady*
> *we fight by sea, & conquer again & again*

The Persians arrived, running away very quickly
neither were they fortunate nor free
many shipmen, most cowardly
if they fight us by sea, we'll put them to shame

> *chorus*

disembarking, they swear oaths, most dreadful men,
they fear women, children, and even dogs
But the Spartans at Thermopylae
routed them, the bravest three hundred

> *chorus*

we made them afraid, we routed them
we are strong on land and sea
rejoice, sailors, with one heart we celebrate,
both sailors and generals, and also Marathon

> *chorus*

Grammar and Syntax Reviewed:

Conditionals: Balme and Lawall, chapter 26; Crosby and Schaeffer, lessons 15, 17, 31, 33; Groton, lesson 37; Hanson and Quinn, section 41; Mastronarde, units 34, 36.

Purpose Clauses: Balme and Lawall, chapter 21; Crosby and Schaeffer, lessons 30, 32; Groton, lesson 39; Hanson and Quinn, section 36; Mastronarde, unit 31.

Comparison: Balme and Lawall, chapter 14, 24; Crosby and Schaeffer, lessons 41-42; Groton, lessons 32-33; Hanson and Quinn, section 141; Mastronarde, unit 30.

Βρομ' αἵματος

A Drop of Bromius's Blood

Presented with *Athenaze*, chapter 28. Adapted from "Drop of Nelson's Blood," sung to the traditional African-American melody, "Roll the Old Chariot," English words anonymous (after 1805), original Greek lyrics by Georgia Irby-Massie, 2007. After Lord Nelson's death at the battle of Trafalgar, legend asserts that his body was preserved in a cask of rum, and henceforth sailors referred to grog or rum as "Nelson's blood."

σταγών Βρομ' αἵματος ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	ἡ σταγών (drop); Βρομ[ίου]; τὸ αἷμα (blood); οὐ πάνυ (not at all)
τὴν παλαι' τριήρη ἐρέσσομεν, τὴν ἔτι τριήρη κυβερνῶμεν, τὴν παλαι' τριήρη ἐρέσσομεν, βαίνομεν Ἀθήναζε.	παλαι[αν]
Πέρσας ἀποκτείνειν ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	
[chorus]	
τὸν Ὅμηρον ὑμνεῖν ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	
[chorus]	
ἡ φιάλη οἴνου ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	ἡ φιάλη (cup, bowl)
[chorus]	
ἀγαθοῦ τι τυροῦ ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	ἀγαθοῦ τυροῦ (partitive genitive); ὁ τυρός (cheese)
[chorus]	
ὁ κύων ὁ πιστὸς ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	πιστός (faithful, trusty).
[chorus]	
ὁ ἵππος ὁ ταχὺς ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	
[chorus]	
ὁ πέπλος ὁ καλὸς ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	
[chorus]	
σταγὼν Βρομ' αἵματος ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.	
[chorus]	

A drop of Bromius's blood

a drop of Bromius's blood wouldn't bring us any grief (3x)
and we'll go Athensward

> *And we'll row the ol' trireme along*
> *and we'll sail the ol' trireme along*
> *and we'll row the ol' trireme along*
> *and we'll all go Athensward*

Killing Persians wouldn't bring us any grief

> [*chorus*]

Singing Homer wouldn't bring us any grief

> [*chorus*]

A cup of wine wouldn't bring us any grief

> [*chorus*]

Some good cheese wouldn't bring us any grief

> [*chorus*]

a loyal dog wouldn't bring us any grief

> [*chorus*]

a fast horse wouldn't bring us any grief

> [*chorus*]

a pretty dress wouldn't bring us any grief

> [*chorus*]

a drop of Bromius's blood wouldn't bring us any grief (3x)
and we'll all go Athensward

> [*chorus*]

Grammar and Syntax Reviewed:

Infinitives as subjects of Impersonal Verbs (see above: πλοῦτος οὐδενός).
Partitive Genitive: Balme and Lawall, chapter 9; Crosby and Schaeffer, lesson 44; Groton, lesson 32; Hanson and Quinn, section 51; Mastronarde, unit 10.

Ἡ Μυρρίνη ὕστριχα ἔχει

Myrrhine Had a Little Hedgehog

Greek and English lyrics by Lindsay Gibson, 2007.

ἡ Μυρρίν' ὕστριχ' ἔχει
            ὕστριχα
            ὕστριχα
ἡ Μυρρίν' ὕστριχ' ἔχει
δεινὸν ὡς ὁπλίτην.	

ὅπουπερ ἐβῆ ἥδε
            ὅπουπερ
            ὅπουπερ
ὅπουπερ μὲν ἐβῆ ἥδε
ὁ ὕστριξ ἔρχεται.	

ὁ 'τὴ 'Αθήναζ' ἔπεται
            'Αθήναζ'
            'Αθήναζ'
ὁ 'τὴν 'Αθήναζ' ἔπεται
πρὸς τὴν ἐκκλησίαν.
	[αὐ]τὴ

ἡ ἐκκλησί' ἀπορεῖ
            ἀπορεῖ
            ἀπορεῖ
ἡ ἐκκλησί' ἀπορεῖ
ὁρῶσ' τὸν ὕστριχα.
	[ἐκκλησία]
	
	ὁρῶσ[α]

ὁ ῥήτωρ 'τὸν ἐκβάλλει
            ἐκβάλλει
            ἐκβάλλει
ὁ ῥήτωρ 'τὸν ἐκβάλλει
ὁ ὕστριξ νόστ' οἴκαδ'.
	[αὐ]τὸν
	
	νόστ[εῖ]

Myrrhine had a little hedgehog

Myrrine had a hedgehog
        a hedgehog
        a hedgehog
Myrrine had a hedgehog
As terrible as a hoplite.

When Myrrine went everywhere
        Everywhere
        Everywhere
When Myrrine went everywhere
The hedgehog went (along).

He followed her to Athens
        To Athens
        To Athens
He followed her to Athens
To the assembly.

The assembly were at a loss
        At a loss
        At a loss
The assembly were at a loss
To see a hedgehog (there).

And so the speaker threw it out
        Threw it out
        Threw it out
And so the speaker threw it out.
The hedgehog returned home.

Grammar and Syntax Reviewed:

Present Tense (see above: κῶμος τέρατος).

An mp3 recording of students singing this song may be found at:

http://tcl.camws.org/fall2009/TheHedgehog.mp3

http://tcl.camws.org/fall2009/TheHedgehog_Round.mp3 (round version)

ἥλιος φαίνει

Here Comes the Sun

Translated from the Beatles, "Here Comes the Sun," *Abbey Road* (Apple Records, 1969), English words and music by George Harrison; Greek lyrics by Timothy Page, 2007.

ὁ ἥλιος [εὖ γε εὖ γε] πάλιν φαίνει καὶ λέγω ἄριστα ὦ φιλίσκη, ἦν χειμών τε κακὸς καὶ μακρός ὦ φιλίσκη, ὁ ἔτη μύρια ἀπῆν ὁ ἥλιος [εὖ γε εὖ γε] πάλιν φαίνει καὶ λέγω ἄριστα οὗτοι αὐτῶν τὸν πρόσωπον αὖθις μειδῶσι φιλίσκη, ἥλιος ἔτ' μυρί' ἐκποδών ὁ ἥλιος [εὖ γε εὖ γε] πάλιν φαίνει καὶ λέγω ἄριστα ἥλιος νῦν φαίνει – ἑξάκις ὦ φιλίσκη, ὁ νιφετὸς βραδέως τήκει φιλίσκη, χρόνιον φάους ἐδέομεν ὁ ἥλιος [εὖ γε εὖ γε] πάλιν φαίνει καὶ λέγω ἄριστα ὁ ἥλιος [εὖ γε εὖ γε] πάλιν φαίνει καὶ λέγω ἄριστα –– δίς	the first line translates Harrison's repeated phrase, "here come's the sun," with a doo-wop phrase [εὖ γε εὖ γε] to mark the caesura between the repeats φιλίσκη (diminutive of φίλος: little sweetheart) μειδάω (smile); τὸ πρόσωπον (face, countenance) ἔτ[η]; μυρί[α]; ἐκποδών (away) ὁ νιφετὸς (snow shower); τήκω (melt) χρόνιον (long time); τὸ φάος, φάους (light, sunlight, happiness); ἐδέομεν (from δέω, need, lack, governs a genitive; ε–contract verbs of two syllables usually do no contract in the present and imperfect; but compare δέω, δεεῖς, δεῖ, need, it is necessary; δέω meaning to bind contracts)

Here Comes the Sun

Here comes the sun, here comes the sun
And I say it's all right
Little darlin' it's been a long cold lonely winter
Little darlin' it feels like years since it's been here
Here comes the sun, here comes the sun
And I say it's all right
Little darlin' the smiles returning to their faces
Little darlin' it seems like years since it's been here
Here comes the sun, here comes the sun
And I say it's all right
Sun, sun, sun, here it comes (5 times)
Little darlin' I feel the ice is slowly meltin'
Little darlin' it seems like years since it's been clear
Here comes the sun, here comes the sun
And I say it's all right
Here comes the sun, here comes the sun
It's all right, it's all right

Grammar and Syntax Reviewed:

Present Tense (see above: κῶμος τέρατος).

Accusative of Respect: Balme and Lawall, chapter 26; Crosby and Schaeffer, lesson 68; Groton, lesson 49; Hanson and Quinn, section 133; Mastronarde, unit 17.

Accusative of Duration of Time: Balme and Lawall, chapter 8; Crosby and Schaeffer, lessons 7, 68; Groton, lesson 23; Hanson and Quinn, section 54; Mastronarde, unit 17.

An mp3 recording of students singing this song may be found at:
http://tcl.camws.org/fall2009/HereComestheSun.mp3

φύσεται ’ξ ἀρχῆς

It Will Regrow

Adapted from Gloria Gaynor "I Will Survive," *Love Tracks* (Polydor, 1978), English words and music by Freddie Perren and Dino Fekaris; Greek and English lyrics by Georgia Irby-Massie's Intermediate Greek Students, Fall 2008: Russell Baker, Anne Certa, Laura Daniels, Peter Gannon, Sophia Gayek, Jillian Jackson, Natasha Marple, Margaret Richards, Michael Roberts, and Nathan Self.

πρῶτον σύνημμαι ἐπὶ Καυκάσῳ ἔνεμον οὐδέποτ’ ἐκλείψειν ’νευ μοι ἥπάτος τότ’ τόσας νυκτὰς ἔτριβον νοήσας μοὶ τὸν ἀδικοῦντ’ δ’ ἴσχυέ τε καὶ ἔμαθον ὑμνεῖν ὕμνον	συνήμμαι (5th principal part of συνάπτω) [ἄ]νευ; τὸ ἧπαρ, −ατος (liver, seat of emotion/feelings) τρίβω (wear away, spend, consume, "waste") μοὶ (dative of disadvantage); ἀδικοῦντ[α] ὕμνον (cognate accusative)
αὖθις παρεῖ κατ’ οὐρανοῦ ἐγείρ’μενος ἐγ’, σε εἶδον ἧπαρ μ’ ἀθ’μιτοφαγήσοντ’ μὴ λάβω μωροῦ νάρθηκου ’λίπον ἄν ἀνθρώπ’ ἐν σκότῳ εἰ ἔγνων εἰς ’καρὲς χρόνου ἐπανηλθες ἄν λυπεῖν	ἐγειρ[ά]μενος; ἐγ[ω] ἀθ[ε]μιτοφαγήσοντ[α] (from ἀθεμιτοφάγω: to eat unlawful meat) / ὁ νάρθηξ, −ηκος (fennel reed) contrary to fact conditional expressing Prometheus's regret over his decision to help humanity [ἔ]λιπον, ἀνθρώπ[ους] [ἄ]καρὲς χρόνου (short period of time)
φύσετ’ ’ξ ἀρχῆς φύσετ’ ’ξ ἀρχῆς μέχρι ἀποθάνειν οἶδ’ οὐ πῶς βιωσόμενος οἶδ’ βιώσ’μαι πάντα χρόνον πὰν ἥπάτος δίδοναι φύσετ’ ’ξ ἀρχῆς φύσετ’ ’ξ ἀρχῆς, οἴμοι	φύσετ[αι] ἐξ ἀρχῆς (anew, from the beginning) οἶδ[α] βιώσ[ο]μαι

It Will Regrow

At first I was bound
to the Caucuses
Kept thinking I would never leave
Without my liver (in my side)
Then I spent so many nights
Considering his (the) wrongs (evils)
against me
But it did grow strong at night
And I learned how to sing this song

And so you are back from the sky
I just woke up to find you here
With that liver-eating look in your eye
I shouldn't have grabbed that stupid fennel stalk
I would have left man in the dark
If I had known for just one second
You'd be back to bother me

It will regrow
It will regrow
As long as I don't know how to die
I know I'll stay alive
I've got all eternity to live
I've got all my liver to give
And it will regrow
It will regrow, oimoi

Grammar and Syntax Reviewed:

Uses of the Participle: Balme and Lawall, chapters 8, 10; Crosby and Schaeffer, lessons 21, 23, 26; Groton, lessons 24-25; Hanson and Quinn, section 107; Mastronarde, units 27-28.
Conditionals (see above: ψυχὴ δρυΐν).
Perfect Tense: Balme and Lawall, chapters 27-28; Crosby and Schaeffer, lesson 3; Groton, lesson 20; Hanson and Quinn, section 28; Mastronarde, unit 37.

An mp3 recording of students singing this song may be found at:

http://tcl.camws.org/fall2009/ItWillRegrow.mp3

The 80% Rule:
Greek Vocabulary in Popular Textbooks

Rachael Clark
Garland High School, TX

Abstract

A mastery of Greek vocabulary can be a skill which alleviates the strain of learning Greek, so a structured and coherent presentation of vocabulary benefits both teachers and students. This paper examines vocabulary usage and frequency in two popular textbooks, *Athenaze* and *From Alpha to Omega*, and compares the vocabulary of each textbook with the 50% word list and 80% word list of core Greek vocabulary developed by Wilfred E. Major (*CPL Online* 4.1 [2008] 1-24). The results of this study provide some preliminary work toward the broader goal of providing teachers with vocabulary aids for commonly used Greek textbooks. In particular, this paper provides a list of key vocabulary words that correspond to the two textbooks in the study (appendices 1-4). Some additional suggestions for teachers on how to help students with vocabulary acquisition are provided.

Keywords

Vocabulary Frequency, Vocabulary Acquisition, Corpora (Linguistics), Ancient Greek Textbooks

Using Core Vocabulary in Elementary Greek

Learning Greek can be a very difficult and daunting process for many students. In Greek, students encounter a language that is full of complex forms, grammatical intricacies, accent marks with seemingly complex rules, and syntactical irregularities, all of which is presented in a completely foreign-looking alphabet. We ask a lot of our beginning Greek students, and we must if they are to adequately learn the language in a timely manner. One way we may be able to ease our students' journey through the early levels of Greek is to focus on orienting students to the most commonly used vocabulary.[1]

The Greek language has approximately half the core vocabulary of other languages, including English and Latin (Major 2). One of the first things we introduce to our beginning Greek students is a list of vocabulary, yet vocabulary seems to be one of the last things students master. Students of both Greek and Latin often complain that they have trouble remembering the vocabulary in all the readings and that they have trouble recognizing those words in their various forms. The smaller size of the core vocabulary of Greek can be used to our advantage by stressing these words over others less likely to be encountered in ancient Greek texts. By regularly reinforcing this core vocabulary, students who continue their studies in Greek will have acquired a working vocabulary that will serve them well regardless of the texts used at intermediate or advanced levels. The intent of this paper is to provide a list of key vocabulary words that correspond to the two textbooks chosen for this study. This study compares the 50%

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and 80% word list of core Greek vocabulary, as compiled by Wilfred Major from the Perseus database (Major 4, 12-24), with the vocabulary in *From Alpha to Omega* and the *Athenaze* series. Four appendices are included that identify the vocabulary in each textbook that corresponds to the 50% list and 80% list. Finally, some additional suggestions on how to help students with vocabulary acquisition are provided.

The methodology for compiling the original 50% and 80% word lists is explained in Wilfred Major's publication, "It's Not the Size, It's the Frequency: The Value of Using a Core Vocabulary in Beginning and Intermediate Greek," and is restated here. The 50% word list was compiled using the 4.1+ million words in the Perseus Project database and was compiled March 31st, 2006 and subsequently revised. It updates a similar list compiled by Professor Helma Dik of the University of Chicago. The 80% list was similarly compiled and revised in stages from 2004 to 2006. It began with the raw list of lemmas generated by the Perseus vocabulary tool. The raw list consists of 1,193 lemmas, but Major modified it in three basic ways. First, most proper nouns and related words were eliminated. Second, lemmas (e.g., ἔχις, a type of viper) that are generated because they share the same form with a more common word (i.e., ἔχω) have also been deleted. Finally, 79 additional lemmas have been incorporated into this newly reduced list based on cultural importance, English derivative possibilities, or other factors (Major 3, 6-7).[2] The resulting list is made up of 1,106 words and was the starting point for this article. The lists attached here are revised to match the two textbooks used in this study. The words not contained in the textbooks are included at the end of each 80% list.

The 50% list

The 50% list (Major 4) consists of 63 high-frequency words that make up 50% of ancient Greek texts. In *From Alpha to Omega*, all 63 high-frequency words from the 50% list are represented at some point in the book, which contains 50 chapters based on various grammar points with the more complex grammar points held to the second half of the book.[3] Again, taking the seven high-frequency verbs from the 50% list, one finds that five of those are introduced in the early chapters and two in later chapters. The deferral of two verbs, φημί and γίγνομαι, for later chapters is due to the author's decision to introduce -μί verbs in the last few chapters of her book. However, if the readings at the end of each chapter are taken into consideration, then γίγνομαι is actually first introduced in chapter 13, which is significantly earlier than the official introduction in chapter 32. Other high-frequency words are treated in a similar manner; they are introduced in the short readings at the end of various chapters, but only officially introduced sometime later. It is possible to begin working with many more high-frequency words sooner by paying close attention to which words in the readings are also on the 50% list (see appendix 1).

In *Athenaze,* Book I, 59 of these words are introduced in the first few chapters with seven of the eight verbs introduced by chapter six.[4] This means that approximately 94% of the 50% list is represented at some point in *Athenaze,* Book I. The remaining four words not introduced in

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[2] Major's original lists are also available at http://www.dramata.com.

[3] Groton's book is divided into two parts with the more sophisticated syntactical points discussed in the second half of the book.

[4] εἶπον is introduced later in chapter 11 as the aorist of λέγω

Athenaze, Book I, are at least glossed in *Athenaze,* Book II.[5] Therefore, the 50% list is fully represented in the *Athenaze* series, but some words may need to be reinforced outside of the text in order for students to truly master them because they are not used frequently (see appendix 2).

In order to examine the frequency of some words throughout the first half of *From Alpha to Omega* and throughout Book I of *Athenaze,* I counted the number of times the seven[6] verbs from the 50% list appeared in these areas. I chose these verbs because they are the most common and are often the hardest for students to recognize in their various forms. I found that some words are used frequently in a variety of forms, while others are introduced early, but only used a handful of times in later chapters.[7] This is true for both books and involves some of the same words. Based on the above findings, with the exception of εἰμί, the most frequently used verbs in ancient Greek may not be used frequently enough by the authors of the two textbooks.

The 80% list

The 80% list consists of the 1106 words which make up 80% of Greek texts (Major). In *From Alpha to Omega,* 463 of the 1106 words are formally introduced in the chapter vocabulary lists, with that number climbing to 586 words introduced if the short readings at the end of each chapter are factored in (Table 1). These numbers represent approximately 42% and 53% of the list respectively. Of the same 1106 words on the 80% list, 602 are formally introduced in the *Athenaze* series. These 602 words represent approximately 54% of the 80% list. If the words glossed in the reading are considered, the number of words in *Athenaze* that are represented on the 80% list jumps up to more than 725 words[8], approximately 66% of the 80% list.

Table 1

**Number and Percentage of Vocabulary Words from the 80% List
in Two Beginning Greek Textbooks**

Text	Number (%) of words from 80% list in vocabulary	Number (%) of words from 80% list in vocabulary + readings
From Alpha to Omega	463 (41.8%)	586 (53.0%)
Athenaze	602 (54.4%)	725 (65.6%)

At first, these may seem like small numbers, but they are not. If students of beginning Greek can master approximately half or more of the most frequent words used in Greek texts (i.e., the 80% list) by the end of their first year of college (or second year of high school), they will be able to proceed to intermediate Greek with more confidence and, hopefully, more success. The

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[5] ἄν is only glossed as being in the grammar section of chapters 22 and 25; it is not explicitly introduced in any chapter vocabulary.

[6] One of the eight verbs on the list is the aorist form of λέγω, which I did not count as a separate verb.

[7] For example, εἰμί is introduced in the first chapter of *Athenaze book I* and used ~ 140 times in various forms throughout the book, while λαμβάνω and ἔχω are used less than 20 times each after they are introduced.

[8] The words in the *Athenaze* readings are usually conjugated verbs and are often more grammatically advanced, and consequently require more extensive explanation.

remainder of the 80% list can be stressed at the intermediate level so that students reaching the advanced levels of Greek should only need to concentrate on learning vocabulary peculiar to the author being studied.

It is important to remember that high-frequency words in ancient Greek texts are not always the high-frequency words of a Greek textbook, and it is up to each instructor to regularly reinforce the importance of the words on the 80% word list over words that do not appear on the 80% list.

Word frequency throughout the textbooks

In order to examine word frequency within the stories and practice sentences, I took three chapters from each of the two textbooks, one from the beginning, one from the middle, and one from the end,[9] and compared every word in the stories found there to the 80% list. Not unexpectedly, in both textbooks the percentage of words from the 80% list was higher in the exercises than in the readings (Figure 1). Textbook authors have more control over which vocabulary is utilized in the exercises than in the readings where the demands of the narrative take precedence.[10]

Figure 1

Percentage of Vocabulary Words Taken from 80% List

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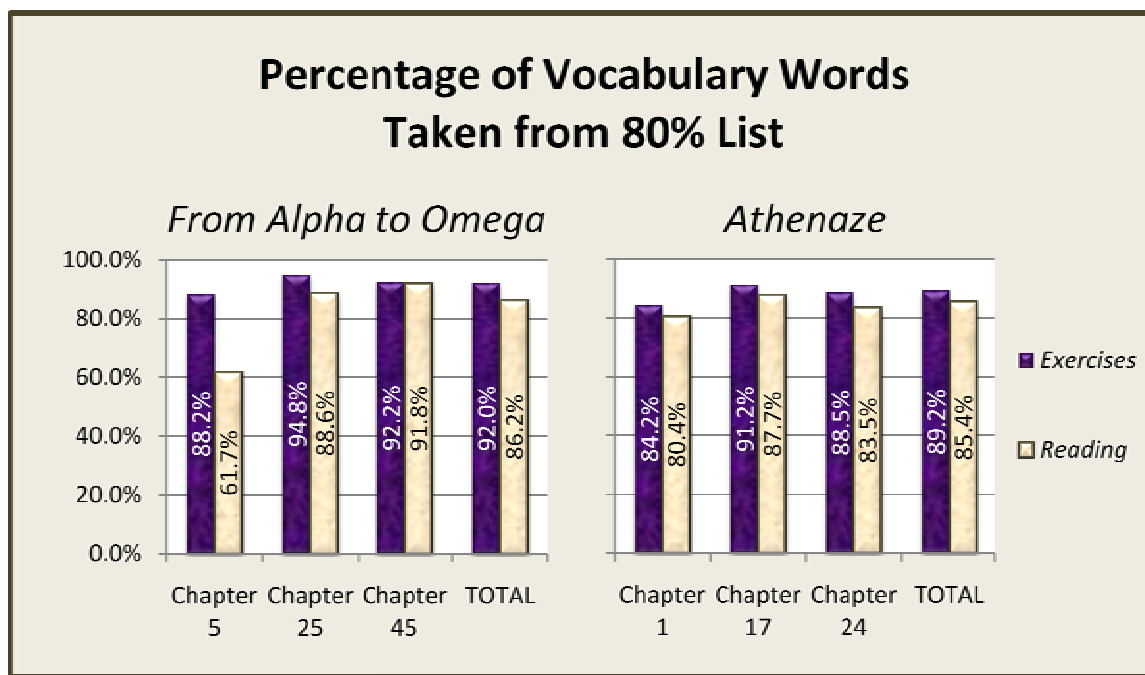
[9] *From Alpha to Omega*, chapters 5, 25, and 45; *Athenaze*, chapters 1, 17, and 24. *From Alpha to Omega,* chapter 5, was chosen because it is the first one to include a connected prose reading.

[10] For purposes of this study, exercises and readings in *Athenaze* never include Word Building exercises, nor the additional passage for reading comprehension at the end of each chapter and the English to Greek exercise associated with it, nor the passages of Greek Wisdom or the New Testament.

When the two textbooks are compared in the percentage of words from the 80% list that are used in the exercises, it becomes clear that there is little difference between *From Alpha to Omega* and *Athenaze* (Figure 2). Many of these words consist of articles and prepositions that necessarily come up often, but are on the 80% list. Most of the words that do not correspond to the 80% list are proper nouns specific to the events in the story (ὁ Δικαιόπολις, ὁ Ἀθηναῖος), agricultural terms that are not used frequently enough to make the 80% list (e.g., αὐτουργός, ἀγρός), or words from the same root as words on the 80% list, but simply not quite as frequent (the feminine δέσποινα rather than the masculine δεσπότης, the verb πονέω instead of the more frequent noun πόνος, or the compound ἐπαίρω rather than simply αἴρω).

Figure 2
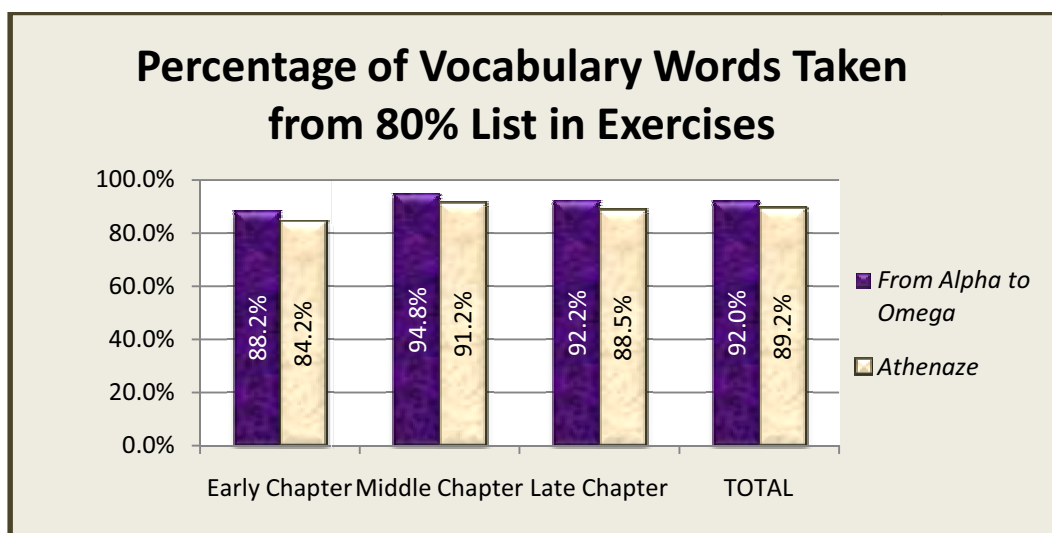
The same is true when reading passages are compared. Aside from the anomaly of the chapter 5 reading in *From Alpha to Omega*, "A Fowl Plan Backfires" (Aesop 55), the reading passages in the two textbooks utilize words from the 80% with similar frequency (Figure 3).

Figure 3
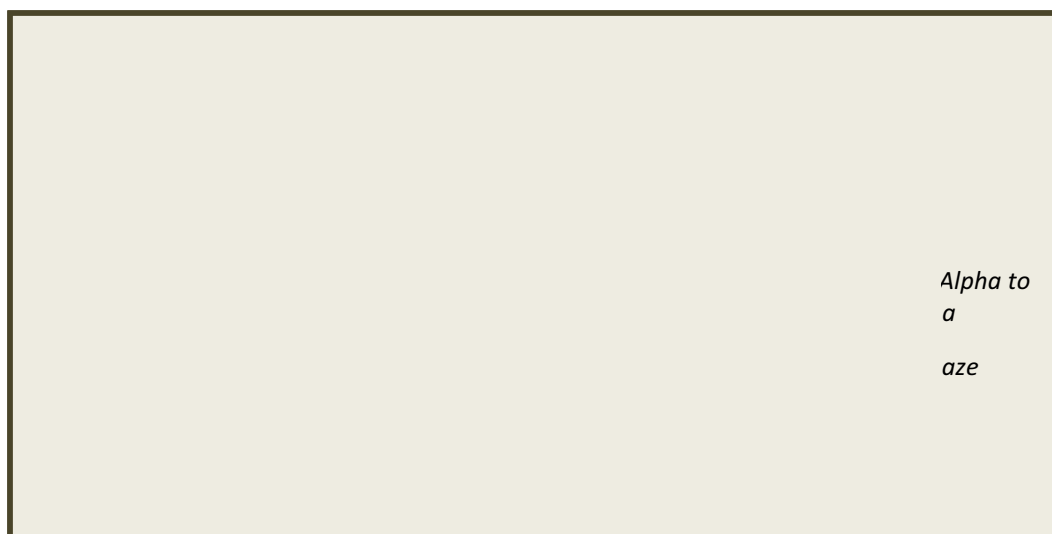
Figure 4 graphically illustrates the number of words used in the exercises in the two textbooks.[11] While *From Alpha to Omega*, after the first few chapters, has roughly the same number of exercises and words per exercise in every chapter, the number in *Athenaze* depends on the specific grammatical items being covered. The beginning chapter comparison is not reliable, because *Athenaze*, chapter 1, is both the first chapter to include a reading and the first to introduce any grammar while *From Alpha to Omega* has already introduced four chapters of grammar before it presents its first reading passage in chapter 5. The comparison of the middle and end chapters presents more reliable data. Each chapter in *From Alpha to Omega* consistently provides ten Greek-to-English sentences and five English-to-Greek sentences. In *Athenaze*, Part a of each chapter has at a minimum one Greek-to-English exercise containing ten sentences and one English-to-Greek containing five sentences; the minimum for Part b of each chapter in *Athenaze* is one Greek-to-English exercise (ten sentences). Depending on the grammatical items covered, however, Parts a and b frequently have an additional exercise, either focusing on forms or more sentences to translate from Greek to English. *Athenaze*, chapter 17, for example, has additional exercises in both Part a and b: in Part a there is a transformation exercise asking students to transform fifteen verbs from active to passive, and Part b includes an additional five English-to-Greek sentences.[12] Even if the beginning chapter comparison is excluded, the number of distinct words in the exercises may be slightly greater in *From Alpha to Omega* than in *Athenaze*. In addition, since *From Alpha to Omega* contains fewer words from the 80% list, it may be possible that students encounter those words more frequently.

Figure 4[13]

Number of Vocabulary Words Taken from 80% List in Exercises

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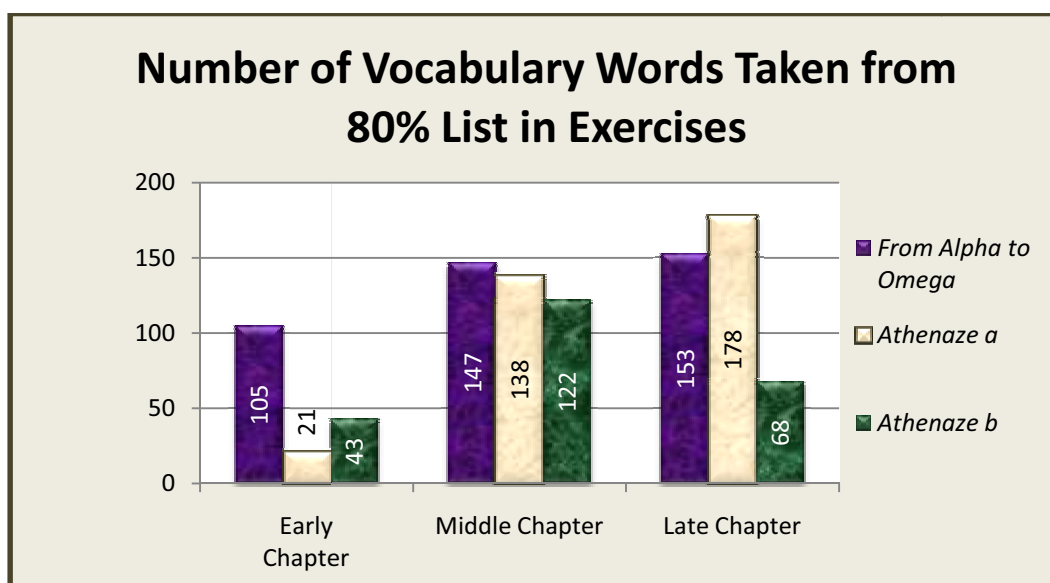
[11] Word counts include repeats (i.e. if a word appears three times, it is counted three times).

[12] Part a of *Athenaze*, chapter 24, adds a second exercise of five Greek-to-English sentences; Part b has the minimum, one Greek-to-English exercise of ten sentences.

[13] Because *From Alpha to Omega* has fifty chapters compared to the twenty-eight chapters of *Athenaze*, I have noted the results for *Athenaze* Part a and Part b separately in Figures 4 and 5 in order to make the comparison more equitable. *(Athenaze* presents most of the new grammar by chapter 28; chapters 29-30 present extracts from Thucydides and Aristophanes.)

The most striking difference between the two textbooks occurs when one compares the raw number of words used in the readings. In Figure 5, it is possible to see that, on average, students of *Athenaze* encounter nearly twice the number of words per reading that students of *From Alpha to Omega* do. While the number of words in *Athenaze*, chapter 17, Part b, is exceptionally high, it is not uncommon for Part b of each chapter to contain a reading that is five to ten lines longer than Part a of the same chapter. Even given the slight advantage that *Athenaze* has over *From Alpha to Omega* in number of distinct vocabulary words from the 80% list[14], it seems that students encounter significantly more repetitions of those words in the readings of *Athenaze* than they do in the reading passages in *From Alpha to Omega*, and thus may have more opportunities to learn the 80% most common words in Greek.

Figure 5

Number of Vocabulary Words Taken from 80% List in Readings

From Alpha to Omega
Athenaze a
Athenaze b

Early Chapter: 29, 85, 63
Middle Chapter: 93, 229, 527
Late Chapter: 146, 206, 245
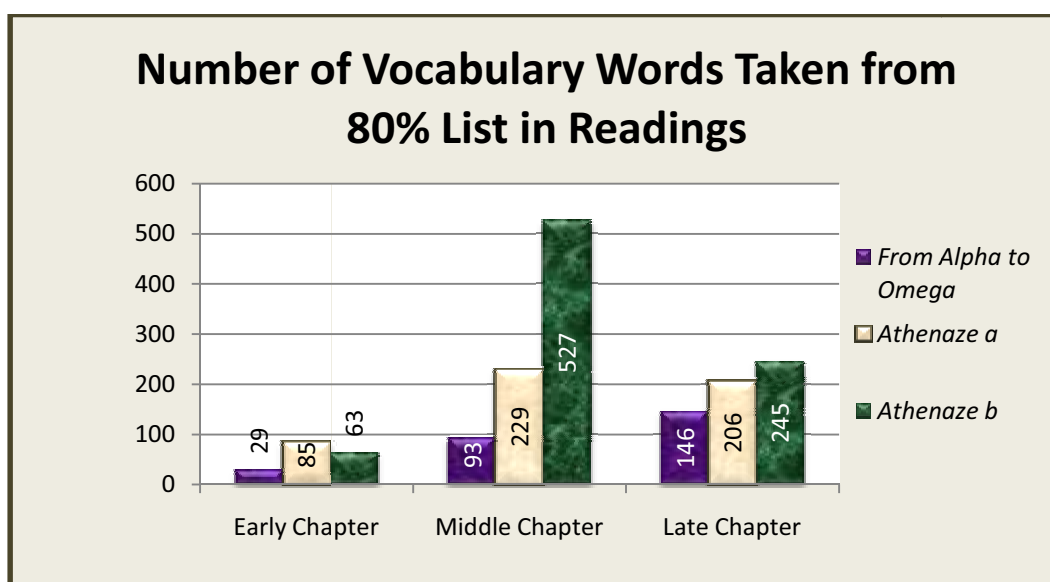
Pedagogical Suggestions

Although it seems that the readings in both textbooks have a large amount of valuable vocabulary, the stories may not always reinforce the high-frequency vocabulary from the 50% or 80% word list. In both textbooks, words that appear on the 80% list may only be glossed below a random paragraph in a story and never used again. In both textbooks, most of the practice sentences are made up of high-frequency words from the 80% list, but these sentences do not always feature the most frequent words that make up the 50% list. Additionally, many high-frequency words are used sparingly in both textbooks and should be reinforced by the teacher more regularly through a variety of ways.

I believe that supplemental vocabulary materials and actions on the part of teachers might facilitate retention of the most common vocabulary needed in further studies of Greek. Some suggestions for teachers are listed here:

1) All Greek I students could be provided with the 50% list (see appendices 1-2), as it is a single page and makes for an easy handout. Greek I or Greek II students could be

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[14] An average of 12.9 new words per section in *Athenaze* versus 11.7 per chapter in *From Alpha to Omega*. See Table 1.

provided with the corresponding 80% list for their text book.[15] The complete 80% list (Major) is approximately 14 pages and contains vocabulary not immediately useful to students using *Athenaze* or *From Alpha to Omega*. These pages could be held back for the intermediate level or given to students toward the end of Greek II as words to be mastered later. Perhaps a sheet of vocabulary from the 80% list for each new chapter would be reasonable (see appendices 3-4). One other option is to skip the 50% list altogether and simply hand out the 80% list as it relates to each chapter.

2) Regular vocabulary quizzes, focusing on either the 50% list or 80% list, would reinforce high-frequency words. These quizzes could be limited to either the 50% list or the 80% list words depending on how the information has been presented and at what level of Greek the students are studying. Students would have a set number of words that must be mastered in order to perform well on these quizzes, which will, in turn, build their confidence. If using a reading quiz instead of a vocabulary quiz, words from the 50% or 80% lists could be underlined in a reading passage and students could be asked to identify these words in a separate section of the quiz. As some students learn vocabulary better through context and recognizing words in context is the ultimate goal, it is reasonable to use reading quizzes to reinforce high-frequency words, while moving the focus away from words that do not appear on either list. This is also an important way to move away from potential problems with vocabulary lists, such as students associating meaning only with the first principal part of a verb or identifying only a single meaning of a word with multiple meanings.

3) Where appropriate, derivative exercises can be created to reinforce words on the 50% or 80% word list. Although not all Greek words lend themselves to this kind of exercise, those that do will be reinforced even more, and students will have the added benefit of an increased English vocabulary as well. These exercises can come in a variety of forms, including anything from matching to filling out derivative trees. Using derivative trees can also help create word families with the high-frequency vocabulary (Distler 69-72).

Conclusion

Vocabulary acquisition continues to be a major obstacle, even for many advanced students. A focus on the vocabulary necessary for their later success will ultimately serve students better than a focus on story specific vocabulary that appears less frequently in ancient texts. Coordinating the vocabulary lists from the textbook with the core vocabulary that makes up 80% of Greek texts can help students establish a working vocabulary that will facilitate the difficult leap from the grammar books to ancient Greek texts. The techniques used in this paper to evaluate the vocabulary of two commonly used textbooks can be applied to the textbook of choice by rearranging the original 50% list or the 80% list to fit the textbook used. Additionally, since I advocate that teachers and professors of Greek make up their own vocabulary exercises and quizzes to correspond to the vocabulary in their textbook, the above suggestions can also be applied to any text for elementary Greek.

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[15] See the 80% lists as they correspond to *From Alpha to Omega* (appendix 3) and to the *Athenaze* series (appendix 4).

Works Cited

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Groton, Anne H. *From Alpha to Omega: A Beginning Course in Classical Greek*. 3rd ed. Newburyport, MA: Focus Publishing, 2000.

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Appendix I

The Greek Vocabulary 50% List As It Corresponds To From Alpha To Omega

CHAPTER 3
καί and
μή not
οὐ not
CHAPTER 4
εἰς into
ἐκ out of
ἐν in
ὁ, ἡ, τό the (Also lesson 7 & 8)
CHAPTER 6
ἀλλά but
ἔτι still
ἔχω have
CHAPTER 7
ἀπό from
πολύς πολλή πολύ many
CHAPTER 9
πρότερος –α –ον prior
CHAPTER 10
δέ and, but
λέγω say (εἶπον say, aorist of λέγω)
οὖν therefore
μέν on the one hand
CHAPTER 11
μετά with, after
ὑπό from under, by
CHAPTER 12
γε especially
διά through
εἰμί be
λόγος -ου, ὁ word
CHAPTER 13
γάρ for, because
ἐκεῖνος –η –ο that
νῦν now
CHAPTER 14
αὐτός -ή -όν (s)he, it
ἐγώ, μου I
ἐπί on
σύ, σου you
CHAPTER 15
ποιέω make
ἤ or
CHAPTER 17
πρός to
CHAPTER 18
περί around

CHAPTER 19
λαμβάνω take
CHAPTER 20
κατά down
οὗτος, αὗτη, τοῦτο this
CHATER 21
τις, τι someone, something
τίς, τί who? which?
CHAPTER 22
ἄλλος –η –ον another
οὔτε and not
παρά from beside
τε, and
CHAPTER 23
ἀνά up
ὅς, ἥ, ὅ who, which
πᾶς πᾶσα πᾶν all, every, whole
CHAPTER 24
ὡς as
CHAPTER 25
μέγας, μεγάλη, μέγαν big, great
CHAPTER 28
ὅτι that, because
CHAPTER 29
βασιλεύς –έως, ὁ king
πόλις -έως, ἡ city
CHAPTER 30
ἀνήρ, ἀνδρός, ὁ man
οὐδείς, οὐδεμία, οὐδέν no one
CHAPTER 31
οὕτως this way
τοιοῦτος –η –ον such as this
CHAPTER 32
γίγνομαι become, happen
CHAPTER 37
ἐάν, εἰ, if
ἄν
CHAPTER 38
ὅστις, ὅ τι anyone who, anything which
CHAPTER 40
ὡς so that
CHAPTER 41
φημί say
CHAPTER 44
δή now

Appendix II

The Greek Vocabulary 50% List as it Corresponds to Athenaze, *Books I & II*

CHAPTER 1a
ἀλλά but
γάρ for, because
δέ and, but
εἰμί be
καί and
λέγω say
ὁ, ἡ, τό the (introduced with the nouns)
οὐ not
οὖν therefore
πολύς πολλή πολύ many
CHAPTER 1b
αὐτός -ή -όν (s)he, it
πρός to
CHAPTER 2a
ἐγώ, μου I
μέν on the one hand
μή not
οὕτως this way
CHAPTER 2b
εἰς into
λαμβάνω take
CHAPTER 3a
ἐκ out of
ἔτι still
φημί say
μέγας, μεγάλη, μέγαν big, great
τε and
CHAPTER 3b
ἐν in
σύ, σου you
CHAPTER 4a
ἀνήρ, ἀνδρός, ὁ man
ἀπό from
ἔχω have
ποιέω make
CHAPTER 4b
ἄλλος –η –ον another
CHAPTER 5a
ἀνά up
κατά down
οὔτε and not

CHAPTER 5b
νῦν now
ἐπί on
ὑπό from under, by
ὅτι that, because
CHAPTER 6a
γίγνομαι become, happen
βασιλεύς –έως, ὁ king
μετά with, after
CHAPTER 6b
γε especially
δή now
CHAPTER 7a
πόλις -έως, ἡ city
τις, τι someone, something
τίς, τί who? which?
περί around
οὐδείς, οὐδεμία, οὐδέν no one
CHAPTER 7b
πᾶς πᾶσα πᾶν all, every, whole
CHAPTER 9a
διά through
CHAPTER 11a
λόγος -ου, ὁ word
παρά from beside
ἐάν, εἰ, if (only εἰ)
CHAPTER 11b
εἶπον say
CHAPTER 12a
ἤ or
CHAPTER 13b
ἐκεῖνος –η –ο that
ὅς, ἥ, ὅ who, which
ὡς as
CHAPTER 14a
οὗτος, αὕτη, τοῦτο this
CHATER 15b
ὡς so that

INTRODUCED IN BOOK II
πρότερος –α –ον prior (17a)
τοιοῦτος –η –ον such as this (21b)
ὅστις, ὅ τι anyone who, anything which (22a)
ἄν (Grammar 22/25 only)

Appendix III

The 80% List Core Greek Vocabulary as it Corresponds to From Alpha To Omega

This appendix contain all of the words in *From Alpha to Omega* that also appear on Wilfred Major's list of the 1,106 words that make up 80% of the Greek database of 4.1 millions words in the Perseus Project. The list is divided into two parts: a chapter-by-chapter listing of the words that occur in both the textbook as well as on the 80% list, followed by the words from the 80% list that do not appear in the textbook.Words appear twice if they were first introduced in a reading, then later in the chapter vocabulary. Words that appear first in chapter vocabulary or are listed in multiple readings only are inserted with the earliest chapter to which they would be associated.

CHAPTER 3

γράφω write

ἐθέλω wish

θύω sacrifice

καί and

κλέπτω steal

μή not (οὐ with indicative verbs)

οὐ, οὐκ, οὐχ not (with indicative verbs)

παιδεύω educate

σπεύδω hurry

φυλάσσω guard

CHAPTER 4

ἀγορά, -ᾶς, ἡ market place

εἰς + *acc* into

ἐκ, ἐξ + *gen* from, out of

ἐν + *dat* in

ἐπιστολή -ῆς, ἡ message, letter

ἡσυχία –ας, ἡ quiet

θεά -ᾶς, ἡ goddess

ἡ [feminine article nom sg]

πέμπω send

σκήνη –ης, ἡ tent, stage

χώρα –ας, ἡ land

ὦ, O! oh!

CHAPTER 5

ἀκούω hear

βλάπτω hurt

ἐπεί after, since, when

θάλασσα –ης, ἡ the sea

κελεύω order

μοῖρα -ας, ἡ fate

ὥρα –ας, ἡ season

CHAPTER 5 READING

ἀγνοέω not know

ἴδιος –α –ον one's own

CHAPTER 6

ἀλλά but

διώκω pursue

ἔτι still

ἔχω have, hold

κόρη –ης, ἡ girl

μέλλω intend, going to

οἰκία –ας, ἡ house, household

οὐκέτι no longer

πάλιν back

CHAPTER 6 READING

γαμέω marry

εἰμί be

νεανίας –ου, ὁ young man

πειράω try

τρόπος –ου, ὁ way

CHAPTER 7

ἀδελφή -ῆς, ἡ sister

ἀδελφός –οῦ, ὁ brother

ἄνθρωπος -ου, ὁ/ἡ human being

ἀπό + *gen* from

θεός –οῦ, ὁ god

ἵππος –ου, ὁ horse

λίθος –ου, ὁ stone

ὁ, ἡ τό the

ὁδός –οῦ, ἡ road

ποταμός –οῦ, ὁ river

χαίρω be happy

CHAPTER 7 READING

βλέπω see

πολύς πολλή πολύ many

CHAPTER 8

ἀγγέλλω announce

ἄξιος –α –ον worthy

ἀπολείπω leave behind

βίος –ου, ὁ life

δῶρον –ου, τό gift

ἔργον –ου, τό work

εὑρίσκω find

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

καλός -ή -όν beautiful
λείπω leave
τέκνον –ου, τό child
CHAPTER 8 READING
δῆλος -η -ον clear
ποιέω make
CHAPTER 9
ἀγαθός -ή -όν good
ἀθάνατος -ον immortal
δεσπότης -ου, ὁ master
δοῦλος -ου, ὁ slave
ἐλεύθερος –α –ον free
κακός -ή -όν bad
νεανίας –ου, ὁ young man
οἰκέτης –ου, ὁ servant
CHAPTER 9 READING
εὔχομαι pray
CHAPTER 10
ἀλήθεια -ας, ἡ
δέ and, but
θάνατος –ου, ὁ death
κίνδυνος –ου, ὁ danger
λέγω say, speak
μέν on the one hand, on the other hand
οὖν therefore, so
πράσσω do
φεύγω flee, run away
φίλος –η –ον beloved, dear
CHAPTER 10 READING
δύο, two
οὗτος, αὕτη, τοῦτο this
σωτηρία –ας, ἡ safety
CHAPTER 11
λίμνη –ης, ἡ pool, swamp
μακρός -ά -όν long
μικρός -ά -όν small
πείθω persuade
πόρρω far
τόπος –ου, ὁ place, topic
τρέπω turn
τρόπος –ου, ὁ way
ὑπό by (+ *gen.*), under (+ *gen.*, *dat.*), down under
    (+ *acc.*)
CHAPTER 11 READING
ὕδωρ, ὕδατος, τό water

CHAPTER 12
ἀποπέμπω send away
ἀρχή -ῆς, ἡ beginning, rule
γε for sure
διά + *gen*, *acc* through
εἰμί be
εἰρήνη -ης, ἡ peace
ἐχθρός –ά -όν hated
λύω loosen, destroy
πολέμιος –α –ον hostile (m.pl.: the enemy)
    πόλεμος –ου, ὁ war
CHAPTER 12 READING
κύων, κυνός, ὁ or ἡ dog
CHAPTER 13
βλέπω see
γάρ for, because
ἐκεῖνος –η –ον that
νῦν, νυνί now
ὅδε ἥδε τόδε this
οὗτος, αὕτη, τοῦτο this
σοφία –ας, ἡ wisdom
τότε then
CHAPTER 13 READING
πατήρ, πατρός, ὁ father
CHAPTER 14
αὐτός –ή --ό self , same, s/he/it
βίβλος –ου, ὁ
δεῖ it is necessary
ἐγώ, ἐμοῦ I
ἐπί + *gen* at; + *dat* on; + *acc* on to, against
πλήσσω strike
σύ, σου you
φέρω carry
CHAPTER 14 READING
γίγνομαι become, be
μέγας, μεγάλη, μέγα big
μήτηρ, μητρός, ἡ mother
CHAPTER 15
ἁρπάζω snatch
βάλλω throw
γελάω laugh
δῆλος -η -ον clear
δηλόω show
κομίζω bring
τιμάω honor

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

τιμή -ῆς, ἡ value
φιλέω love
ὠφελέω help
CHAPTER 15 READING
ἐσθίω eat
CHAPTER 16
ἀγών, -ῶνος, ὁ contest
ἀσπίς, -ίδος, ἡ a round shield
ἤ or, than
ὄνομα –ατος, τό name
ποιέω make
ῥήτωρ, ῥήτορος, ὁ orator, speaker, politician
χάρις, -ιτος, ἡ grace, favor
CHAPTER 16 READING
γέρων –οντος, ὁ old man
μένω stay
φοβέω terrify
χείρ, χειρός, ἡ hand
CHAPTER 17
αἰδώς, αἰδοῦς, ἡ shame
ἀληθής -ές true
γέρας –ως, τό prize
δαίμων –ονος, ὁ spirit, god, demon
εὖ well
εὐδαίμων –ον happy, lucky, blessed
πολύς πολλή πολύ many
πρός + *dat*. to, + *acc*. in addition to
τεῖχος –ους, τό wall
τριήρης –ους, ἡ trireme
CHAPTER 17 READING
γῆρας –ως, τό old age
CHAPTER 18
ἄγγελος –ου, ὁ messenger, angel
ἐρωτάω ask
μόνος –η –ον alone, single
ὀλίγος –η –ον few
περί around, about (+ *gen*., *dat*., *acc*.)
πωλέω sell
CHAPTER 18 READING
ἄγαλμα –ατος, τό glory, statue
CHAPTER 19
αἰτία -ας, ἡ cause
αἴτιος –α –ον responsible, guilty
ἑαυτοῦ -ῆς –οῦ him/her/itself
ἐμαυτοῦ my own

λαμβάνω take
μένω stay
μετά with (+ *gen*.) after (+ *acc*.)
σαυτοῦ -ῆς yourself [reflexive]
συλλαμβάνω collect
CHAPTER 19 READING
νύξ, νυκτός, ἡ night
τίκτω give birth
ὕπνος –ου, ὁ sleep
φόβος –ου, ὁ fear
CHAPTER 20
γῆ, γῆς, ἡ earth
δένδρον –ου, τό tree
ζητέω seek
κατά + *gen*. or *acc*. down
οὐρανός –οῦ, ὁ sky, heaven
ὑπέρ for (+ *gen*.), beyond (+ *acc*.)
CHAPTER 20 READING
πτερόν –οῦ, τό wing
φωνή -ῆς, ἡ sound, voice
CHAPTER 21
ἀποθνήσκω die
ἀποκτείνω kill
ἐμός -ή -όν my, mine
ἡμέτερος –α –ον our
σός –ή –όν your, yours
τις τι someone, something
τίς τί who? what? which?
ὑμέτερος –α –ον your, yours
φοβέω terrify
CHAPTER 22
ἄγω lead, bring
ἄλλος –η –ον other
μηδέ and not
μήτε and not
νόμος –ου, ὁ custom, law
οὐδέ but not
οὔτε and not
παρά, παρ' from (+ *gen*.), beside (+ *dat*.), to (+ *acc*.)
τε and
ψυχή -ῆς, ἡ breath
CHAPTER 22 READING
βασιλεύς, βασίλεως, ὁ king
CHAPTER 23
ἀμφί + *gen, dat, acc* about, around

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

ἀνά + *gen, dat, acc* up, on
ἔτος -ους, τό year ἔτος -ους, τό year
ἡμέρα –ας, ἡ day
νύξ, νυκτός, ἡ night
ὁράω see
ὅς ἥ ὅ who, which, that
πᾶς πᾶσα πᾶν all
χρόνος –ου, ὁ time χρόνος –ου, ὁ time
    CHAPTER 23 READING
ναῦς, νεώς, ἡ ship
πρότερος –α –ον before
χειμών –ῶνος, ὁ winter
CHAPTER 24
ἄνευ + *gen* without
ἅτε just as, because
δεῖπνον –ου, τό feast
ἐλπίς -ίδος, ἡ hope
θύρα –ας, ἡ door
καίπερ although
καλέω call
ξένος –ου, ὁ foreigner, stranger
ὡς as, since, so that (+ *subj/opt*), (indirect
    statement) that, to (+ *acc*.)
CHAPTER 24 READING
πίνω drink
πῶς how?
CHAPTER 25
ἀεί always
δειλός -ή -όν cowardly
διδάσκω teach
δόξα –ης, ἡ glory, opinion
μέγας, μεγάλη, μέγα big
παῖς, παιδός, ὁ, ἡ child
παύω stop
πολλάκις often
σῶμα –ατος, τό body
CHAPTER 26
εἰ, εἴπερ if
εἴτε either…or
ὁπότε when
ὅπου wherever
ὅπως how, as, so that
ὅστις ὅτι any one who, anything which
οὐκοῦν therefore
ὀφθαλμός –οῦ, ὁ eye

ποτέ ever
πότερος –α –ον which of the two?
πού somewhere
πως in any way
πῶς how?
CHAPTER 26 READING
ἀνοίγνυμι open up
οἶδα know
προφήτης –ου, ὁ prophet
σημεῖον –ου, τό sign
τηρέω watch for
CHAPTER 27
ἀνοίγνυμι open up
ἀποκρίνω separate (mid: answer)
ἄρτι just now
ἤδη already
κρίνω judge, decide
νέος –α –ον young
παλαιός –ά –όν old
υἱός –οῦ, ὁ son
CHAPTER 27 READING
γεννάω beget
ἡλικία -ας, ἡ time of life, age
CHAPTER 28
ἁμαρτάνω make a mistake, miss the target
γεννάω beget
ἐκβάλλω throw out
κόσμος –ου, ὁ order
κύριος –ου, ὁ lord, master
οἶδα know
ὅτι because, that
οὔπω not yet
πιστεύω trust
CHAPTER 28 READING
ἔρχομαι come, go
θαυμάζω be in awe
CHAPTER 29
ἄστυ, ἄστεως, τό town
βασιλεύς, βασίλεως, ὁ king
ἑσπέρα –ας, ἡ evening
θυγάτηρ, θυγατρός, ἡ daughter
μήτηρ, μητρός, ἡ mother
πατήρ, πατρός, ὁ father
πόλις, -εως, ἡ a city
στρατηγός –οῦ, ὁ general

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

CHAPTER 29 READING
βουλή -ῆς, ἡ plan, council
δύναμις -εως, ἡ power
ἐκκλησία –ας, ἡ assembly
εὐθύς –εῖα –ύ straight
καταλαμβάνω take hold of
μεταπέμπω summon
ὅμως nevertheless
συμβαίνω happen, agree with

CHAPTER 30
ἀνήρ, ἀνδρός, ὁ man
ἀφικνέομαι come to
βουλή -ῆς, ἡ plan, council
βούλομαι want, wish
ἐκκλησία –ας, ἡ assembly
κῆρυξ –υκος, ὁ messenger
κοινός -ή -όν common
μηδείς no one
οὐδείς, οὐδεμία, οὐδέν no one, nothing
πατρίς, -ίδος, ἡ fatherland

CHAPTER 30 READING
ἀγορεύω say, proclaim
ἀνίστημι stand up
ἀπαγγέλλω announce
εἷς, μία, ἕν one
καιρός –οῦ, ὁ the right time
νομίζω consider
πάρειμι be present
παρέρχομαι pass by
πλούσιος –α –ον rich
πρᾶγμα –ατος, τό thing
φαίνω show, appear
φωνή -ῆς, ἡ sound, voice

CHAPTER 31
αἰσχρός -ή -όν disgraceful
δοκεῖ it seems
ζάω live
οὕτως in this way
πρότερος –α –ον before
ῥᾴδιος –α –ον easy
τοιόσδε, τοιάδε, τοιόνδε such a
τοιοῦτος, τοιαύτη, τοιοῦτο such as this
τοσόσδε –ηδε –ονδε so much, so many
τοσοῦτος –αύτη –οῦτο(ν) so large, so much
ὧδε in this way

ὥστε that (result)

CHAPTER 31 READING
ἀγωνίζομαι contend for a prize
ἁλίσκομαι be taken
ἀναγκαῖος –α –ον necessary
δοκέω think
ἰδιώτης –ου, ὁ a private person, an individual
καταφρονέω despise (+ *gen*.)
μᾶλλον more, rather

CHAPTER 32
γίγνομαι become, be
δεινός –ή --όν awesome
μάλιστα very, very much
μᾶλλον more, rather
μήν [emphasizes preceding particle]
πρό + *gen*. before
πρῶτος –η –ον first
σώζω save

CHAPTER 32 READING
διαφέρω carry on, make a difference
διότι since
καταλείπω leave behind
καταλύω put down
χρεία –ας, ἡ use
χρήσιμος –η –ον useful

CHAPTER 33
ἀμείνων -ον better
ἄριστος –η –ον best
βέλτιστος –η –ον best
βελτίων -ον better
ἐλάσσων –ον smaller, less
ἥσσων -ον less, weaker
κράτιστος –η -ον strongest
μάλα very, very much
πλεῖστος –η –ον most
πλείων, πλέων more
χείρων, χεῖρον worse

CHAPTER 33 READING
ἀμελέω not worry
ἐκτείνω stretch out
ἕξ six
ἡδύς -εῖα, -ύ sweet
ἥκιστος -η –ον least
κρείσσων -ον stronger
ὁρμή -ῆς, ἡ attack

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

πέντε five
πορεία –ας, ἡ journey
πορεύω carry, march
σχεδόν close, almost
CHAPTER 34
ἅπαξ once
ἀριθμός –οῦ, ὁ number
δέκα, ten
δεύτερος –α –ον second
δύο, two
δώδεκα twelve
εἴκοσι twenty
ἑκατόν hundred
ἕξ six
κενός -ή -όν empty
ὀκτώ eight
πέντε five
τέσσαρες -α four
τέταρτος –η –ον fourth
τρεῖς τρία three
τρίτος –η –ον third
χίλιοι –αι –α a thousand
CHAPTER 34 READING
δίδωμι give
ἱππεύς -έως, ὁ horseman
ὁπλίτης –ου, ὁ heavily-armed soldier, hoplite
παρασκευάζω prepare
παρασκευή -ῆς, ἡ preparation
στόλος –ου, ὁ expedition
σύμμαχος –ον allied
CHAPTER 35
ἀργύριον -ου, τό silver, a silver coin
ἀσφάλεια –ας, ἡ security
ἀσφαλής –ές safe
παρασκευάζω prepare
παρασκευή -ῆς, ἡ preparation
σύμμαχος –ον allied
ταχύς –εῖα -ύ quick
φαίνω show, appear
φανερός –ά -όν clear
φιλία –ας, ἡ love, friendship
χρῆμα –ατος, τό thing, (*pl.*) money
χρυσός –οῦ, ὁ gold
CHAPTER 35 READING
δυνατός -ή -όν able

κινέω move
μάχη –ης, ἡ battle
μάχομαι fight
πρέσβυς, πρέσβεως, ὁ ambassador (esp. in pl.), old man
συμμαχία –ας, ἡ alliance
CHAPTER 36
ἄν *generalizes dependent clauses with the subjunctive; makes independent clauses less real (contrary to fact)*
ἕτοιμος or ἑτοῖμος –η –ον ready
ἱκανός -ή -όν sufficient
νίκη –ης, ἡ victory
στρατιά –ᾶς, ἡ army
στρατιώτης –ου, ὁ soldier
στρατόπεδον –ου, τό camp
στρατός –οῦ, ὁ army
χράομαι use (+ *dat.*)
χρήσιμος –η –ον useful
CHAPTER 36 READING
ἀμύνω ward off
ἀπορία -ας, ἡ helplessness
ἐπιστήμη -ης, ἡ knowledge
μιμνήσκω remind, (in perfect middle) remember
παρέχω provide
πρόθυμος –ον eager
φίλιος –α –ον friendly, dear
CHAPTER 37
ἀδικέω do wrong
ἄδικος –ον unjust
διαφθείρω destroy
δίκαιος –α –ον just
δίκη –ης, ἡ justice, lawsuit
ἐάν = εἰ + ἄν
ἴσος –η –ον equal
νικάω conquer, win
φύσις –εως, ἡ nature
CHAPTER 37 READING
ἆθλον –ου, τό prize
αὖ, αὖθις again
γνώμη –ης, ἡ thought, intelligence, opinion
θεραπεύω serve
πρόφασις –εως, ἡ excuse
συμμαχέω be an ally

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

CHAPTER 38
ἄρχω rule
ἄρχων –οντος, ὁ ruler, archon
ἐπειδάν whenever
θυμός –οῦ, ὁ soul, spirit
ὅθεν from where
ὅταν = ὅτε + ἄν whenever
ὅτε when
οὗ where
προθυμία –ας, ἡ eagerness
πρόθυμος –ον eager
CHAPTER 38 READING
ἐπιβουλεύω plan against
ναυτικός -ή -όν naval
τύραννος –ου, ὁ ruler, tyrant
CHAPTER 39
γαμέω marry
γάμος –ου, ὁ wedding, marriage
γυνή, γυναικός, ἡ woman
διπλοῦς -ῆ -οῦν double
ἕπομαι follow
ἵνα there, so that
ὕστερος –α –ον following
CHAPTER 39 READING
ἄνω up
καταβαίνω step down
κινδυνεύω risk
CHAPTER 40
αἱρέω take (mid: choose)
γύμνος –η –ον naked
εἶμι go (cf. ἔρχομαι)
ἔξω outside
ἐπιτήδειος –α –ον convenient
ἔρχομαι come, go
εὐθύς –εῖα –ύ straight
πάσχω suffer, experience
φράζω tell
CHAPTER 40 READING
εἰσέρχομαι go into, enter
ἐξέρχομαι go or come out
τυγχάνω happen (+ *part*.) hit, meet, have (+ *gen*.)
CHAPTER 41
ἀγάπη –ης, ἡ love, charity
ἑταῖρος -ου, ὁ companion
μνᾶ μνᾶς, ἡ *mina*, = 100 *drachma* = 1/60 *talent*

νομίζω consider
τάλαντον –ου, τό an amount of silver worth 600
    drachma
ταχύς –εῖα -ύ quick
φημί say
φιλία –ας, ἡ love, friendship
CHAPTER 41 READING
ἐντός inside
CHAPTER 42
αὖ, αὖθις again
γέρων –οντος, ὁ old man
μανθάνω learn
πρᾶγμα –ατος, τό thing
πυνθάνομαι ascertain
χείρ, χειρός, ἡ hand
CHAPTER 42 READING
Ζεύς, Διός, ὁ Zeus
κράτος –ους, τό strength
νέμω distribute
παραδίδωμι hand over
ὑβρίζω insult, offend, disrespect
CHAPTER 43
αἰσχύνω dishonor
ἀναγκαῖος –α –ον necessary
ἀνάγκη –ης, ἡ necessity
ἀρετή -ῆς, ἡ excellence
δοκεῖ it seems
δοκέω think
πολίτης –ου, ὁ citizen
πρίν before
σχολή -ῆς, ἡ leisure
χρή it is fated, necessary
CHAPTER 43 READING
κάλλος –ους, τό beauty
μέγεθος –ους, τό magnitude
νοῦς, νοῦ, ὁ mind
πολεμέω make war
πολιτεύω participate in government or politics
πολιτικός -ή -όν political
πρᾶξις, -εως, ἡ action
CHAPTER 44
ἀντί + *gen* opposite
δή now
ἐλαύνω drive
θαυμάζω be in awe

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

κενός -ή -όν empty
μέντοι however, of course
παραλαμβάνω receive
στάδιον –ου, τό *stade* = 606.75 feet = roughly 1/8
    of a mile
τοι let me tell you, for sure
τοίνυν therefore
CHAPTER 44 READING
κάθημαι sit
CHAPTER 45
βουλεύω deliberate
ἐπιμελέομαι take care of
ἐσθίω eat
μηχανή -ῆς, ἡ device
σῖτος –ου, ὁ grain
σκέπτομαι examine (as σκεπέω)
σκοπέω look at
ὕπνος –ου, ὁ sleep
CHAPTER 45 READING
ἅμα at the same time
ἔνιοι –αι –α some
ἐπιτίθημι put on
καταπλήσσω strike down
οἷος –α –ον such a kind
φυγάς -άδος, ὁ or ἡ fugitive
CHAPTER 46
δίδωμι give
ἐπίσταμαι know
ἐπιστήμη -ης, ἡ knowledge
ἵστημι stand
οἷος –α –ον such a kind
οἷος –α –ον τ' εἰμί be able
ὁποῖος –α –ον of what sort
ὁπόσος –η –ον as many as
ὅσος –η –ον however much
παραπλήσιος –α –ον resembling
ποῖος –α –ον what sort of?
τέχνη –ης, ἡ art, skill
CHAPTER 46 READING
ἀκολουθέω follow
ἀποδίδωμι give back
ἄρα so then
ἔθος, -ους, τό custom, character
ἐπιχειρέω attempt
καθίστημι set down

ναί yes
οἶμαι, οἴομαι think
παρίστημι set or stand beside
CHAPTER 47
ἀφίημι let go
ἄρα so then
δύναμαι be able, can
δύναμις -εως, ἡ power
δυνατός -ή -όν able
ἠμί say
ἵημι throw
κεῖμαι lie down
ὅσπερ, ἥπερ, ὅπερ the very one who, the very
    thing which
πέρ [emphasizes preceding word]
τίθημι put
ὥσπερ just as, as if
CHAPTER 47 READING
διαφεύγω escape
ἐπιθυμέω desire
CHAPTER 48
ἀποδείκνυμι point away
γένος –ους, τό race, family
δείκνυμι show
ἕνεκα because of
ἥλιος –ου, ὁ sun
κύων, κυνός, ὁ or ἡ dog
οἶμαι, οἴομαι think
ὅμοιος –α –ον or ὁμοῖος –α –ον like
ὁμολογέω agree
ὀφείλω owe
πάνυ altogether
CHAPTER 48 READING
ἀναγκάζω force, compel
βασιλεύω be king, rule, reign
δικαιοσύνη –ης, ἡ justice
οἰκέω inhabit, occupy
πολιτεία –ας, ἡ constitution, citizenship,
    republic
φύω produce
φῶς, φωτός, ὁ light
CHAPTER 49
ἀλλήλων (oblique cases only) one another
ἀναγιγνώσκω recognize
βαίνω walk

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

γιγνώσκω come to know, learn
δεῦρο (to) here
εἶτα then, next
ἕκαστος –η –ον each
ἐκεῖ there
ἐκεῖθεν from there
ἔνθα there
ἐνθάδε from there
ἐνταῦθα here, there
ἐντεῦθεν from here, from there
ἔπειτα then, next
ἕτερος –α –ον other
μιμνήσκω remind, (in perfect middle) remember
οἶκος –ου, ὁ house
πίπτω fall
πλοῦτος –ου, ὁ wealth
CHAPTER 49 READING
ἀναιρέω raise
δικαστής –οῦ, ὁ judge, juror
ἐμπίπτω fall on
ἥκω have come, be present
θεάομαι watch

καθαρός -ά -όν pure
μέσος –η -ον middle
προσέρχομαι come or go to
τυραννίς -ίδος, ἡ tyranny
ὑπερβάλλω excel
CHAPTER 50
ἕως until
κωλύω prevent
λανθάνω do without being noticed
μέχρι until
ὄρος, ὄρου, ὁ mountain, hill
πεδίον –ου, τό plain
πίνω drink
πούς ποδός, ὁ foot
τρέχω run
τύχη –ης, ἡ luck
ὕδωρ, ὕδατος, τό water
χαλεπός -ή -όν difficult
ψευδής -ές false
CHAPTER 50 READING
ἐξαίφνης suddenly
μῦθος –ου, ὁ story

THE REMAINDER OF THE 80% LIST

ἄγαν too much
ἀγανακτέω be annoyed with
ἀδίκημα, –ατος, τό a wrong, an injustice
ἀδύνατος –ον impossible
ἀείδω (Attic ᾄδω) sing
ἀέκων –ουσα –ον (Attic ἄκων) unwilling
ἄθλιος –α –ον wretched
ἀθροίζω muster
ἀθρόος –α –ον crowded
αἷμα –ατος, τό blood
αἰνέω praise
αἴρω raise
αἰσθάνομαι perceive
αἰτέω ask
αἰτιάομαι accuse, blame
αἰχμάλωτος -ου, ὁ prisoner of war
ἀκριβής –ές exact
ἄκρος –α –ον top
ἄλγος –ους, τό pain

ἀλλότριος –α –ον someone else's
ἄλλως otherwise
ἀμείβω change
ἀμφισβητέω argue
ἀμφότερος –α –ον both
ἄμφω, ἀμφοῖν both
ἀνάγω lead up
ἀναλαμβάνω pick up
ἀναβαίνω board, cross
ἀνέχω hold up
ἀνατίθημι put up, set on
ἀναχωρέω go back
ἀνάθημα -ατος, τό a curse
ἄναξ, -ακτος, ὁ ruler, lord
ἀνδρεῖος –α –ον manly, brave
ἄνεμος –ου, ὁ wind
ἄνθος –ους, τό flower
ἀξιόω consider worthy
ἀπαλλάσσω release, escape

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

ἀπαντάω + *dat* meet

ἅπας –ασα -αν all together

ἄπειρος –α –ον inexperienced, ignorant

ἀπάγω carry off

ἀφαιρέω take from

ἀποβαίνω step from

ἄπειμι be away

ἀπέρχομαι go away

ἀπέχω keep away

ἀφίστημι remove, revolt

ἀπολαμβάνω take from

ἀπόλλυμι kill (mid: die)

ἀπολογέομαι defend oneself

ἀπολύω set free from

ἀποπλέω sail away

ἀποστέλλω send away

ἀποστερέω deprive

ἀποφαίνω display

ἅπτω join (mid: touch)

ἀρέσκω please

ἀρκέω ward off

ἅρμα -ατος, τό chariot

ἀρρμόζω (Attic ἁρμόττω) join

ἀρόω plow

ἀρχαῖος –α –ον ancient

ἀτάρ but

ἄτη –ης, ἡ blindness, destruction

αὐξάνω increase

αὖτε again

αὐτίκα immediately

αὐτόθι on the spot

ἄφνω suddenly

βάρβαρος –α –ον foreign, barbarous

βαρύς –εῖα –ύ heavy

βασιλεία –ας, ἡ queen

βασίλειος –α –ον kingly, royal

       τὰ βασίλεια palace

βασιλικός –ή --όν royal, kingly

βέβαιος –α –ον firm

βέλος –ους, τό missile, weapon

βία –ας, ἡ force

βιάζω, βιάω force, compel

βιόω live

βοήθεια –ας, ἡ help

βοηθέω help

βοῦς, βοός, ὁ/ἡ ox

βραχύς –εῖα –ύ short

βροτός –οῦ, ὁ mortal

βωμός –οῦ, ὁ altar

γαῖα –ας, ἡ earth

γλυκύς –εῖα –ύν sweet

γλῶσσα –ης, ἡ tongue, language

γοῦν so then, for sure

γράμμα –ατος, τό letter

δακρύω cry

δείδω fear

δεξιός -ά -όν right

δέος –ους, τό fear

δέχομαι welcome

δέω (1) bind

δέω (2) need

δῆμος -ου, ὁ people

δήπου perhaps, maybe

διαιρέω divide, cut apart

διαβαίνω step across

διαβάλλω throw across

διέρχομαι go through

διάκειμαι be arranged (pass. of διατίθημι)

διαλέγω discuss

διαλύω dissolve

διάνοια –ας, ἡ thought, intention

διοικέω manage a house

διαπράσσω pass over, accomplish

διατελέω finish

διατίθημι arrange

διατρίβω consume, spend time

διαθήκη –ης, ἡ arrangement, last will and testament

δίαιτα –ης, ἡ lifestyle

διακόσιοι –αι –α two hundred

δικάζω judge

δικαστήριον –ου, τό court

διό, διόπερ because of this

δῖος –α –ον divine

δισχίλιοι –αι –α two thousand

δίχα apart

δόγμα -ατος, τό opinion, dogma

δόλος –ου, ὁ trick

δόρυ, δόρατος, τό spear

δράω do

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

δῶμα –ατος, τό house

ἔαρ, ἔαρος, τό spring

ἐάω allow

ἐγγύς near

ἐγείρω wake up

ἔθνος –ους, τό nation

ἔθω be accustomed

εἴδομαι, εἶδον see (cf. ὁράω)

εἶδος -ους, τό form

εἰκός, εἰκότος, τό proper, probable

εἰκών -όνος, ἡ image

εἶπον say (cf. λέγω, φημί)

εἴργω confine

εἰσάγω lead

εἰσφέρω carry into, pay taxes

ἐξάγω lead out

ἐξαιρέω take out

ἐξαπατάω deceive

ἐκδίδωμι surrender

ἐξελέγχω refute

ἔξεστι it is allowed, it is possible

ἐκλείπω leave out

ἐκπέμπω send out

ἐκπίπτω fall out

ἐκφέρω carry out

ἑκάτερος –α –ον each of two

ἐκτός outside

ἑκών –οῦσα –όν, willing

ἔλεγος –ου, ὁ a lament

ἐλέγχω refute

ἐλευθερία –ας, ἡ freedom

ἐλευθερόω set free

ἐλπίζω hope for

ἐμβάλλω throw in

ἐνδίδωμι give in

ἐνθυμέομαι ponder

ἐγκαλέω accuse

ἔμπροσθεν in front

ἐντυγχάνω meet with

ἐναντίος –α –ον opposite

ἐνιαυτός –οῦ, ὁ year

ἐνίοτε sometimes

ἐξετάζω examine

ἑξήκοντα sixty

ἐξουσία –ας, ἡ authority

ἔοικα be like

ἐπείγω press hard (mid: hurry)

ἐπαγγέλλω announce

ἐπάγω bring on

ἐπαινέω praise

ἐπανέρχομαι go back, return

ἐπιβάλλω throw on

ἐπιγίγνομαι be born after, come after

ἐπιδείκνυμι exhibit

ἐπέρχομαι come to

ἐπέχω hold on to

ἐφίστημι set upon

ἐπιμέλεια –ας, ἡ care, attention

ἐπιτρέπω entrust

ἐπιφανής –ές evident

ἐπιφέρω put upon

ἔπος –ους, τό word

ἐργάζομαι work

ἐρῆμος –η –ον deserted

ἔρις, -ιδος, ἡ strife

ἔρομαι ask

ἐρῶ will say

ἔρως -ωτος, ὁ love

ἐσθής -ῆτος, ἡ clothing

ἔσχατος –η –ον last

ἔτης -ου, ὁ kin, cousin

εὔνοια –ας, ἡ good-will

εὐρύς –εῖα –ύ broad

ἦ [strengthening particle]

   or [introduces lively questions]

   or = "s/he said" from ἠμί

   or = 1st sg impf indic act of εἰμί

ᾖ [3d sg pres subj act of εἰμί]

ἥ [relative pronoun, fem nom sg, "who, which"]

ᾗ [relative pronoun, fem dat sg]

   or ["where"]

ἡγεμών, -όνος, ὁ leader

ἡγέομαι lead, consider

ἥδομαι rejoice

ἡδονή -ῆς, ἡ pleasure

ἦμαι sit

ἥμισυς –εια –υ half

ἤπειρος –ου, ἡ the land

ἥρως, ἥρωος, ὁ hero

ἡσσάομαι be inferior, be defeated

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

θάπτω bury
θαρσέω be bold, courageous
θαυμαστός –ή -όν awesome
θεῖος –α –ον divine
θέρμος –ου, ὁ heat
θέω run
θεωρέω look at
θνήσκω die
θρόνος –ου, ὁ seat
θυσία –ας, ἡ sacrifice
θώραξ –ακος, ὁ breastplate
ἰατρός –οῦ, ὁ doctor
ἰδοῦ look!
ἱδρύω make sit down, seat
ἱερεύς –έως, ὁ priest
ἱερόν –οῦ, τό temple
ἱερός –ᾱ -ον holy
ἱκνέομαι come
ἱστορία –ας, ἡ inquiry
ἰσχυρός -ά -όν strong
ἰσχύς, ἰσχύος, ἡ strength
καθά just as
καθό in so far as
καίτοι and indeed, and yet
κάμνω work
κἀν = καί + ἐν
κἄν = καί + εἰ + ἄν
καρδία –ας, ἡ heart
καρπός –οῦ, ὁ fruit
καταγιγνώσκω have prejudice, charge
κατάγω lead down
κατασκευάζω equip
καταστρέφω subdue
καταφεύγω flee for refuge
κατέχω restrain
κατηγορέω accuse
κατοικέω dwell, settle
κέρας -ατος, τό horn
κεφαλή -ῆς, ἡ head
κλέος –ους, τό glory
κλίνω bend
κολάζω punish
κόλπος –ου, ὁ womb, bay
κόπτω cut
κοσμέω arrange

κρατέω rule (+ *gen*.)
κρίσις –εως, ἡ judgment, decision
κριτής –οῦ, ὁ judge
κρύπτω hide
κτάομαι acquire
κτείνω kill
κύκλος –ου, ὁ circle
κυρέω meet (+ *gen*.), happen
κώμη –ης, ἡ village
λαγχάνω obtain by a lottery
λαλέω talk, babble
λαμπρός -ά -όν bright
λευκός -ή -όν white
λεώς, λεώ, ὁ the people
λιμήν -ένος, ὁ harbor
λιμός –οῦ, ὁ or ἡ hunger
λογίζομαι calculate
λόγος –ου, ὁ word
λοιπός –ή -όν remaining
λόφος –ου, ὁ crest (esp. of a helmet), mane, ridge
λυπέω hurt
μανία –ας, ἡ insanity
μάντις –εως, ὁ prophet
μαρτυρέω witness, give testimony
μαρτυρία –ας, ἡ witness, testimony, evidence
μάρτυς, μάρτυρος, ὁ or ἡ witness
μέγαρον –ου, τό a large room
μέλας, μέλαινα, μέλαν black
μέλει it is a problem, or worry, for (+ *dat*.)
μέρος –ους, τό part
μεταβάλλω change
μετέχω be involved (+ *gen*.)
μεταξύ between
μῆκος –ους, τό length
μισέω hate
μισθός –οῦ, ὁ pay
μνήμη –ης, ἡ memory
μυριάς -άδος, ἡ 10,000, a countless amount
μυρίος –α –ον countless
ναυμαχία –ας, ἡ sea battle
νεκρός –οῦ, ὁ corpse
νεώς, νεώ, ὁ temple
νῆσος –ου, ἡ island
νοέω have in mind

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

νόμιμος –η –ον customary

νόσος –ου, ὁ disease

νύμφη –ης, ἡ bride

ξύλον –ου, τό wood

οἰκεῖος –α –ον domestic

οἰκοδομέω build a house

οἴχομαι be gone

ὄλλυμι destroy, lose

ὅλος –η –ον whole

ὄμνυμι swear

ὁμοιόω make like

ὁμόω unite

ὀνομάζω call by name

ὀξύς –εῖα -ύ sharp

ὅπλον –ου, τό weapon, tool

ὀργή -ῆς, ἡ anger

ὀργίζω make angry

ὀρθός –η –ον straight

ὀρθόω set straight

ὅρκος –ου, ὁ oath

ὁρμάω rush

ὅρος, ὅρου, ὁ boundary

ὅστε ἥτε ὅτε who, which

οὔτις no one, nobody

οὐσία –ας, ἡ substance, property

ὄφρα so that, until

ὄχλος –ου, ὁ crowd, mob

ὄψις, -εως, ἡ sight, appearance

πάθος –ους, τό suffering

παντάπασι altogether

πάντῃ entirely

παραγγέλλω transmit

παραγίγνομαι be present

παράδοξος –ον contrary to expectation, paradoxical

πάρεστι it is possible (+*dat*.)

παρακαλέω call for

παραχρῆμα immediately

παρθένος –ου, ἡ girl

πάσσω sprinkle

πάτριος –α –ον of or belonging to one's father

πεζός -ή -όν on foot

πειράζω test

πέλας near

πεντακόσιοι –αι –α five hundred

πεντήκοντα fifty

περάω pass through

πέρθω destroy

περίειμι be around

περιίστημι place round

πέτρα –ας, ἡ rock

πηρός -ά -όν disabled

πίμπλημι fill

πίστις, -εως, ἡ trust

πιστός -ή -όν faithful

πλέω sail

πλέως, πλέα, πλέων full of

πλῆθος –ους, τό crowd

πλήν except (+ *gen*.)

πληρόω fill

πλησίος –α –ον near

πλοῖον –ου, τό ship

πνεῦμα -ατος, τό wind, breath

ποιητής –οῦ, ὁ creator, poet

πολιορκέω besiege

πολιορκία –ας, ἡ siege

πονηρός –α –ον evil, painful

πόνος –ου, ὁ work

πορθέω destroy

ποτός –η –ον drinkable

πρεσβευτής –οῦ, ὁ old man, ambassador (rare in pl.)

πρεσβεύω be the elder or ambassador

προάγω lead on

προαίρεσις, -εως, ἡ choice, purpose

προαιρέω prefer, choose

πρόγονος –ου, ὁ ancestor

προδίδωμι betray

προερέω, προεῖπον proclaim

προέρχομαι advance

προθέω run forward

προίημι send ahead, shoot

προίστημι set in front

πρόνοια –ας, ἡ foresight

προσαγορεύω greet

προσάγω put before

προσδέχομαι accept

πρόσειμι belong to, be present

προσέχω hold to, offer

προσήκω have arrived

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

πρόσθεν before
προσλαμβάνω take or receive besides
προσπίπτω fall upon, strike against
προστάσσω place at
προστίθημι put to
προσφέρω bring to
πρόσωπον –ου, τό face
πύλη –ης, ἡ gate
πῦρ, πυρός, τό fire
πώποτε ever yet
ῥέω flow
ῥύθμος –ου, ὁ rhythm
ῥώμη –ης, ἡ strength
σαφής -ές clear
σελήνη –ης, ἡ moon
σημαίνω show
σκευάζω prepare
σοφός -ή -όν wise
σπονδή -ῆς, ἡ libation
σπουδάζω hurry
σπουδή -ῆς, ἡ eagerness
στάσις –εως, ἡ revolution
στέλλω send
στερέω separate
στέρνον –ου, τό chest
στεφανόω surround, crown
στόμα –ατος, τό mouth
στρατεία –ας, ἡ expedition, campaign
στράτευμα –ατος, τό expedition, campaign
στρατεύω do military service
στρατοπεδεύω encamp
στρέφω turn
σύν with (+ *dat.*)
συνάγω bring together
συνάπτω bind together
συγγενής -ές related
συγγνώμη –ης, ἡ pardon
σύγκλητος –ον specially called
συμβάλλω throw together
συμβουλεύω advise
σύνειμι be with, associate with, live with
συνέρχομαι to come together
συνεχής -ές continuous
συνθήκη –ης, ἡ composition, contract
συνίστημι bring together

σύμπας –πᾶσα –πᾶν all together
συμφέρω benefit (+ *dat.*)
συμφορά -ᾶς, ἡ accident
συντάσσω arrange
συντίθημι put together
συγχωρέω come together, agree
σφάζω kill
σφεῖς, σφῶν they
σφέτερος –α –ον their (own)
σφόδρα exceedingly
σχῆμα –ατος, τό form
τάξις –εως, ἡ arrangement, order
τάσσω arrange
ταύτη in this way,
ταῦρος –ου, ὁ bull
ταὐτό = τὸ αὐτό the same
τάφος –ου, ὁ tomb
τάχος –ους, τό speed
τείνω stretch
τειχέω build walls
τεκμήριον –ου, τό evidence
τελευταῖος –α –ον last, final
τελευτάω finish, die
τελευτή -ῆς, ἡ completion, death
τελέω fulfil
τέλος –ους, τό end
τέμνω cut
τεσσαράκοντα forty
τετρακόσιοι –αι –α four hundred
τεύχω build
τῇ, here, there
τηλικοῦτος –αύτη –οῦτον of such an age or size
τιμωρέω help, avenge
τιμωρία –ας, ἡ help, vengeance
τολμάω dare
τόξον –ου, τό bow
τραῦμα –ατος, τό wound
τρέφω nourish
τρέω flee
τριάκοντα, thirty
τριακόσιοι –αι –α, three hundred
τρίβω rub
τροφή -ῆς, ἡ nourishment, food
ὕβρις –εως, ἡ offense, disrespect, arrogance
ὑγιής -ές healthy

Appendix III: The 80% List as it Corresponds to *From Alpha to Omega*

ὕπατος –η –ον highest, the top of
ὑπερβολή -ῆς, ἡ excess
ὑπισχνέομαι promise
ὑπακούω listen to
ὑπάρχω begin, exist
ὑπολαμβάνω take up
ὑπομένω stay behind, survive
ὑψηλός -ή -όν high
φάλαγξ, -αγγος, ἡ phalanx, battle-array
φάρμακον –ου, τό drug
φάσκω claim
φαῦλος –η –ον trivial
φθάνω anticipate
φθείρω destroy
φόνος –ου, ὁ slaughter
φρήν, φρενός, ἡ mind
φρονέω think
φροντίζω think
φρουρά -ᾶς, ἡ guard
φυγή -ῆς, ἡ escape
φυλακή -ῆς, ἡ guard
φυλή -ῆς, ἡ race, tribe
φωνέω make a sound, speak
χειρόω manage, master
χέω pour
χόω pile up, bury
χράω (a) scrape (b) attack, be eager, desire (*impf*)
(c) furnish
χρηστός -ή -όν useful
χρυσοῦς –ῆ –οῦν golden
χωρέω move
χωρίον –ου, τό place
χωρίς apart
ψεύδω lie, cheat
ψηφίζω vote
ψήφισμα –ατος, τό decree
ψῆφος –ου, ἡ vote

Appendix IV
The Greek Vocabulary 80% List Core as it Corresponds to Athenaze, *Books I & II*

This appendix contain all of the words in *Athenaze* that also appear on Wilfred Major's list of the 1,106 words that make up 80% of the Greek database of 4.1 millions words in the Perseus Project. The list is divided into two parts: a chapter-by-chapter listing of the words that occur in both the textbook as well as on the 80% list, followed by the words from the 80% list that do not appear in the textbook.Words appear twice if they were first introduced in a reading, then later in the chapter vocabulary. Words that appear first in chapter vocabulary or are listed in multiple readings only are inserted with the earliest chapter with which they would be associated.

CHAPTER 1 α
ἀλλά but
ἄνθρωπος -ου, ὁ/ἡ human being
γάρ for, because
δέ and, but
εἰμί be
καί and
καλός -ή -όν beautiful
λέγω say, speak
μακρός -ά -όν long μακρός -ά -όν long
μικρός -ά -όν small
ὁ, ἡ, τό the (introduced with the nouns)
οἰκέω inhabit, occupy
οἶκος –ου, ὁ house
οὐ, οὐκ, οὐχ not (with indicative verbs)
οὖν therefore, so
πολύς πολλή πολύ many
πόνος –ου, ὁ work
σῖτος –ου, ὁ grain
φιλέω love
χαίρω be happy
CHAPTER 1 α READING
ἀεί always
βίος –ου, ὁ life
ἐλεύθερος –α –ον free
Ζεύς, Διός, ὁ Zeus
ἱκανός -ή -όν sufficient
ἰσχυρός -ά -όν strong
παρέχω provide
χαλεπός -ή -όν difficult
CHAPTER 1 β
αἴρω raise
αὐτός -ή -όν (s)he, it
πρός to
ἥλιος –ου, ὁ sun
ἰσχυρός -ά -όν strong

πρός + *dat*. to, + *acc*. in addition to
φέρω carry
χαλεπός -ή -όν difficult
χρόνος –ου, ὁ time
CHAPTER 1 β READING
ἑαυτοῦ -ῆς –οῦ him/her/itself
λίθος –ου, ὁ stone
μέγας, μεγάλη, μέγαν big, great
ὀλίγος –η –ον few
τέλος –ους, τό end
ὑπό by (+ *gen*.), under (+ *gen*., *dat*.), down under (+ *acc*.)
CHAPTER 2 α
δοῦλος -ου, ὁ slave
ἐγώ, ἐμοῦ I
ἐλαύνω drive
μέν on the one hand
μή not
οὕτως this way
καλέω call
μέν on the one hand, on the other hand
μή not (οὐ with indicative verbs)
πάρειμι be present
CHAPTER 2 α READING
αὐτός –ή --ό self , same, s/he/it
βοῦς, βοός, ὁ/ἡ ox
δένδρον –ου, τό tree
δεσπότης -ου, ὁ master
δεῦρο (to) here
εἰ, εἴπερ if
ἤδη already
νῦν, νυνί now
συλλαμβάνω collect
CHAPTER 2 β
ἄγω lead, bring
βαίνω walk

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

βλέπω see
βοῦς, βοός, ὁ/ἡ ox
δένδρον –ου, τό tree
δεσπότης -ου, ὁ master
εἰς + *acc* into
εἰσάγω lead
ἔπειτα then, next
ἤδη already
λαμβάνω take
συλλαμβάνω collect
CHAPTER 2 β READING
ἀρόω plow
CHAPTER 3 α
αἴτιος –α –ον responsible, guilty
ἀπέρχομαι go away
δεῦρο (to) here
δυνατός -ή -όν able
ἐκ, ἐξ + *gen* from, out of
ἔτι still
Ζεύς, Διός, ὁ Zeus
λίθος –ου, ὁ stone
φημί say
μέγας, μεγάλη, μέγαν big, great
μένω stay
οὐκέτι no longer
πίπτω fall
τε, and
φημί say
ὦ, O! oh!
CHAPTER 3 α READING
ἅμα at the same time
ἰδού look!
πούς ποδός, ὁ foot
CHAPTER 3 β
ἀνδρεῖος –α –ον manly, brave
δεῖπνον –ου, τό feast
ἐν + *dat* in
ἐπεί after, since, when
λείπω leave
λύω loosen, destroy
παῖς, παιδός, ὁ, ἡ child
πατήρ, πατρός, ὁ father
σύ, σου you
τοσοῦτος –αύτη –οῦτο(ν) so large, so much
CHAPTER 3 β READING
μετά with (+ *gen*.) after (+ *acc*.)

CHAPTER 4 α
ἄγγελος –ου, ὁ messenger, angel
ἀκούω hear
ἀνήρ, ἀνδρός, ὁ man
ἀπό + *gen* from
ἄρα so then
γυνή, γυναικός, ἡ woman
ἐθέλω wish
ἔχω have, hold
ἡ [feminine article nom sg]
θεωρέω look at
θυγάτηρ, θυγατρός, ἡ daughter
ἰδού look!
καί and
καιρός –οῦ, ὁ the right time
μάλα very, very much
μήτηρ, μητρός, ἡ mother
ποιέω make
φίλιος –α –ον friendly, dear
φίλος –η –ον beloved, dear
CHAPTER 4 α READING
ἀγών, -ῶνος, ὁ contest
ἄλλος –η –ον another
ἄστυ, ἄστεως, τό town
ἥκω have come, be present
κάμνω work
κόρη –ης, ἡ girl
ὅτι that, because
πληρόω fill
σαυτοῦ -ῆς yourself [reflexive]
ὕστερος –α –ον following
ὥστε that (result)
CHAPTER 4 β
ἀεί always
ἄλλος –η –ον another
γῆ, γῆς, ἡ earth
μάλιστα very, very much
ὁδός –οῦ, ἡ road
πείθω persuade
ῥᾴδιος –α –ον easy
CHAPTER 4 β READING
ἐπανέρχομαι go back, return
CHAPTER 5 α
ἄκρος –α –ον top
ἀνά + *gen, dat, acc* up, on
ἄπειμι be away

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

γιγνώσκω come to know, learn
διώκω pursue
ζητέω seek
κατά + *gen*. or *acc*. down
κύων, κυνός, ὁ or ἡ dog
οὔτε and not
οἰκία –ας, ἡ house, household
ὁράω see
ὄρος, ὄρου, ὁ mountain, hill
οὐδέ but not
οὔτε and not
πού somewhere
τιμάω honor
τρέχω run
φυλάσσω guard
ὥστε that (result)
CHAPTER 5 β
ἀγαθός -ή -όν good
αὐτός –ή --ό self , same, s/he/it
νῦν now
ἐνταῦθα here, there
ἐπί on
ἥκω have come, be present
θαυμάζω be in awe
μῦθος –ου, ὁ story
νῦν, νυνί now
ὑπό from under, by
ὅτι that, because
πάσχω suffer, experience
πρῶτος –η –ον first
ὑπό by (+ *gen*.), under (+ *gen., dat*.), down under
(+ *acc*.)
CHAPTER 5 β READING
ἀληθής -ές true
ἀποκτείνω kill
βάλλω throw
βούλομαι want, wish
γε especially; for sure
δήπου perhaps, maybe
ἐπιθυμέω desire
εὖ well
κατέχω restrain
μέλλω intend, going to
ὁρμάω rush
CHAPTER 6 α
ἀφικνέομαι come to

ἀποκτείνω kill
βασιλεύς, βασίλεως, ὁ king
βασιλεύω be king, rule, reign
βοηθέω help
βούλομαι want, wish
γίγνομαι become, happen
δεινός –ή --όν awesome
δέχομαι welcome
ἐκεῖ there
ἔρχομαι come, go
ἑταῖρος -ου, ὁ companion
ἡμέρα –ας, ἡ day
μετά with (+ *gen*.) after (+ *acc*.)
ναῦς, νεώς, ἡ ship
νῆσος –ου, ἡ island
νύξ, νυκτός, ἡ night
παρθένος –ου, ἡ girl
πέμπω send
πλέω sail
σῴζω save
φοβέω terrify
CHAPTER 6 α READING
ἀναγκάζω force, compel
βασιλεία –ας, ἡ queen
ἔρως -ωτος, ὁ love
ἐσθίω eat
ἔτος -ους, τό year
ἥμισυς –εια –υ half
ὅμως nevertheless
ὄνομα –ατος, τό name
ὀνομάζω call by name
ταῦρος –ου, ὁ bull
φόβος –ου, ὁ fear
CHAPTER 6 β
γε especially; for sure
δή now
ἐξέρχομαι go or come out
ἡγέομαι lead, consider
μάχομαι fight
παρέχω provide
πολλάκις often
πορεύω carry, march
πύλη –ης, ἡ gate
ὡς as, since, so that (+ *subj/opt*), (indirect
statement) that, to (+ *acc*.)

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

CHAPTER 6 β READING
ἀγνοέω not know
ἀνάγκη –ης, ἡ necessity
ἀνοίγνυμι open up
δεξιός -ά -όν right
ἐκεῖνος –η –ον that
ἕπομαι follow
κεφαλή -ῆς, ἡ head
πνεῦμα -ατος, τό wind, breath
CHAPTER 7 α
αἱρέω take (mid: choose)
ἑαυτοῦ -ῆς –οῦ him/her/itself
ἐμαυτοῦ my own
εὑρίσκω find
θάλασσα –ης, ἡ the sea
κελεύω order
ὄνομα –ατος, τό name
πόλις -εως, ἡ city
τις, τι someone, something
τίς, τί who? which?
περί around
οὐδείς, οὐδεμία, οὐδέν no one
οὐδείς, οὐδεμία, οὐδέν no one, nothing
παρασκευάζω prepare
περί around, about (+ *gen.*, *dat.*, *acc.*)
πόλις, -εως, ἡ a city
τις τι someone, something
τίς τί who? what? which?
χειμών –ῶνος, ὁ winter
CHAPTER 7 α READING
δακρύω cry
δέκα, ten
δώδεκα twelve
ἐγγύς near
κίνδυνος –ου, ὁ danger
ποτέ ever
ταχύς –εῖα -ύ quick
CHAPTER 7 β
ἀποκρίνω separate (mid: answer)
βάλλω throw
δύο, two
εἷς, μία, ἕν one
ἐνθάδε from there
μέλλω intend, going to
ξένος –ου, ὁ foreigner, stranger
πᾶς πᾶσα πᾶν all, every, whole

ὁρμάω rush
ὀφθαλμός –οῦ, ὁ eye
πᾶς πᾶσα πᾶν all
παύω stop
πῦρ, πυρός, τό fire
πῶς how?
χειμών –ῶνος, ὁ winter
CHAPTER 7 β READING
ἁρπάζω snatch
ἐξαιρέω take out
κόπτω cut
κρύπτω hide
μέσος –η -ον middle
σοφός -ή -όν wise
CHAPTER 8 α
ἄστυ, ἄστεως, τό town
διαλέγω discuss (mid. form only)
ἕπομαι follow
ἐργάζομαι work
ἔργον –ου, τό work
ἑσπέρα –ας, ἡ evening
εὖ well
θεάομαι watch
θεός –οῦ, ὁ god
θύρα –ας, ἡ door
ὅμως nevertheless
ποιητής –οῦ, ὁ creator, poet
CHAPTER 8 α READING
ἀδύνατος –ον impossible
ἀλλήλων (oblique cases only) one another
διότι since
εἶπον say (cf. λέγω, φημί)
λόγος -ου, ὁ word
ὅταν = ὅτε + ἄν whenever
CHAPTER 8 β
ἀγορά, -ᾶς, ἡ market place
ἀναβαίνω board, cross
βωμός –οῦ, ὁ altar
ἐγείρω wake up
εὔχομαι pray
νεανίας –ου, ὁ young man
πολίτης –ου, ὁ citizen
τέλος –ους, τό end
ὑπέρ for (+ *gen.*), beyond (+ *acc.*)
χείρ, χειρός, ἡ hand
ὥσπερ just as, as if

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

CHAPTER 8 β READING
ἱκνέομαι come
μηδέ and not
σπονδή -ῆς, ἡ libation
CHAPTER 9 α
διά + *gen*, *acc* through
ἐπανέρχομαι go back, return
ἐσθίω eat
θεά -ᾶς, ἡ goddess
ἱερόν –οῦ, τό temple
κάμνω work
κίνδυνος –ου, ὁ danger
πίνω drink
CHAPTER 9 α READING
ἄγαλμα –ατος, τό glory, statue
ἀνέχω hold up
ἀσπίς, -ίδος, ἡ a round shield
διέρχομαι go through
δόρυ, δόρατος, τό spear
εἰκών -όνος, ἡ image
ἐναντίος –α –ον opposite
κοσμέω arrange
ὀργίζω make angry
πόρρω far
τέκνον –ου, τό child
χρυσός –οῦ, ὁ gold
CHAPTER 9 β
ἄριστος –η –ον best
αὐξάνω increase
γέρων –οντος, ὁ old man
δῆμος -ου, ὁ people
ἕτοιμος or ἑτοῖμος –η –ον ready
ἱερεύς –έως, ὁ priest
κῆρυξ –υκος, ὁ messenger
μέσος –η -ον middle
οὐρανός –οῦ, ὁ sky, heaven
CHAPTER 9 β READING
ἄναξ, -ακτος, ὁ ruler, lord
ἡσυχία –ας, ἡ quiet
θυσία –ας, ἡ sacrifice
τελευταῖος –α –ον last, final
CHAPTER 10 α READING
ἀγωνίζομαι contend for a prize
ἄνω up
ἐντεῦθεν from here, from there
θρόνος –ου, ὁ seat

πλεῖστος –η –ον most
CHAPTER 10 β
δεῖ it is necessary
ἔξεστι it is allowed, it is possible
εὐθύς –εῖα –ύ straight
καταλείπω leave behind
κεφαλή -ῆς, ἡ head
ποτέ ever
πρό + *gen.* before
τρέπω turn
ὕδωρ, ὕδατος, τό water
CHAPTER 10 β READING
ἀδελφός –οῦ, ὁ brother
εἰκός, εἰκότος, τό proper, probable
κινέω move
μάχη –ης, ἡ battle
ὡς so that
CHAPTER 11 α
ἀδελφός –οῦ, ὁ brother
αἰτέω ask
ἀποθνῄσκω die
δακρύω cry
δοκεῖ it seems
εἰ, εἴπερ if
ἰατρός –οῦ, ὁ doctor
κομίζω bring
κόπτω cut
λόγος -ου, ὁ word
παρά from beside
μανθάνω learn
παρά, παρ' from (+ *gen*.), beside (+ *dat*.), to (+ *acc*.)
σκοπέω look at
σοφός -ή -όν wise
CHAPTER 11 α READING
εἴδομαι, εἶδον see (cf. ὁράω)
εἰσέρχομαι go into, enter
CHAPTER 11 β
ἀργύριον -ου, τό silver, a silver coin
εἶπον say (cf. λέγω, φημί)
μισθός –οῦ, ὁ pay
προέρχομαι advance
προσέρχομαι come or go to
ὠφελέω help
CHAPTER 11 β READING
λυπέω hurt
φροντίζω think

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

χάρις, -ιτος, ἡ grace, favor

CHAPTER 12 α

ἤ or, than

ἦ [strengthening particle] or [introduces lively questions]

καίπερ although

κακός -ή -όν bad

λιμήν -ένος, ὁ harbor

ὀρθός –η –ον straight

τεῖχος –ους, τό wall

φροντίζω think

CHAPTER 12 α READING

ἄγω lead, bring

περίειμι be around

πρότερος –α –ον before

CHAPTER 12 β

ἐρωτάω ask

πλεῖστος –η –ον most

πλείων, πλέων more

φαίνω show, appear (mid.)

CHAPTER 12 β READING

ἄγαν too much

οἶδα know

σύν with (+ *dat.*)

ὑγιής -ές healthy

CHAPTER 13 α

ἀλλήλων (oblique cases only) one another

ἄνεμος –ου, ὁ wind

βέβαιος –α –ον firm

λαμπρός -ά -όν bright

ταχύς –εῖα -ύ quick

CHAPTER 13 α READING

ἥ [relative pronoun, fem nom sg, "who, which"]

οἰκεῖος –α –ον domestic

πωλέω sell

CHAPTER 13 β

ἀληθής -ές true

ἅμα at the same time

ἀμύνω ward off

ἀρχή -ῆς, ἡ beginning, rule

βάρβαρος –α –ον foreign, barbarous

ἐγγύς near

ἐκεῖνος –η –ον that

ἐλευθερία –ας, ἡ freedom

ἥ [relative pronoun, fem nom sg, "who, which"]

ᾗ [relative pronoun, fem dat sg]

μάχη –ης, ἡ battle

μηδείς no one

ναυτικός -ή -όν naval

ὅς, ἥ, ὅ who, which, that

ὅτε when

τριήρης –ους, ἡ trireme

ψευδής -ές false

ὡς as

CHAPTER 13 β READING

ἀνίστημι stand up

CHAPTER 14 α

ἐλπίζω hope for

ὀλίγος –η –ον few

ὁπλίτης –ου, ὁ heavily-armed soldier, hoplite

οὗτος, αὕτη, τοῦτο this

πλῆθος –ους, τό crowd

πράσσω do

στόλος –ου, ὁ expedition

στρατιώτης –ου, ὁ soldier

στρατός –οῦ, ὁ army

συμβάλλω throw together

συνέρχομαι to come together

χράομαι use (+ *dat.*)

CHAPTER 14 α READING

ἀθάνατος -ον immortal

ἀμείνων -ον better

ἤπειρος –ου, ἡ the land

καταστρέφω subdue

τρεῖς τρία three

CHAPTER 14 β

ἀγγέλλω announce

ἀναχωρέω go back

ἅπας –ασα -αν all together

γράφω write

διέρχομαι go through

ὅδε ἥδε τόδε this

ὅπου wherever

παραγίγνομαι be present

πολέμιος –α –ον hostile (m.pl.: the enemy)

πόλεμος –ου, ὁ war

πρότερος –α –ον before

φράζω tell

CHAPTER 14 β READING

θάπτω bury

ναυμαχία –ας, ἡ sea battle

ταύτῃ in this way

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

τῇ, here, there
τριακόσιοι –αι –α, three hundred

CHAPTER 15 α
ἀναγκάζω force, compel
ἀπορία -ας, ἡ helplessness
διαφθείρω destroy
μόνος –η –ον alone, single
νοῦς, νοῦ, ὁ mind
οὗτος, αὕτη, τοῦτο this
πεζός -ή -όν on foot
στρατηγός –οῦ, ὁ general
φυγή -ῆς, ἡ escape

CHAPTER 15 α READING
διαιρέω divide, cut apart

CHAPTER 15 β
ἀγών, -ῶνος, ὁ contest
ἀρετή -ῆς, ἡ excellence
βλάπτω hurt
δεξιός -ά -όν right
δηλόω show
ἐλευθερόω set free
ἐμπίπτω fall on
κόσμος –ου, ὁ order
μέρος –ους, τό part
νεκρός –οῦ, ὁ corpse
νίκη –ης, ἡ victory
πατρίς, -ίδος, ἡ fatherland
πειράω try
πιστεύω trust
πρόγονος –ου, ὁ ancestor
σπουδή -ῆς, ἡ eagerness
τύχη –ης, ἡ luck
ὡς so that

CHAPTER 15 β READING
ἀπόλλυμι kill (mid: die)
δεύτερος –α –ον second
ἔνθα there
ἐξαίφνης suddenly
ἐπέρχομαι come to
ἥκιστος -η –ον least
θέω run
θνήσκω die
πάρεστι it is possible (+*dat*.)
πάτριος –α –ον of or belonging to one's father
ὕβρις –εως, ἡ offense, disrespect, arrogance

CHAPTER 16α
διακόσιοι –αι –α two hundred
δύναμαι be able, can
ἑκατόν hundred
ἐπίσταμαι know
θάνατος –ου, ὁ death
καταλαμβάνω take hold of
κεῖμαι lie down
στρατεύω do military service
σύμμαχος –ον allied
συμφορά -ᾶς, ἡ accident
τελευτάω finish, die

CHAPTER 16α READING
ἀρχαῖος –α –ον ancient
θαυμαστός –ή -όν awesome
ποταμός –οῦ, ὁ river
πρόθυμος –ον eager

CHAPTER 16β
ἄξιος –α –ον worthy
βίος –ου, ὁ life
εἰρήνη -ης, ἡ peace
ἔτος -ους, τό year
ἥκιστος -η –ον least
θυμός –οῦ, ὁ soul, spirit
λυπέω hurt
πολιορκέω besiege
ποταμός –οῦ, ὁ river
σπονδή -ῆς, ἡ libation
ψυχή -ῆς, ἡ breath

CHAPTER 16β READING
ἐάν = εἰ + ἄν
ἐνθυμέομαι ponder
ἐντός inside
ἐπιγίγνομαι be born after, come after
ᾖ [3d sg pres subj act of εἰμί]
μέλας, μέλαινα, μέλαν black
οὗ where
προσδέχομαι accept
ῥώμη –ης, ἡ strength
στέλλω send
τίθημι put

CHAPTER 17α
ἀπέχω keep away
δέω (1) bind
κάθημαι sit
οἶδα know

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

πότερος –α –ον which of the two?
σύν with (+ *dat.*)
τυγχάνω happen (+ *part.*) hit, meet, have (+ *gen.*)
CHAPTER 17β
ἐπιτρέπω entrust
ἱερός –ᾱ -ον holy
καθαρός -ά -όν pure
νόμος –ου, ὁ custom, law
πως in any way
φρονέω think
χρή it is fated, necessary
ψυχή -ῆς, ἡ breath
CHAPTER 17β READING
ὕπνος –ου, ὁ sleep
CHAPTER 18α
ἀποδίδωμι give back
γελάω laugh
δῆλος -η -ον clear
δίδωμι give
δοκέω think
ἐπιτίθημι put on
κινέω move
τίθημι put
ὕπνος –ου, ὁ sleep
χάρις, -ιτος, ἡ grace, favor
CHAPTER 18α READING
λόφος –ου, ὁ crest (esp. of a helmet), mane, ridge
CHAPTER 18β
ἁμαρτάνω make a mistake, miss the target
ἀνατίθημι put up, set on
γνώμη –ης, ἡ thought, intelligence, opinion
διότι since
ἐχθρός –ά -όν hated
θυσία –ας, ἡ sacrifice
κρατέω rule (+ *gen.*)
κράτος –ους, τό strength
μᾶλλον more, rather
μέντοι however, of course
οὐκοῦν therefore
παραδίδωμι hand over
πρᾶγμα –ατος, τό thing
τολμάω dare
ὑγιής -ές healthy
χρῆμα –ατος, τό thing, (*pl.*) money

CHAPTER 18β READING
ἀκολουθέω follow
διαλύω dissolve
δίκη –ης, ἡ justice, lawsuit
ἐπιβουλεύω plan against
CHAPTER 19α
ἀνίστημι stand up
πεδίον –ου, τό plain
CHAPTER 19β
ἀγνοέω not know
ἐντυγχάνω meet with
ἐρῆμος –η –ον deserted
καθίστημι set down
σημαίνω show
φόβος –ου, ὁ fear
CHAPTER 19β READING
ἀφίστημι remove, revolt
νέμω distribute
CHAPTER 20γ
αἷμα –ατος, τό blood
ἄνω up
ἀρέσκω please
ἀσφαλής –ές safe
δείκνυμι show
δήπου perhaps, maybe
ἐντός inside
ἐξαίφνης suddenly
μέγεθος –ους, τό magnitude
τέκνον –ου, τό child
τόπος –ου, ὁ place, topic
φεύγω flee, run away
CHAPTER 20γ READING
δῶμα –ατος, τό house
οἰκοδομέω build a house
CHAPTER 20δ
ἀφίημι let go
ἔνιοι –αι –α some
ἔξω outside
ἐπί + *gen* at; + *dat* on; + *acc* on to, against
ἵημι throw
κρύπτω hide
λανθάνω do without being noticed
ὀργή -ῆς, ἡ anger
παρέρχομαι pass by
CHAPTER 20δ READING
κώμη –ης, ἡ village

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

CHAPTER 21α

ἀναγιγνώσκω recognize

βουλεύω deliberate

ἐάν = εἰ + ἄν

ἐκκλησία –ας, ἡ assembly

ἕνεκα because of

θύω sacrifice

μυριάς -άδος, ἡ 10,000, a countless amount

μυρίος –α –ον countless

νέος –α –ον young

πολεμέω make war

πρέσβυς, πρέσβεως, ὁ ambassador (esp. in pl.), old man

ῥήτωρ, ῥήτορος, ὁ orator, speaker, politician

ψηφίζω vote (mid.)

CHAPTER 21β

ἀγορεύω say, proclaim

ἀδύνατος –ον impossible

ἀνάγκη –ης, ἡ necessity

ἄρχω rule

δίκη –ης, ἡ justice, lawsuit

δύναμις -εως, ἡ power

ἑκάτερος –α –ον each of two

ἰδιώτης –ου, ὁ a private person, an individual

νομίζω consider

ὅμοιος –α –ον or ὁμοῖος –α –ον like

ὀργίζω make angry

πληρόω fill

προάγω lead on

στρατιά –ᾶς, ἡ army

τιμή -ῆς, ἡ value

τοιόσδε, τοιάδε, τοιόνδε such a

τοιοῦτος, τοιαύτη, τοιοῦτο such as this

τότε then

τρόπος –ου, ὁ way

χώρα –ας, ἡ land

CHAPTER 21β READING

κοινός -ή -όν common

CHAPTER 22α

ἐπειδάν whenever

ὅσος –η –ον however much

ὅστις ὅτι any one who, anything which

πρίν before

ὑπάρχω begin, exist

φυλακή -ῆς, ἡ guard

CHAPTER 22α READING

πρεσβεύω be the elder or ambassador

CHAPTER 22β

βουλή -ῆς, ἡ plan, council

ἔαρ, ἔαρος, τό spring

ἐκτός outside

ἐνδίδωμι give in

κρίνω judge, decide

οἰκεῖος –α –ον domestic

ὅπως how, as, so that

προσδέχομαι accept

στρατόπεδον –ου, τό camp

τοσόσδε –ηδε –ονδε so much, so many

CHAPTER 22β READING

χωρέω move

CHAPTER 23α

αἰτία -ας, ἡ cause

ἐπιτήδειος –α –ον convenient

ὁπότε when

τάσσω arrange

τέμνω cut

χωρίον –ου, τό place

CHAPTER 23α READING

ἄλλως otherwise

ἀπαντάω + *dat* meet

μηχανή -ῆς, ἡ device

σφέτερος –α –ον their (own)

CHAPTER 23β

διαλύω dissolve

ἐάω allow

ἕκαστος –η –ον each

ἐλπίς -ίδος, ἡ hope

οἶμαι, οἴομαι think

στάδιον –ου, τό *stade* = 606.75 feet = roughly 1/8 of a mile

CHAPTER 23β READING

μέχρι until

μιμνήσκω remind, (in perfect middle) remember

CHAPTER 24α

ἄδικος –ον unjust

αἰσχρός -ή -όν disgraceful

γράμμα –ατος, τό letter

διδάσκω teach

δίκαιος –α –ον just

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

ζάω live
παιδεύω educate
CHAPTER 24α READING
βέλτιστος –η –ον best
ξύλον –ου, τό wood
CHAPTER 24 β
αὖ, αὖθις again
βίβλος –ου, ὁ book
διάνοια –ας, ἡ thought, intention
ἐπιμελέομαι take care of
ἥδομαι rejoice
παλαιός –ά –όν old
πρᾶξις, -εως, ἡ action
ῥύθμος –ου, ὁ rhythm
σῶμα –ατος, τό body
φωνή -ῆς, ἡ sound, voice
χρήσιμος –η –ον useful
χρηστός -ή -όν useful
CHAPTER 24 β READING
ἀποδείκνυμι point away
βελτίων -ον better
ἔθνος –ους, τό nation
τείνω stretch
CHAPTER 25 α
τὰ βασίλεια palace
θάπτω bury
καταστρέφω subdue
οἷος –α –ον such a kind
οἷος –α –ον τ' εἰμί be able
σοφία –ας, ἡ wisdom
τελευτή -ῆς, ἡ completion, death
υἱός –οῦ, ὁ son
CHAPTER 25 β
ἀμφότερος –α –ον both
ἱκανός -ή -όν sufficient
ἵνα there, so that
καταφρονέω despise (+ *gen*.)
πλοῦτος –ου, ὁ wealth
ῥώμη –ης, ἡ strength
CHAPTER 25 β READING
γένος –ους, τό race, family
κυρέω meet (+ *gen*.), happen
πέντε five
τεσσαράκοντα forty
CHAPTER 26 α
ἀέκων –ουσα –ον (Attic ἄκων) unwilling

ἀλήθεια -ας, ἡ truth
ἀπόλλυμι kill (mid: die)
γάμος –ου, ὁ wedding, marriage
δόρυ, δόρατος, τό spear
ἕτερος –α –ον other
ἐφίστημι set upon
ὀνομάζω call by name
πυνθάνομαι ascertain
CHAPTER 26 α READING
νόμιμος –η –ον customary
CHAPTER 26 β
ἀποφαίνω display
κύκλος –ου, ὁ circle
μέλει it is a problem, or worry, for (+ *dat*.)
μεταπέμπω summon (mid. form only)
ποῖος –α –ον what sort of?
φόνος –ου, ὁ slaughter
CHAPTER 26 β READING
ἀμείβω change
δίαιτα –ης, ἡ lifestyle
ὄψις, -εως, ἡ sight, appearance
συγγνώμη –ης, ἡ pardon
CHAPTER 27 α
ἀγωνίζομαι contend for a prize
ἀνάθημα -ατος, τό a curse
ἀριθμός –οῦ, ὁ number
αὐτίκα immediately
διαβαίνω step across
δῶρον –ου, τό gift
ἐπέρχομαι come to
καταλύω put down
πάνυ altogether
παρακαλέω call for
στράτευμα –ατος, τό expedition, campaign
συμμαχία –ας, ἡ alliance
φωνέω make a sound, speak
CHAPTER 27 α READING
στερέω separate
CHAPTER 27 β
δειλός -ή -όν cowardly
ἔθνος –ους, τό nation
ἵππος –ου, ὁ horse
κτείνω kill
προστάσσω place at
CHAPTER 27 β READING
ἀντί + *gen* opposite

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

CHAPTER 28 α
ἁλίσκομαι be taken
δαίμων –ονος, ὁ spirit, god, demon
δέος –ους, τό fear
εἴτε either…or
ἱππεύς -έως, ὁ horseman
πορθέω destroy
διαφέρω carry on, make a difference
CHAPTER 28 β
ἀντί + *gen* opposite
ἐνθυμέομαι ponder
ἔοικα be like
ἔσχατος –η –ον last
ἡσυχία –ας, ἡ quiet
παρίστημι set or stand beside
CHAPTER 28 β READING
ἀποβαίνω step from
ἅπτω join (mid: touch)
ἐρῶ will say
εὐδαίμων –ον happy, lucky, blessed
CHAPTER 29 α
ἐπιγίγνομαι be born after, come after
ἐπιχειρέω attempt
ἕως until
ἤπειρος –ου, ἡ the land
κόλπος –ου, ὁ womb, bay
μήτε and not
ναυμαχία –ας, ἡ sea battle
πλοῖον –ου, τό ship
πνεῦμα -ατος, τό wind, breath
στέλλω send
συνάγω bring together
CHAPTER 29 α READING
διαβάλλω throw across
προερέω, προεῖπον proclaim προερέω,
προεῖπον proclaim
σφεῖς, σφῶν they
τηρέω watch for
CHAPTER 29 β
ἀποστέλλω send away
παρασκευή -ῆς, ἡ preparation
προσπίπτω fall upon, strike against
σημεῖον –ου, τό sign
χωρέω move
CHAPTER 29 β READING
εἴργω confine

CHAPTER 29 γ
κατέχω restrain
οὗ where
πάθος –ους, τό suffering
πρόθυμος –ον eager
CHAPTER 29 δ
ἀφαιρέω take from (mid. form only)
ἀπολαμβάνω take from
διαφεύγω escape
κενός -ή -όν empty
κέρας -ατος, τό horn
CHAPTER 29 δ READING
ὅπλον –ου, τό weapon, tool
CHAPTER 29ε
βοήθεια –ας, ἡ help
ἐναντίος –α –ον opposite
καταφεύγω flee for refuge
ὅθεν from where
πλήν except (+ *gen.*)
σφάζω kill
ὑπομένω stay behind, survive
φθάνω anticipate
CHAPTER 29ε READING
βραχύς –εῖα –ύ short
CHAPTER 30 α
εἶτα then, next
καρδία –ας, ἡ heart
λαλέω talk, babble
CHAPTER 30 α READING
ἀγορεύω say, proclaim
ἀθρόος –α –ον crowded
κύριος –ου, ὁ lord, master
λογίζομαι calculate
CHAPTER 30 β
ἀδικέω do wrong
ἀθάνατος -ον immortal
αἰσθάνομαι perceive
ἀσπίς, -ίδος, ἡ a round shield
βία –ας, ἡ force
ναί yes
οἴχομαι be gone
ὅλος –η –ον whole
πρόσθεν before
πώποτε ever yet
χρυσοῦς –ῆ –οῦν golden

Appendix IV: The 80% List as it Corresponds to *Athenaze*, Books I & II

CHAPTER 30 β READING
ἄρχων –οντος, ὁ ruler, archon
σελήνη –ης, ἡ moon
CHAPTER 30 γ
σπεύδω hurry
στόμα –ατος, τό mouth
CHAPTER 30 γ READING
ἀπαλλάσσω release, escape
κἀν = καί + ἐν
ὀξύς –εῖα -ύ sharp
πρεσβευτής –οῦ, ὁ old man, ambassador (rare in pl.)

CHAPTER 30 δ
ἀείδω (Attic ἄδω) sing
ἀκολουθέω follow
εἶμι go (cf. ἔρχομαι)
ἵστημι stand
μήν [emphasizes preceding particle]
σφόδρα exceedingly
CHAPTER 30 δ READING
ὄχλος –ου, ὁ crowd, mob
συμφέρω benefit (+ *dat*.)

The Remainder of the 80% List

ἀγανακτέω be annoyed with
ἀγάπη –ης, ἡ love, charity
ἀδελφή -ῆς, ἡ sister
ἀδίκημα, –ατος, τό a wrong, an injustice
ἄθλιος –α –ον wretched
ἆθλον –ου, τό prize
ἀθροίζω muster
αἰδώς, αἰδοῦς, ἡ shame
αἰνέω praise
αἰσχύνω dishonor
αἰτιάομαι accuse, blame
αἰχμάλωτος -ου, ὁ prisoner of war
ἀκριβής –ές exact
ἄλγος –ους, τό pain
ἀλλότριος –α –ον someone else's
ἀμελέω not worry
ἀμφί + *gen, dat, acc* about, around
ἀμφισβητέω argue
ἄμφω, ἀμφοῖν both
ἄν *generalizes dependent clauses with the*
    subjunctive; makes independent clauses less
    real (contrary to fact)
ἀνάγω lead up
ἀναιρέω raise
ἀναλαμβάνω pick up
ἀναγκαῖος –α –ον necessary
ἄνευ + *gen* without
ἄνθος –ους, τό flower
ἀξιόω consider worthy
ἅπαξ once
ἄπειρος –α –ον inexperienced, ignorant

ἀπαγγέλλω announce
ἀπάγω carry off
ἀπολείπω leave behind
ἀπολογέομαι defend oneself
ἀπολύω set free from
ἀποπέμπω send away
ἀποπλέω sail away
ἀποστερέω deprive
ἀρκέω ward off
ἅρμα -ατος, τό chariot
ἁρμόζω (Attic ἁρμόττω) join
ἄρτι just now
ἀσφάλεια –ας, ἡ security
ἀτάρ but
ἅτε just as, because
ἄτη –ης, ἡ blindness, destruction
αὖτε again
αὐτόθι on the spot
ἄφνω suddenly
βαρύς –εῖα –ύ heavy
βασίλειος –α –ον kingly, royal
βασιλικός –ή --όν royal, kingly
βέλος –ους, τό missile, weapon
βιάζω, βιάω force, compel
βιόω live
βροτός –οῦ, ὁ mortal
γαῖα –ας, ἡ earth
γαμέω marry
γεννάω beget
γέρας –ως, τό prize

Appendix IV: The 80% List as it Corresponds to *Athenaze*

γῆρας –ως, τό old age

γλυκύς –εῖα –ύν sweet

γλῶσσα –ης, ἡ tongue, language

γοῦν so then, for sure

γύμνος –η –ον naked

δείδω fear

δέω (2) need

διάκειμαι be arranged (pass. of διατίθημι)

διοικέω manage a house

διαπράσσω pass over, accomplish

διατελέω finish

διατίθημι arrange

διατρίβω consume, spend time

διαθήκη –ης, ἡ arrangement, last will and testament

δικάζω judge

δικαιοσύνη –ης, ἡ justice

δικαστήριον –ου, τό court

δικαστής –οῦ, ὁ judge, juror

διό, διόπερ because of this

δῖος –α –ον divine

διπλοῦς -ῆ -οῦν double

δισχίλιοι –αι –α two thousand

δίχα apart

δόγμα -ατος, τό opinion, dogma

δόλος –ου, ὁ trick

δόξα –ης, ἡ glory, opinion

δράω do

ἔθος, -ους, τό custom, character

ἔθω be accustomed

εἶδος -ους, τό form

εἴκοσι twenty

εἰσφέρω carry into, pay taxes

ἐξάγω lead out

ἐξαπατάω deceive

ἐκβάλλω throw out

ἐκδίδωμι surrender

ἐξελέγχω refute

ἐκλείπω leave out

ἐκπέμπω send out

ἐκπίπτω fall out

ἐκτείνω stretch out

ἐκφέρω carry out

ἐκεῖθεν from there

ἑκών –οῦσα –όν, willing

ἐλάσσων –ον smaller, less

ἔλεγος –ου, ὁ a lament

ἐλέγχω refute

ἐμός -ή -όν my, mine

ἐμβάλλω throw in

ἐγκαλέω accuse

ἔμπροσθεν in front

ἐνιαυτός –οῦ, ὁ year

ἐνίοτε sometimes

ἕξ six

ἐξετάζω examine

ἑξήκοντα sixty

ἐξουσία –ας, ἡ authority

ἐπείγω press hard (mid: hurry)

ἐπαγγέλλω announce

ἐπάγω bring on

ἐπαινέω praise

ἐπιβάλλω throw on

ἐπιδείκνυμι exhibit

ἐπέχω hold on to

ἐπιμέλεια –ας, ἡ care, attention

ἐπιφανής –ές evident

ἐπιφέρω put upon

ἐπιστήμη -ης, ἡ knowledge

ἐπιστολή -ῆς, ἡ message, letter

ἔπος –ους, τό word

ἔρις, -ιδος, ἡ strife

ἔρομαι ask

ἐσθής -ῆτος, ἡ clothing

ἔτης -ου, ὁ kin, cousin

εὔνοια –ας, ἡ good-will

εὐρύς –εῖα –ύ broad

ἦ = "s/he said" from ἠμί

ἦ = 1st sg impf indic act of εἰμί

ᾗ where

ἡγεμών, -όνος, ὁ leader

ἡδονή -ῆς, ἡ pleasure

ἡδύς -εῖα, -ύ sweet

ἡλικία -ας, ἡ time of life, age

ἧμαι sit

ἡμέτερος –α –ον our

ἠμί say

ἥρως, ἥρωος, ὁ hero

ἡσσάομαι be inferior, be defeated

Appendix IV: The 80% List as it Corresponds to *Athenaze*

ἥσσων -ον less, weaker
θαρσέω be bold, courageous
θεῖος –α –ον divine
θεραπεύω serve
θέρμος –ου, ὁ heat
θώραξ –ακος, ὁ breastplate
ἴδιος –α –ον one's own
ἱδρύω make sit down, seat
ἴσος –η –ον equal
ἱστορία –ας, ἡ inquiry
ἰσχύς, ἰσχύος, ἡ strength
καθά just as
καθό in so far as
καίτοι and indeed, and yet
κάλλος –ους, τό beauty
κἄν = καί + εἰ + ἄν
καρπός –οῦ, ὁ fruit
καταβαίνω step down
καταγιγνώσκω have prejudice, charge
κατάγω lead down
καταπλήσσω strike down
κατασκευάζω equip
κατηγορέω accuse
κατοικέω dwell, settle
κινδυνεύω risk
κλέος –ους, τό glory
κλέπτω steal
κλίνω bend
κολάζω punish
κράτιστος –η -ον strongest
κρείσσων -ον stronger
κρίσις –εως, ἡ judgment, decision
κριτής –ου, ὁ judge
κτάομαι acquire
κωλύω prevent
λαγχάνω obtain by a lottery
λευκός -ή -όν white
λεώς, λεώ, ὁ the people
λίμνη –ης, ἡ pool, swamp
λιμός –οῦ, ὁ or ἡ hunger
λοιπός –ή -όν remaining
μανία –ας, ἡ insanity
μάντις –εως, ὁ prophet
μαρτυρέω witness, give testimony
μαρτυρία –ας, ἡ witness, testimony, evidence

μάρτυς, μάρτυρος, ὁ or ἡ witness
μέγαρον –ου, τό a large room
μεταβάλλω change
μετέχω be involved (+ *gen*.)
μεταξύ between
μῆκος –ους, τό length
μισέω hate
μνᾶ μνᾶς, ἡ *mina*, = 100 *drachma* = 1/60 *talent*
μνήμη –ης, ἡ memory
μοῖρα -ας, ἡ fate
νεώς, νεώ, ὁ temple
νοέω have in mind
νόσος –ου, ὁ disease
νύμφη –ης, ἡ bride
οἰκέτης –ου, ὁ servant
ὀκτώ eight
ὄλλυμι destroy, lose
ὄμνυμι swear
ὁμοιόω make like
ὁμολογέω agree
ὁμόω unite
ὁποῖος –α –ον of what sort
ὁπόσος –η –ον as many as
ὀρθόω set straight
ὅρκος –ου, ὁ oath
ὁρμή -ῆς, ἡ attack
ὅρος, ὅρου, ὁ boundary
ὅσπερ, ἥπερ, ὅπερ the very one who, the very thing which
ὅστε ἥτε ὅτε who, which
οὔτις no one, nobody
οὔπω not yet
οὐσία –ας, ἡ substance, property
οὕτως in this way
ὀφείλω owe
ὄφρα so that, until
πάλιν back
παντάπασι altogether
πάντῃ entirely
παραγγέλλω transmit
παράδοξος –ον contrary to expectation, paradoxical
παραλαμβάνω receive
παραπλήσιος –α –ον resembling
παραχρῆμα immediately

Appendix IV: The 80% List as it Corresponds to *Athenaze*

πάσσω sprinkle

πειράζω test

πέλας near

πεντακόσιοι –αι –α five hundred

πεντήκοντα fifty

πέρ [emphasizes preceding word]

περάω pass through

πέρθω destroy

περιίστημι place round

πέτρα –ας, ἡ rock

πηρός -ά -όν disabled

πίμπλημι fill

πίστις, -εως, ἡ trust

πιστός -ή -όν faithful

πλέως, πλέα, πλέων full of

πλησίος –α –ον near

πλήσσω strike

πλούσιος –α –ον rich

πολιορκία –ας, ἡ siege

πολιτεία –ας, ἡ constitution, citizenship, republic

πολιτεύω participate in government or politics

πολιτικός -ή -όν political

πονηρός –α –ον evil, painful

πορεία –ας, ἡ journey

ποτός –η –ον drinkable

προαίρεσις, -εως, ἡ choice, purpose

προαιρέω prefer, choose

προδίδωμι betray

προθέω run forward

προθυμία –ας, ἡ eagerness

προίημι send ahead, shoot

προίστημι set in front

πρόνοια –ας, ἡ foresight

προσαγορεύω greet

προσάγω put before

πρόσειμι belong to, be present

προσέχω hold to, offer

προσήκω have arrived

προσλαμβάνω take or receive besides

προστίθημι put to

προσφέρω bring to

πρόσωπον –ου, τό face

πρόφασις –εως, ἡ excuse

προφήτης –ου, ὁ prophet

πτερόν –οῦ, τό wing

ῥέω flow

σαφής -ές clear

σκέπτομαι examine

σκευάζω prepare

σκήνη –ης, ἡ tent, stage

σός –ή –όν your, yours

σπουδάζω hurry

στάσις –εως, ἡ revolution

στέρνον –ου, τό chest

στεφανόω surround, crown

στρατεία –ας, ἡ expedition, campaign

στρατοπεδεύω encamp

στρέφω turn

συνάπτω bind together

συγγενής -ές related

σύγκλητος –ον specially called

συμβαίνω happen, agree with

συμβουλεύω advise

σύνειμι be with, associate with, live with

συνεχής -ές continuous

συνθήκη –ης, ἡ composition, contract

συνίστημι bring together

συμμαχέω be an ally

σύμπας –πᾶσα –πᾶν all together

συντάσσω arrange

συντίθημι put together

συγχωρέω come together, agree

σχεδόν close, almost

σχῆμα –ατος, τό form

σχολή -ῆς, ἡ leisure

σωτηρία –ας, ἡ safety

τάλαντον –ου, τό an amount of silver worth 600 drachma

τάξις –εως, ἡ arrangement, order

ταὐτό = τὸ αὐτό the same

τάφος –ου, ὁ tomb

τάχος –ους, τό speed

τειχέω build walls

τεκμήριον –ου, τό evidence

τελέω fulfil

τέσσαρες -α four

τέταρτος –η –ον fourth

τετρακόσιοι –αι –α four hundred

τεύχω build

Appendix IV: The 80% List as it Corresponds to *Athenaze*

τέχνη –ης, ἡ art, skill

τηλικοῦτος –αύτη –οῦτον of such an age or size

τίκτω give birth

τιμωρέω help, avenge

τιμωρία –ας, ἡ help, vengeance

τοι let me tell you, for sure

τοίνυν therefore

τόξον –ου, τό bow

τραῦμα –ατος, τό wound

τρέφω nourish

τρέω flee

τριάκοντα, thirty

τρίβω rub

τρίτος –η –ον third

τροφή -ῆς, ἡ nourishment, food

τυραννίς -ίδος, ἡ tyranny

τύραννος –ου, ὁ ruler, tyrant

ὑβρίζω insult, offend, disrespect

ὑμέτερος –α –ον your, yours

ὕπατος –η –ον highest, the top of

ὑπερβάλλω excel

ὑπερβολή -ῆς, ἡ excess

ὑπισχνέομαι promise

ὑπακούω listen to

ὑπολαμβάνω take up

ὑψηλός -ή -όν high

φάλαγξ, -αγγος, ἡ phalanx, battle-array

φανερός –ά -όν clear

φάρμακον –ου, τό drug

φάσκω claim

φαῦλος –η –ον trivial

φθείρω destroy

φιλία –ας, ἡ love, friendship

φρήν, φρενός, ἡ mind

φρουρά -ᾶς, ἡ guard

φυγάς -άδος, ὁ or ἡ fugitive

φυλή -ῆς, ἡ race, tribe

φύσις –εως, ἡ nature

φύω produce

φῶς, φωτός, ὁ light

χειρόω manage, master

χείρων, χεῖρον worse

χέω pour

χίλιοι –αι –α a thousand

χόω pile up, bury

χράω (a) scrape (b) attack, be eager, desire (*impf*) (c) furnish

χρεία –ας, ἡ use

χωρίς apart

ψεύδω lie, cheat

ψήφισμα –ατος, τό decree

ψῆφος –ου, ἡ vote

ὧδε in this way

ὥρα –ας, ἡ season