Developing Oral Skills in Latin
Two important elements of communication need to be balanced in dealing with oral skills in Latin: what is said (content) and how well the language flows (proficiency). In dealing with an ancient culture in which students will never have a need to get directions to the train station, culturally authentic content differs greatly from contemporary communicative needs.

Know whether you are testing content or language skill. As you choose or create materials that use visuals to develop oral skills, think carefully about whether you are testing language skills or content, and think about the response you expect and the response you may not have expected. For example, assume that students have been shown a visual of the god Jupiter holding a thunderbolt. If you have just completed a review of the gods, a question such as *Quis est frater huius det?* is appropriate. This is a content question; the answer is not found in the visual, although it is elicited by it. Such a question would be an unfair test of language skills if students have not recently been in contact with the content of the subject matter.

Facilitate the flow of communication. Since you cannot always know whether a student has the content under control, be prepared to direct the student who has mastered a degree of language skill into a situation in which the student can demonstrate it. Assume that the student who was asked *Quis est?* while looking at the visual of Jupiter answered, *Vir.* The answer, although not the one that the teacher had expected, is not totally wrong. It presents the teacher with a challenge to keep the conversation flowing. The student could be encouraged to continue by a follow-up such as *Ecce fulmen* [point to thunderbolt]; *portantne virt fulmina?* *Estne vir aut deus?* The answer, *vir,* could have been avoided altogether by phrasing the first question *Quī deus Rōmānus est?* The phrasing of a question is important. But, it is equally important that a teacher be able to recover from an unexpected, yet understandable, response. If a student does not comprehend the question at all, sometimes it can be rephrased. Such a technique is totally communicative and common in daily conversation.

Encourage communication that is understandable. A word should be said about grammatical mistakes. Students will inevitably make them, but too frequent or too harsh corrections will make them hesitant to speak. While we want our students to be accurate, in most cases the point of an oral exercise is to practice the use of the language. The flow should not be interrupted for constant corrections. One way to handle errors is the following: if a student, in response to the question *Quem videt Aenēas?* says *Dīdō,* the teacher can acknowledge understanding and at the same time let students hear the correct Latin by saying, *Ita, Aenēas videt Didōnem.*

Communicate; don’t comment on communication. A student is shown a picture of Niobe grieving over the death of her children, shot because of Leto’s jealousy. The teacher points to Niobe and says, *Quid agit Niobē?* The student responds, *Dolet.* The teacher says, *Bene. Et cūr dolet Niobē?* The student says, *Est misera quod libert sunt mortut.* The teacher says,
Optimē. The teacher’s comments, Bene and Optimē, were comments on the student’s ability to communicate. They broke the communicative situation and interrupted the flow of the communication. It is good to let students know that they are doing well, but to interrupt the communication with positive feedback is no better than breaking the flow for purposes of correction.

Participate in nonverbal communication. The look on your face, the movement of your hands, all your physical gestures and positioning are a part of communication. This is the communicative feedback that students need. Watch the students’ faces. It is an important indication of how much they are comprehending. Eye contact is important; it is much better not to be reading script from a piece of paper. You may want to prepare your questions or story on file cards; look them over carefully beforehand so that you need to glance down only occasionally. As you become more experienced and confident in oral work, you will need to rely less and less on notes.

Be flexible. Expect the unexpected. Be ready to adapt to a turn in the flow of conversation.

Nōlī timēre. Do not be intimidated by the idea of oral work in Latin. Oral skills develop and improve only with use. Start with the simplest kinds of questions, such as one-sentence questions of the type found on the proficiency exam, and gradually work up to more complex exercises and storytelling. Persistence will pay off and you will become more fluent and comfortable. Remember also that your students will probably be less intimidated about speaking Latin than you are. Students in grades 7 and younger are natural imitators and pick up oral skills very readily.

Adapt these models. The models presented here can be used as they stand. However, your own adaptations based on the particular needs of your students and your own interests and talents will be more successful than a prepackaged lesson. Section II, “A Model with Many Uses,” shows how one visual can serve to develop oral skills in eight different ways. Section III, “Models with Specific Purposes,” gives several visuals to illustrate each of the eight ways of developing oral skills. Do not be bound by the categories. A visual that teaches culture orally may be suitable for storytelling; it may spark a creative writing session; it may teach vocabulary or grammar; it may be used in a testing situation. A picture is worth a thousand words.
A Model with Many Uses

This model shows how one picture can serve several purposes. Accompanying scripts show how the teacher might proceed in class.

Reading

Introduce the story of the Horātīī and Cūriātīī
The second king of Rome was Tullus Hostilius. During his reign, the Romans fought a war with their neighbors the Albans (Albānī). In each army there was a set of three brothers: the Horātīī, who were Romans, and the Cūriātīī, who were Albans. Tullus Hostilius and the Alban king agreed that these two sets of brothers would fight each other to determine the outcome of the war. The fighting began; almost immediately, two of the Horatii were killed. But all three of the Curiatii had been wounded.

Read the following story, or a similar one, from your textbook:

Horātius autem nihil timēbat. Trēns agrum festīnābat post eum trēs Cūriātīī cum difficultāte currēbant. Inter Cūriātiōs erant magna intervalla. Subītō Horātius sē convertit et prīnum Cūriātium interfēcit deinde alterum. Iam erat sōlus ľnus Albānus, quem dēfessum et vulnerātum sine difficultāte interfēcit Horātius.
In a subsequent class, review the reading, using the graphic, which can serve as the basis for questions such as the following:

Teacher

Point to three soldiers in black and say

Quī sunt hī tres virī?

Cūriātīi

Point to soldier in white

Quis est alter vir?

Horātius

Estne Horātius Rōmānus an Albānus?

Rōmānus

Cūr frātres huīus virī nōn sunt in pictūrā?

(or Cūr aliī Horatīi nōn sunt in pictūrā?)

quod mortuī sunt—quod Albānī eōs interfēcērunt

Suntne Cūriātīi integrī?

minimē, vulnerātī sunt

(or Habentne Cūriātīi vulnera?)

(ita, habent)

A quibus fugit Horātius?

ab Albānīs fugit

Quālis vir est Horātius?

fortis, prūdēns, nōn timet

Cūr sunt Rōmānī trīstēs?

quod Horātius fugit

Ubi currīt Horātius?

trāns agrum

Ubi currunt Cūriātīi?

currunt post Horātiūm

Quae sunt inter trīs Cūriatiōs?

magna intervalla

Quid accidit postquam Horātius sē convertīt?

Horātius interficit prīmum Cūriātīum,
deinde alterum.

Cūr est facile interfīcere tertium Cūriātīum?

quod est dēfessus et vulnerātus

Student

Point to soldier and say

Mīles. Omnēs repetītē mīles.

mīles

Point to two soldiers

Mīlitēs. Omnēs repetītē mīlitēs.

mīlitēs

Point to two soldiers in middle, fighting

Mīles cum alterō mīlīte pugnat. Omnēs
discipulī repetītē mīles pugnat.

mīles pugnat

Duo mīlitēs pugnant. Duo mīlitēs gladiīs pugnant.

Point to sword

Hic est gladius. Omnēs repetītē gladius.

gladius

Point to two swords

Hī sunt gladiī. Omnēs gladiī.

gladiī

Point to one helmet

Haec est galea. In capite mīles galeam gerit.

Omnnēs discipulī repetītē galea.

galea

Point to two or three helmets

Galeae. Omnēs repetītē sunt galeae.

sunt galeae

Culture

The visual may be used without the reading and without reference to a story.

Teacher

Point to soldier and say

Mīles. Omnēs repetītē mīles.

mīles

Point to two soldiers

Mīlitēs. Omnēs repetītē mīlitēs.

mīlitēs

Point to two soldiers in middle, fighting

Mīles cum alterō mīlīte pugnat. Omnēs
discipulī repetītē mīles pugnat.

mīles pugnat

Duo mīlitēs pugnant. Duo mīlitēs gladiīs pugnant.

Point to sword

Hic est gladius. Omnēs repetītē gladius.

gladius

Point to two swords

Hī sunt gladiī. Omnēs gladiī.

gladiī

Point to one helmet

Haec est galea. In capite mīles galeam gerit.

Omnnēs discipulī repetītē galea.

galea

Point to two or three helmets

Galeae. Omnēs repetītē sunt galeae.

sunt galeae

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The above script serves as an introduction to military uniform and the Roman army itself. Although the main focus is on culture, military vocabulary and basic grammar are an integral part of the communication. This model may also serve as the basis for the following cultural activities:

- a poster on military uniforms
- a model of Roman assault weapons
- timeline of famous battles
- an oral report on a famous Roman general
- library project on the organization of the legion

Listening Comprehension

Teacher says, “listen carefully to this story. I will ask you questions when I finish.”


Point to soldier in white

Ask the following questions
Quid est Campus Martius?

Point to soldier in white and say
Quis est?
Quālis est dux?
Cūr mīlitēs se parant?
You may need to read the story twice before asking questions. Make sure that students know
the vocabulary. Try the following methods:
- Explain in Latin (Dux = vir quī dūcit)
- Flex muscles; act it out (potēns et fortis) Flex muscles
- Suggest English derivatives (locus - cf. location)
- Give the English meaning

**Teacher**

Encourage students to expand basic answers. If a student answers: Est locus to question 1,
follow up by asking Quid accidit in hōc locō?

**Storytelling**

After having completed the above listening comprehension activity, the teacher might direct
students to either of the following activities:
- Retell the story in Latin in your own words.
- Tell in Latin what will happen during the battle to the soldiers in the graphic.

The following techniques may be used:
- One student tells the story in three sentences.
- A group tells the story; each member adds a sentence.
- Teacher starts a sentence, and a student finishes it.

**Creative Writing**

Ask students to write a short paragraph in Latin about the battle. After showing the graph-
ic or after completing an activity such as the listening comprehension above, direct the stu-
dents to write a short paragraph (three or four sentences) in Latin about a battle. Be sure
the composition answers the questions:
- Quī sunt?
- Ubi sunt?
- Quid accidet?
- Quid agunt?
- Cūr ībi sunt?
- Quandō?

**Vocabulary**

Use the script for “Culture” (see page 62) to teach or reinforce vocabulary. In addition to the
vocabulary presented in the model, the following words may be introduced:

**General vocabulary**
- ager, agrī (m)
- arbor, arboris (f)
- caelum, caeli (n)
- mōns, montis (m)
- mare, maris (n)

**Additional military vocabulary**
- Campus Martius, Campī Martī (m)
- legiō, legiōnis (f)
- lēgātus, lēgatī (m)
- pedes, peditis (m)
- eques, equitis (m)
Grammar

The graphic may also lead to an exercise reviewing third declension masculine endings and the use of cases and interrogatives. For this sample, the noun mēles is used, but others could be chosen instead. The following questions are meant to elicit a particular case and number. If students give incorrect forms, the teacher should supply them with the correct form and ask them to repeat it. While asking the questions, point to the particular area of the visual for reference.

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quis est?</td>
<td>mēles</td>
</tr>
<tr>
<td>Quō sunt?</td>
<td>mūlitēs</td>
</tr>
<tr>
<td>Cuius gladius est?</td>
<td>mūlitēs</td>
</tr>
<tr>
<td>Quōrum gladii sunt?</td>
<td>mūlitum</td>
</tr>
<tr>
<td>Quōcum mēles pugnat?</td>
<td>cum (alterō) mūlite</td>
</tr>
<tr>
<td>Quibuscum mūlitēs pugnant?</td>
<td>cum mūlitibus</td>
</tr>
</tbody>
</table>

Point to soldier in middle
Quem hic mēles oppugnat? (alterum) mūlitem

Point to soldier on right
Quōs hic mēles spectat? mūlitēs

Point to soldier on right
Cui auxilium dat? mūlitū

Point to soldier on left
Quibus auxilium dabit? mūlitis

The last two questions above require that students analyze the visual beforehand to determine that there are three soldiers fighting on one side, opposed to one soldier on the other side. This is determined by a careful look at the style of shoes, shape of shields, color of uniforms, and helmet styles.

Testing

The following questions based on visual 1 conform to the format of the proficiency examination:

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quid virī agunt?</td>
<td>pugnant, stant</td>
</tr>
<tr>
<td>Ubī sunt?</td>
<td>in agrō, in proeliō, in bellō</td>
</tr>
<tr>
<td>Quid in manibus tenent?</td>
<td>arma, gladiōs, scuta III.</td>
</tr>
</tbody>
</table>
A Model with Specific Purpose—Daily Life

Teacher
Ubi sunt hominēs in pictūrā?
Quid servus agit?

Point to one pitcher
Quid est in urnā?
Quot virī (hominēs) sunt in mediō lectō?
Quid gerunt in capitibus?

Student
in trīclīniō
ambulat, cibum portat, frūctum fert

vīnum, aqua
trēs
corōnās, flōrēs, herbās
Listening Comprehension

*Spartacus*
Students listen to a passage in Latin and answer questions in Latin.

*This passage is long. Proceed as follows:*
1. Read the entire passage aloud to the class in Latin.
2. Ask the questions on first paragraph, alerting students to focus on the answers as the paragraph is read again. You may even flash the written questions from an overhead projector.
3. Then reread the first paragraph to students.
4. Ask the questions on the first paragraph.
5. Repeat appropriate sentences as necessary.
6. Repeat the procedure for the remaining paragraphs.

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**I**

*Introduce picture and point to gladiator with net*

**II**
Nunc, discipulī, Spartacus est gladiātor. Gladiātōrēs in arēnā pugnānt. Ergō, ūnō diē,
Spartacus in arēnā pugnābat.

*Show picture again and point to both gladiators*

**III**


Listening comprehension questions:

Teacher

Ubi Spartacus habitābat?
Quōcum Rōmānī pugnābant?
Qui victŏrēs erant?
Quis captus est ā Rōmānīs?
Quō Rōmānī eum dūxērunt?

Student

in Graecīā
cum Graecīs
Rōmānī
Spartacus
ad Italiam

Point to picture

II Nunc quid est Spartacus?
Ubi Spartacus pugnat?

Teacher

gladiātor
in arēnā

Student

alterum gladiātōrem
diū et ferociter
alter gladiātor
Spartacus

III Quō modo duo gladiātōrēs pugnāntēs?
Estne arēna quiēta?
Cūr gladiātōrēs nōlunt pugnāre?

Teacher

multī spectātōrēs
minimē (sunt multī clamōrēs)
nōlunt esse mortuī

Student

alterum gladiātōrem
diū et ferociter
alter gladiātor
Spartacus

IV Quem Spartacus in arēnā videt?
Quōmodo duo gladiātōrēs pugnānt?
Quis cadit ad terram?
Quis est victor?

Teacher

alterum gladiātōrem
diū et ferōciter
alter gladiātor
Spartacus

Student

galea cadit
quod amīcum necāvit (quod amīcus mortuus est)
esse līber

V Quid accidit dum mortuus gladiātor
ex arēnā portātur?
Cūr nunc Spartacus miserrimus est?

Teacher

alterum gladiātōrem
diū et ferōciter
alter gladiātor
Spartacus

Student

galea cadit
quod amīcum necāvit (quod amīcus mortuus est)
esse līber

Quid Spartacus vult?

Teacher

esse līber

Student

You may now want to expand the activity by summarizing in English the story of the slave rebellion led by Spartacus in 79 B.C., which was inspired by this event in the arena at Capua.
Arachne

Students listen to the Latin, are asked questions in Latin, and are encouraged to respond in English. Asking the questions in English is also an efficient means of testing whether students have comprehended the Latin. In a bilingual situation (Latin/English) it is appropriate and efficient to use the native language to check comprehension in Latin. For critical exactness, translation may be appropriate.

In order to tell the story of Arachne, you will need to introduce some new vocabulary.

**Teacher**

Discipuli, quae sunt in pictūrā?

**Student**

puella et fēmina, or perhaps Athenae, recognizing her from her spear.

If they identify her simply as fēmina or dea, say:


weaving
**Teacher**

Quid significat Anglicē textriā?

**Student**

Point to cloth

Quid putātis, discipuli?

**Students express opinions in English.**

Quid dīxīt Arachnē, discipuli?

**Students paraphrase Arachne’s words.**


**Point to Minerva in picture**

Nunc dea Minervā stābat in villā Arachnēs.
Quis appārīt in iānuā Arachnēs, discipulī... et cūr?

**Students explain situation.**

Quid dīxīt Arachnē?

**Students explain the challenge.**

Tum Arachnē texuit pictūram de sceleribus deōrum. Discipuli, scelus est malum factum. Pictūra eius erat bona et pulchra, sed Minervā texuit pictūram dē beneficiōs deōrum. In pictūrā Minervae erant multae rēs bonaē quās dēi et deae fēcērunt. Et ecce, pictūra Minervae erat melior et pulchrior quam pictūra Arachnēs.
Discipuli, dicite mihi dē pannīs.

**Students describe both tapestries.**

Discipuli, quod animal semper texēt Dīc mihi Anglicē.

**Pull rubber spider from pocket**

Ita vērō, Minervā mutāvit Arachnēn in formam arāneae. Nunc et semper misera puella texēt et texet.
**Storytelling**

*Aeneas Flees from Troy*

Assume that you have been reading or telling the story of the Trojan War with the class. Now that the Greeks have captured the city using the Wooden Horse, you want to introduce the character of Aeneas and the legend of his escape from Troy and journey to Italy. Reproduce a picture such as the following, either on an overhead transparency or on a poster large enough for all students to see easily. It may be necessary to review the story thus far before presenting new material. Adapt the story given here to use vocabulary and forms that your students are familiar with.

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**Teacher**

Spectāte pictūram, omnēs! Est unus puer et quot virōs in pictūrā vidētis? duōs

*Point to Aeneas*

Hic vir est Aenēās. Omnēs repetite: Aenēās

Iterum Aenēās

Aenēās

*Write name on board or overhead transparency*

Aenēās erat dux clārus in urbe Troīā.

*Point to Anchises*

Alter vir est Anchīsēs. Omnēs repetite Anchīsēs

Anchīsēs

*Write name*

Anchīsēs erat pater Aenēae. Quis alius est in pictūrā? puer, fēmina

*Point to boy*

Puer est Ascanius, filius Aenēae. Omnēs:

Ascanius

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Teacher

Point to woman
Fēmina est Creūsā omnēs repetite: Creūsa
Creūsa est uxor Aenēae et māter Ascanī.

Point to city
Quam urbem in pictūrā vidētis?
Ubī habitābat Aenēās?

At this point you may wish to stop and make sure that students know who the characters are. Ask questions such as Quis est Anchīsēs? and fill in a family tree on the board or overhead as students answer.

Anchises
Aeneas ○ ○ Creusa
Ascanius


You may wish to use the board; write Troia at one end, montēs at the other, and demonstrate going from Troy. Point to Anchīsēs

Point to picture of Aeneas leading son
Ecce! Aenēās dūcit filiūm et portat patrem.

Miseram Creūsam! Mīlitēs Graecī eam invēnērunt et interfēcērunt. Aenēās et Ascanius et Anchīsēs tūtō effūgērunt, tūtō ex urbe īvērunt; sed Creūsa nōn effūgit, Creūsa mortua est.

Look back over shoulder
Tum Aenēas respexit et nōn vīdit Creūsam! Creūsa aberat!

Use board again
Aenēās rediit ad urbem et Creūsam petīvit. Ubi est Creūsa?

Mime looking for something
Subitō Aenēās vīdit umbram. Umbra ad Aenēan vēnīt.

Pull white handkerchief from pocket, and drape it over pencil, and say
Ecce Creūsa! Umbra est!

Use ghostly voice
Wipe eyes
Nōli timēre. Effuge! Effuge ex urbe!" Tum umbra évānuit.

Remove handkerchief from pencil and put back in pocket. Point to picture
Aenēās ex urbe cucurrit. Invēnit patrem et filium et ad montēs prōcessit.
Ecce Aenēās erat clārus vir Troiānus.

• The Greek accusatives (Aenēān, Anchīsen) were used in this story for correctness. Although you may wish to Latinize the forms for simplicity (Aenēam, Anchīsem), the Greek forms will not bother the students.
• Use as much familiar vocabulary as possible. When you need to introduce a new word, act it out, use a visual, or introduce the new word prior to telling the story. This story can serve as an exercise in total physical response (TPR). The teacher directs a pantomime acted out by students:

Choose student #1, a boy. Troia is written on board

Choose student #2, a girl
Indicate meaning by hand motion
Tū es Creūsa, uxor Aenēae. Sequere Aenēan, marītum tuum.

Choose student #3, a boy. Point to shoulder

Choose student #4, a boy (or girl)
Tū es Ascanius, filius Aenēae et Creūsaae. Tenē manum Aenēae. Aenēās Ascanium ducit ex urbe Troiā.

Address the rest of the class
Vōs omnēs estis deī. Dīcite Aenēae
Curre, Aenēā. Curre, Aenēā.
Effuge ex urbe ad montēs. Effuge ex urbe ad montēs.
Dūc familiam tuam ex urbe Troiā. Dūc familiam tuam ex urbe Troiā.
† ad montēs. † ad montēs.

Address Aeneas
† ad montēs.

Address Creūsa
Creūsa, tū nōn potes currere. Ambulā lentē.

Choose student #5
Tū es mīles Graecus. Curre ad Creūsam, interficere eam.

Address Creūsa
Morīre, Creūsa!

Throw a sheet or handkerchief over Creūsa. Address Aeneas
Cre-ū-ū-sa!
Teacher

*Address Creusa. Indicate meaning by hand motion*

Creusa, orître! Venī ad Aenēan. Dīc Aenēae:

- Sum Creūsa, uxor tua.
- Nōn vívō, sed mortua sum.
- Nōlī petere mē.
- Effuge ex urbe cum patre Anchīse et cum filio Ascaniō.

*Address Aeneas*

*Label öra maritima on board*

Curre, Aenēā. Curre ad Anchīsen et Ascanium. Dūc eōs et cīvēs Troiānōs ad öram maritimam.

*Address all*

- Nāvigāte, omnēs.
- Valē Creūsa. Omnēs
  - Valē, Creūsa.
  - Valē, Troia.
- Salvē, víta nova.

Student

Sum Creūsa, uxor tua.

Nōn vívō, sed mortua sum.

Nōlī petere mē.

Effuge ex urbe cum patre Anchīse et cum filio Ascaniō.
Technology Integration
Technology, when integrated with curriculum, has the potential to enhance learning in any content area. Effective integration occurs when students are able to select the best technology for obtaining information, analyzing and synthesizing the information, and presenting it in a professional manner.

The use of computers, CD-ROMs, digital cameras, scanners, video and even older technology such as overhead projectors, cassette recorders, and filmstrips affords teachers the opportunity to explore antiquity and ancient writers as never before. Technology usage, therefore, should not be viewed as an add-on, but rather as an integral part of teaching and learning.

Here is a short list of websites that may be useful in developing local curriculum:

http://www.geocities.com/Athens/Forum/6946/literaturelinks.html
   This site includes the Vergil project, Forum Romanum virtual tour, more than 250 paintings and coin pictures, and texts of numerous authors.

   This has classical information, text, and the Romulus project.

http://fordham.edu/halsall/ancient/asbook3.html
   Authentic Latin text can be found at this site.

http://www.collegeboard.com
   This site provides access to former examinations as well as a tutorial for teachers on item writing, a primer in assessment techniques.

http://www.caesny.org
   This is the site of the Classical Association of the Empire State.

http://wings.buffalo.edu/AandL/Maecenas/
   This offers teachers 1,800 photographs from ancient Greece and Rome to use freely for teaching purposes.

http://vroma.org
   This is a virtual community for teaching and learning the classics.
Assessment
Overview

Assessment is an ongoing process and an integral part of the daily interaction between teacher and student. Successful assessment programs should be both authentic and performance oriented. Of course, assessment must be clearly linked to the curriculum as well as to the instructional practices.

The goals of assessment are to:

- improve learning by assessing students’ strengths and weaknesses
- measure levels of student achievement
- help students to be better informed about their own learning
- provide data that can improve program effectiveness
- help teachers monitor their own effectiveness
- provide information for reporting to parents and to the public.

In addition to the informal and continuous assessment that takes place in the classroom, New York State offers two levels of formal assessment in Latin as well as in languages other than English. They are the Second Language Proficiency Examination and the Comprehensive Regents Examination.

After the learning standards for languages other than English were approved by the Board of Regents, it became necessary to take a careful look at these highly successful performance-based State examinations to make sure they were aligned with the new standards. After a review by a committee of Latin teachers, a consensus was reached that, in general, the tests were still an accurate validation of the standards movement.

However, the committee also agreed that minor changes to both the proficiency examination and the comprehensive examination would provide an even better measurement for the standards. Section by section, the committee fine-tuned both examinations. The recommended changes will become effective in 2004. All the changes are outlined in the chart that follows. This chapter also includes charts that will match specific performance indicators to the State assessments. Sample copies of the examinations, minus the changes, can be found in the Appendix.
The Second Language Proficiency Examination measures student skills in Latin at Checkpoint A, the beginning level of study. This examination is offered every June by the New York State Education Department.

<table>
<thead>
<tr>
<th>Performance Indicators</th>
<th>Assessed in this section</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Read and understand simple connected materials written in Latin.</td>
<td>Part IIA</td>
</tr>
<tr>
<td>• Write simple responses to oral, visual, or written stimuli.</td>
<td>Part IIB</td>
</tr>
<tr>
<td>• Demonstrate an awareness of the vocabulary, grammar, derivation, and word structure of English.</td>
<td>Parts IIIA, B, and C</td>
</tr>
<tr>
<td>• Recognize and comprehend simple spoken Latin statements and questions based on classroom situations.</td>
<td>Parts IA and B</td>
</tr>
<tr>
<td>• Articulate simple Latin phrases and convey meaning in controlled situations.</td>
<td>Parts IB and C</td>
</tr>
<tr>
<td>• Demonstrate knowledge of some aspects of Greco-Roman culture and selected facts of daily life.</td>
<td>Parts II and IV</td>
</tr>
<tr>
<td>• Recognize manifestations of antiquity in the modern world.</td>
<td>Parts II and IV</td>
</tr>
</tbody>
</table>
# Second Language Proficiency Examination in Latin (2004)

<table>
<thead>
<tr>
<th>Part</th>
<th>Skill</th>
<th>Percent of Exam</th>
<th>Format</th>
<th>Description</th>
<th>Change(s) for 2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>IA</td>
<td>Oral Skills: Listening/Writing</td>
<td>5%</td>
<td>Dictation</td>
<td>Prior to date of written test, student writes simple connected Latin as read aloud by the teacher.</td>
<td>No change</td>
</tr>
<tr>
<td>IB</td>
<td>Oral Skills: Oral Reading</td>
<td>6%</td>
<td>Latin passage read aloud</td>
<td>Student is given a Latin passage to be read aloud prior to the date of the written test.</td>
<td>No change</td>
</tr>
<tr>
<td>IC</td>
<td>Speaking</td>
<td>4%</td>
<td>Oral testing</td>
<td>Prior to the date of the written test, student responds orally in Latin to any or all of the following stimuli: oral, visual, written.</td>
<td>No change</td>
</tr>
<tr>
<td>IIA</td>
<td>Reading Comprehension/ Language Skills/Culture</td>
<td>20%</td>
<td>Latin passage, multiple choice items, English</td>
<td>Student reads a Latin passage and answers questions in English. These questions may include translation, morphology, syntax, vocabulary, culture, and word study related to the passage.</td>
<td>There will be additional questions so that each question is worth 1 point. Students will answer 20 out of 22.</td>
</tr>
<tr>
<td>IIB</td>
<td>Reading Comprehension</td>
<td>15%</td>
<td>Latin reading passage, written English response</td>
<td>Student reads a Latin passage and answers in English.</td>
<td>5 questions will be added so that each question is worth 1 point.</td>
</tr>
<tr>
<td>IIC</td>
<td>Reading Comprehension/Culture</td>
<td>5%</td>
<td>Visual stimulus Multiple choice items, Latin</td>
<td>Student answers multiple choice questions in Latin that are based on a picture.</td>
<td>1 question will be added so that each question is worth 1 point.</td>
</tr>
<tr>
<td>IIIA</td>
<td>Language Skills</td>
<td>15%</td>
<td>English passage(s) with underlined words, multiple choice items, English/Latin</td>
<td>Student answers questions based on underlined words in contemporary materials in English (e.g., newspapers, magazines).</td>
<td>5 questions will be added so that each question is worth 1 point. Students will answer 15 of 17.</td>
</tr>
<tr>
<td>IIIB</td>
<td>Language Skills</td>
<td>5%</td>
<td>Discrete items, multiple choice or matching</td>
<td>IIB has been changed to 5% and will always test prefixes.</td>
<td>This question has been changed in IIIB and IIC (5 questions).</td>
</tr>
<tr>
<td>IIIC</td>
<td>Language Skills</td>
<td>5%</td>
<td>Discrete items, multiple choice or matching</td>
<td>This section will always test roots.</td>
<td>IIIC is a new section (5 questions).</td>
</tr>
<tr>
<td>IV</td>
<td>Culture</td>
<td>20%</td>
<td>Discrete items, multiple choice items, English, may include some visual stimuli</td>
<td>Students answer 20 out of 30 questions in English based upon selected facts of Greco-Roman culture.</td>
<td>The category “art and architecture” is removed and these questions will be embedded in part of another topic—“public life.” A new category is added: “Latin used in English.” This will test mottoes, abbreviations, quotations.</td>
</tr>
</tbody>
</table>
The Comprehensive Regents Examination in Latin measures student skills in Latin at Checkpoint B, which usually represents two additional years of study beyond Checkpoint A. This examination is offered every June by the New York State Education Department.

<table>
<thead>
<tr>
<th>Performance Indicators</th>
<th>Assessed in this section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand composed Latin and passages adapted from Latin authors.</td>
<td>Part IIIA</td>
</tr>
<tr>
<td>Respond in simple written Latin and in English to questions based on composed Latin and on passages adapted from Latin authors.</td>
<td>Part IIB</td>
</tr>
<tr>
<td>Demonstrate a knowledge of basic Latin vocabulary and language structures and an increased English vocabulary based on Latin.</td>
<td>Part IIB, Part IVB</td>
</tr>
<tr>
<td>Comprehend simple spoken Latin statements and questions based on classroom situations or a simple passage read aloud.</td>
<td>(Part of an ongoing process within the classroom)</td>
</tr>
<tr>
<td>Read familiar Latin aloud and speak with accurate pronunciation, appropriate phrase grouping, voice inflection, and expression in controlled situations.</td>
<td>Part I</td>
</tr>
<tr>
<td>Demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations.</td>
<td>Part V</td>
</tr>
<tr>
<td>Read culturally authentic passages of Latin adapted from Latin authors.</td>
<td>Part IIID</td>
</tr>
<tr>
<td>Apply knowledge of Latin literature, authors, and techniques of style to world literary traditions.</td>
<td>Part IV, Part IIIA, Part IIB, Part IIC, Part IIID</td>
</tr>
<tr>
<td>Comprehend simple spoken Latin statements and questions based on classroom situations or a simple Latin passage read aloud.</td>
<td>Part II</td>
</tr>
<tr>
<td>Part</td>
<td>Skill</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>I</td>
<td>Oral Skills: Oral Reading</td>
</tr>
<tr>
<td>II</td>
<td>Oral Skills: Listening/Writing</td>
</tr>
<tr>
<td>IIIA</td>
<td>Reading Comprehension</td>
</tr>
<tr>
<td>IIIB</td>
<td>Reading Comprehension</td>
</tr>
<tr>
<td>IIIC</td>
<td>Reading Comprehension</td>
</tr>
<tr>
<td>IIIID</td>
<td>Reading Comprehension/ Language Skills/Cultural Awareness</td>
</tr>
<tr>
<td>IVA</td>
<td>Language Skills: Grammar</td>
</tr>
<tr>
<td>IVB</td>
<td>Language Skills: Vocabulary/Word Study</td>
</tr>
<tr>
<td>IVC</td>
<td>Language Skills: Derivation</td>
</tr>
<tr>
<td>IVD</td>
<td>Language Skills: Latin in English Usage</td>
</tr>
<tr>
<td>V</td>
<td>Culture</td>
</tr>
</tbody>
</table>
Curriculum, Instruction, and Assessment—Checkpoint C
Overview

Checkpoint C proficiency in Latin is generally attained as a result of one to two years of study beyond the Comprehensive Regents Examination. As the result of Checkpoint C instruction, students will meet Standard 1 for languages other than English; that is, they will be able to use Latin for communication. They will read, write, and speak at a level comparable with English language arts Standard 3. This means they can use oral and written language to present, from a variety of perspectives, their opinions, judgments, experiences, ideas, information, and issues.

LOTE Standard 2 is the culture standard and is addressed at Checkpoint C by placing emphasis upon student understanding of both ancient and modern texts. Students are asked to reflect upon authors’ styles, their representation of the era in which they were written, and the use of literary devices to enhance meaning. These teaching strategies are closely linked to English language arts Standard 2.

There is no State examination currently available to measure Checkpoint C progress. There are, however, a number of alternate ways to provide an accurate portrait of student achievement at this level. Many teachers use the Advanced Placement examination or the College Board SAT II Latin test.

Most of the assessment that takes place at this highest level of Latin study, however, falls into the category of “ongoing” classroom assessment. This occurs when teachers develop learning experiences that target specific performance indicators for Checkpoint C.

The following pages take each LOTE standard and provide examples of instructional activities and ways to assess them that will demonstrate achievement of the performance indicators for Checkpoint C. A more complete list of activities can be found in the learning standards for LOTE.

NOTE: Essential macrons have been used in prose passages and in Checkpoint A and B passages, but no macrons have been placed in poetry for Checkpoint C.
Examples of Instruction and Assessment for Checkpoint C

Standard 1—Students will be able to use a language other than English for communication.

Standard 2—Students will develop cross-cultural skills and understandings.

This is evident when:

▲ Students are asked to translate a passage as literally as possible. These may be adapted and/or glossed as needed. (See Sample 1)

▲ Students answer comprehension questions based on unadapted passages, using side glosses as needed. (See Sample 2)

SAMPLE 1

ORIGINAL PASSAGE
Incrēdibile est quantō dēsideriō tuī teneār. In causa amor prīmum, deinde quod nōn consuēvimus abesse. Inde est quod magnam noctium partem in imāgine tuā vigil exigō, inde quod interdiū quibus hōrīs tē visere solēbām ad diaetam tam ipsī mē, ut vērissimē dīcitūr, pēdēs dūcunt, quod dēnique aeger et maestus ac similis exclūsō ā vacuō līmine recēdō.

Pliny, 7.5

[ ]—Portions that are changed for the adaptation.
Incrēdibile est quantō dēsideriō tuī teneār. [In causa amor prīmum], deinde quod nōn consuēvimus abesse. Inde [est quod] magnam noctium partem [in imāgine tua] [vigil exigo,] inde [quod] interdiū [quibus hōrīs tē visere solēbām] ad diaetam tam ipsī mē, ut vērissimē dīcitūr, pēdēs dūcunt, [quod] dēnique aeger et maestus ac similis exclūsō ā vacuō līmine recēdō.
ADAPTED PASSAGE AND GLOSSES

Increدبile est quantō dēsiderīō tū teneār. Přīma causa est amor, deinde quod nōn cōnsuēvimus abesse. Inde māgnam noctium partem dē tē meditāns vigilō. Inde interdiu pēdēs īpsi mē, ut vērissimē dīcitūr, ad diaetam tuam sāpe dūcunt. Dēnique aeger at maestus ac simīlis hominiī exclūsō ā vacuō īmine recēdo.

GLOSSES

tuī: of you
quod: the fact that
diaetam: living room

SAMPLE 2

Turnus is the leader of the Rutulians and Aeneas’s opponent in single combat. With a superhuman effort he lifts a huge boulder in an attempt to hurl it at Aeneas. Although he succeeds in throwing it, the throw is ineffective. What follows is part of a description of his attempt.

Ac velut in somnis, oculos ubi languida ressit nocte quies, nequiquam avidos extendere cursus vell videmur et in mediis conatibus aegri succidimus; non lingua valet non corpore notae sufficiunt vires nec vox aut verba sequuntur: sic Turno, quacumque viam virtute petivit, successum dea dira negat. Tum pectore sesus vertuntur varii: Rutulos aspectat et urbem cuntaturque metu letumque instare tremescit, nec quo se eripiat, nec qua vi tendat in hostem nec currus usquam videt aurigamve sororem.

Vergil, Aeneid, 4.305-308

GLOSSES

conatus, -us, m.: effort, endeavor
aeger, -ri, adj.: weak, sick
succido, -ere: sink, give way
dirus, -a, -um: dread, terrible
cunctur, -ari: delay, hesitate
metus, -us, m.: fear, anxiety
auriga, -ae, m.: charioteer, driver (here describing a woman)
COMPREHENSION QUESTIONS

1. The word *avidos* (line 2) modifies
   A. somnis (line 1)
   B. oculos (line 1)
   C. quies (line 2)
   D. cursus (line 2)

2. The words *oculos…quies* (lines 1-2) are translated
   A. at night when sluggish sleep has overwhelmed our eyes
   B. when our eyes closed quietly in the sluggish night
   C. when the quiet night lies heavy on sluggish eyes
   D. when the high is sluggish and closes quiet eyes

This is evident when:

▲ Students are able to render a Latin text in two different ways: a literal translation and a paraphrased statement.

SAMPLE

*Languebam; sed tu comitatus prtinus ad me
venisti centum, Symmache, discipulis;
centum me tetigere manus Aquilone gelatae;
non habui febrem, Symmache, nunc habeo.*

Martial, 5,9

GLOSSES

langueo, languere: to ail, to be weak
comito, 1: to accompany
centum: an example of hyperbole
tetigere: tetigerunt
Aquilone gelatae: chilled by the north wind, i.e., very cold

TRANSLATION

literal: a hundred hands having been chilled by the North Wind have touched me
paraphrase: zillions of icy cold hands examined me
This is evident when:

▲ Students prepare oral presentations and demonstrate their ability to pronounce and read aloud.
▲ Students can distinguish between classical and ecclesiastical pronunciation.

**Standard:**
LOTE 1

**Performance Indicators**
- Students can read aloud Latin prose and poetry with attention to features such as the metrical structure.

---

**Sample 1**


Cicero, in L. Catilinam Oratio Prima, 11-14

The teacher will model the performance of a passage such as this before students undertake the assignment. The teacher will initiate a brief discussion with questions such as “Why did I raise my voice?” and “Why did I stress certain words?”

---

**Sample 2**

Dissimulare etiam sperasti, perfide, tantum posse nefas, tacitusque mea decedere terra?
Nec te noster amor nec te data dextera quondam nec moritura tenet crudeli funere Dido?

Vergil, *Aeneid*, 4.305-308

Tandem pauca refert: “Ego te, quae plurima fando enumerare vales, numquam, regina, negabo promeritam, nec me meminisse pigebit Elissa, dum memor ipse mei, dum spiritus hos regit artus. Pro re pauca loquar. Neque ego hanc abscondere furto speravi (ne finge) fungam, nec conjugis umquam praetendi taedas, aut haec in foedera veni.”

Vergil, *Aeneid*, 4.333-339
The teacher will provide a passage and an English essay topic. Students are required to take a position according to the demands of the question, then support that position with appropriate references to the Latin text.

In the first passage Dido reacts to Aeneas’s departure. In the second passage Aeneas responds. The interpretation of each passage depends on whether one believes that Aeneas presents a justification for his actions to Dido. In a well-developed essay discuss and defend one of the two persons. Use specific Latin from throughout the passage to support your argument. You may also refer to the events that precede these lines.

NB: This particular performance indicator is relevant to the development of both the reading and speaking skills in Latin.

**Performance Indicators**

*Standard:*

LOTE 1

- Students can demonstrate an increased English vocabulary based on Latin reading.

**Sample**

Extemplo Aeneae solvuntur frigore membra; ingemit, et, duplices tendens ad sidera palmas, talia voce refert:

Vergil, *Aeneid*, 1.92-94

*This is evident when:*

▲ Students can use words in context and are able to discuss English derivatives.

*Duplex, duplicis* is a word whose meaning can be easily deduced from knowledge of English. Students can make the transition from duplicate hands to both hands when rendering their translation.

*Sidus, sideris*, on the other hand, is not a common word. Students would learn that the literal meaning of the word is *stars*, but that in context it can mean *sky* or *heavens*. It also provides an opportunity for them to learn the English word *sidereal*. 
This is evident when:
▲ Students can identify some effects of metrical structure and diction.

Stdard: LOTE 1

Performance Indicators
• Students can use adapted reading from Latin prose and poetry to broaden knowledge about Greco-Roman civilization and its influence on subsequent civilizations.

Sample

Haec ubi dicta, cavum conversa cuspide montem impulit in latus; ac venti, velut agmine facto, qua data porta, ruunt et terras turbine perflant.

Vergil, Aeneid, 1.80-83

This is evident when:
▲ Students are able to prepare and discuss relevant cultural content from teacher-selected texts (adapted or unadapted).

Performance Indicators
• Students can use adapted reading from Latin prose and poetry to broaden knowledge about Greco-Roman civilization and its influence on subsequent civilizations.

Sample


Caesar, de Bello Gallicō, 7. 89 [adapted]
GLOSSES
Sit...cedendum: they must yield
Ad utramque rem: for either alternative
Sua: i.e., of Vercingetorix

Performance Indicators
• Students can make comparisons of Latin literary style with those of world literary traditions.

This is evident when:
▲ Students read unadapted works of Vergil and identify new features of style and content.
▲ Students compare and contrast the literary devices employed in an authentic Latin epic with those used in Dante.

SAMPLE
Portitor has horrendus aquas et flumina servat
Terribili squalore Charon, cui plurima mento
Canities inculta iacet, stant lumina flamma,
Sordidus ex umeris nodo dependet amictus.

Vergil, *Aeneid*, 6.298-301

And lo! Toward us coming in a boat,
An old man with the whitened hair of age.

Dante, *Inferno*, 3.82-83

Students frequently use their analysis skills to first comprehend both works, then discuss how they parallel one another. This is an opportunity for teachers to discuss classical influence on later literature. Parallel works for further consideration:
Cicero: Patrick Henry
Plautus: Bert Shevelove (*A Funny Thing Happened on the Way to the Forum*)
Apuleius: Cervantes (*Don Quixote de la Mancha*)
Phaedrus (Aesop): Moliere
Ovid (Pygmalion): George Bernard Shaw (*Pygmalion*)
Suetonius: Robert Graves (*I, Claudius*)
Classroom Activities
Prometheus—Mount Olympus Press

Context: As part of a unit on ancient myths, students were shown a filmstrip about Prometheus and asked to listen for key ideas. They were then asked to read a passage in Latin and answer questions about it. Finally, they were given a longer-term assignment involving creative writing based on the events in the myth. The writing was to take the form of a modern news article for the Mount Olympus Press.

Commentary: The Sample:
• contains frequently used vocabulary
• uses vocabulary in context to deduce meaning
• shows creativity and the ability to paraphrase
• shows a connection from the ancient world to the present.

Checklist:

Standards: LOTE 1 & 2

Performance Indicators:
• Students can read and understand simple connected materials written in Latin
• Students can write simple responses to oral, visual, or written stimuli
• Students can demonstrate an awareness of the vocabulary, grammar, derivation, and word structure of English
• Students can demonstrate knowledge of some aspects of Greco-Roman culture and selected facts of daily life, myths, history, and architecture.

THE MOUNT OLYMPUS PRESS

December 5, 1995
Out of Town edition

"Read by More Romans than any other Newspaper"

Prometheus Sentenced by Jupiter

Rome, The Associated Press—According to sources, Prometheus, the great Titan who created man, has finally been sentenced. However, the sentence itself is still unknown. The Gods seem to be trying to cover up Prometheus’ location. Prometheus had been put on trial by Jupiter for the crime of stealing one of the treasures of the Gods. Prometheus wore an invisible cloak given to him by Minerva in order to sneak past the guards and get the fire in his great stick. Prometheus then gave it to man, who was at the time dying off and in need of heat, artificial light and a way to protect against attacks by wild animals. The humans were saved by Prometheus’ generosity. According to one of our reporters, Jupiter’s punishment for Prometheus was to create Pandora, the first woman. Another source says that Prometheus was freed by Hercules and brought to Olympus to join the Gods he had defied. Possibly the most accurate of our sources tells us that Jupiter had Prometheus chained to a rock on Mount Caucasus where an eagle ate away at his liver, starting over each day after the liver had grown back during the night. The possible connection of Minerva, the Goddess of wisdom, to this crime is currently under investigation according to Jupiter’s chief of staff.
Translation of Ancient Inscriptions

**Context:**
As part of a unit in an extended assignment involving chariot racing in ancient Rome, Latin 3 students were given authentic sepulchral inscriptions and directed to translate them. After reading a text in English about a chariot race in the Circus Maximus, they were directed to create an original inscription for a person mentioned in the text.

**Commentary:**
The Sample:
- shows student’s ability to deduce meaning from authentic texts
- is culturally accurate
- indicates ability to select and organize relevant information.

**Performance Indicators**
- Students can understand composed Latin and passages adapted from Latin authors
- Students can respond in simple written Latin and in English to questions based on composed Latin and on passages adapted from Latin authors
- Students can demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations
- Students can read culturally authentic passages of Latin adapted from Latin authors.

**Standards:**
LOTE 1 & 2

**Checkpoint:**
B

**Sepulchral Inscription**
D.M. Epaphroditus agitator f(actioni) r(ussatae), vic(it) CLXXVIII, et ad purpureum liber(atus) vic(it) VIII. Beia Felicula f(ecit) coniugi suo b(ene) merenti.

To the deified spirits (of) Epaphroditus for the Red stable; he won 178 (times), and after being manumitted to the Purples he won 8 (times). Beia Felicula made (this monument) for her deserving husband.
Aeneid Translation

Context: The students were asked to translate literally two lines from the Aeneid. The students then had to identify the person from the story who made the statement. Finally, the students were asked to identify the poetic meter and to describe how it looks when scanned.

Commentary: The Sample:

• expresses in English the general/specific meaning of a passage of Latin poetry
• shows evidence that the student can derive meaning through an analysis of Latin grammar
• demonstrates an ability to recognize authentic style
• provides evidence that meaning in English is enhanced through an increased knowledge of word-building skills
• displays mastery of both the events of the story and poetic meter.

Performance Indicators

Standards: LOTE 1 & 2

Checkpoint: C

Students can read and understand a selected author's poetry with some assistance
Students can express in English the general and specific meaning of a Latin passage of prose or poetry, assisted by glosses, and can demonstrate a controlled, but increasing, ability to write Latin
Students can demonstrate an expanding knowledge of Latin vocabulary and language structures and an increased English vocabulary based on it.

Hic subitam nigro glomerari pulvere nubem
prospicunt Teucri ac tenebras insurgere campis.
primus ab adversa conclamat mole Caicus:
"quis globus, o cives, caligine volvitur atra?
ferte citi ferrum, date tela, ascendite muros,
hostis adest, heia!"

1. Here the Teucrians catch sight of a sudden cloud gathering with black dust, and darkness rises on the plains.

2. Caicus

3. pro,spi,ci,unt Tev/cri ac te,ne/,bras in,/sur,ge,re / cam,pis
(dactylic hexameter)
1st, 2nd, and 3rd Declensions

Procedure for Turning Grammar into Musical Pleasure:

Activity: Students already know how to use the nominative, accusative, and ablative with certain prepositions. This lesson will expand the uses of the ablative and introduce the genitive endings and use.

The Teacher: 1. reviews uses of the three cases in question
2. introduces new case (genitive) and makes comparison to English possessive
3. sings/models the declension songs
4. encourages student sing-along
5. puts students in pairs to practice noun drills.

The Students: 1. fill out noun forms as teacher reviews cases
2. take notes on new case (genitive)
3. sing declension songs with teacher
4. work in pairs, completing noun drill forms.

Standard: LOTE 1
Checkpoint: A
Performance Indicators
• Student can read and understand simple connected materials written in Latin
• Student can demonstrate an awareness of the vocabulary, grammar, derivation, and word structure of English.

David R. Pellegrino, Pittsford-Mendon High School, Pittsford, NY
Noun Declensions without the Dative (Sung to the tune of "Good King Wenceslaus")
by David R. Pellegrino

N.B. Spell out the endings when you sing them, e.g. a, a, e, a, m, long a, a, e, a, r, u, m, a, s, long i, s

1st Declension

s. pl.
Nom. -a -ae
Gen. -æ -àræm
Acc. -am -ás
Abl. -ā -īs

is how to form 1st Declension.

2nd Declension

s. pl.
Nom. -us -ī
Gen. -i -öræm
Acc. -um -ós
Abl. -o -īs

is how to form 2nd Declension.

3rd Declension

s. pl.
Nom. --- -ēs (N.B. --- = anything)
Gen. -is -um
Acc. -em -ēs
Abl. -e -ibus

That is how to form 3rd Declension.
**Reflection:** The students really enjoy memorizing the endings when they are put to a song. It is no longer a chore. Since grammar and endings are so key to the understanding of a Latin passage, the students are better prepared (because they can remember the endings) to read a connected Latin passage with complete comprehension.

**Assessment:** Noun drill quiz

Mihi praenōmen est __________________________ Noun Drill Quiz

1. *into the open space* - arc(a)m
   
   
   S. PL.

   *ārea, āreae, f.* - 1st Decl. 2nd Decl. 3rd Decl.

2. *out of the ditch* - fossa
   
   
   S. PL.

   *fossa, fossae, f.* - 1st Decl. 2nd Decl. 3rd Decl.

3. *I see my brothers.* - frātres
   
   
   S. PL.

   *frāter, frātris, m.* - 1st Decl. 2nd Decl. 3rd Decl.

4. *They went with the coachman.* - cum *raedāri*io
   
   
   S. PL.

   *raedārius, raedāriX, m.* - 1st Decl. 2nd Decl. 3rd Decl.

5. *The overseers are ordering the slaves.* - *vīlici*
   
   
   S. PL.

   *vīlicus, vīlicī, m.* - 1st Decl. 2nd Decl. 3rd Decl.
The Pantheon

**Activity:**
This lesson respects the skills of included students who can fully participate in the group assignment and can write or dictate their essays, depending on the classroom modifications specified in the IEP.

This lesson introduces Roman architecture as design, technology, and personal experience. It is a cooperative lesson that requires research, small group discussion, full class discussion, and an individual essay from each student.

**The Teacher:**
- shows pictures, slides, and video clips of typical Roman temples and discusses with the class the general design, technology, and urban fabric of Roman temples. As a comparison, the teacher may show the Pantheon and detail its unique qualities.
- divides the class into cooperative lesson groups of three to five people.
- introduces the guidelines for the cooperative lesson, including the assessment.
- assigns groups to appoint spokesperson to participate in a class discussion of the brain teaser and the issues their group encountered during research: technology, scale, Roman religion, and mathematics in design.
- assigns an essay, to be completed partially in class and partially at home.
- develops criteria and rubric for assessing essays.

**The Students:**
- work in groups
- choose spokesperson to take part in class discussion
- write essays and complete rough and final drafts.

---

**Performance Indicators**

**Standard:**
- LOTE 1 and 2

**Checkpoint:**
- B

- Student can demonstrate knowledge of basic Latin vocabulary and language structures and an increased English vocabulary based on Latin
- Student can demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations.

Ellen Lamb, School of the Arts, Rochester, NY.
This very special temple is called the Pantheon. It was erected in Rome, beginning in 118 AD during the reign of the Emperor Hadrian, and it probably took about 100 years to finish it. A portico with a total of 20 columns, 8 across the front, supported a triangular pediment. Each column has a circumference of 14 feet. The columns have Corinthian capitals.

This portico abuts a cylinder with 3 levels. This is the main part of the building. The cylinder is roofed with a dome. Inside the Pantheon, the height from the floor to the top of the dome is 142 feet and the diameter of the circular plan is 142 feet, so that the interior space can describe a sphere. The walls at the base of the building are approximately 20 feet thick.

On the interior of the dome, there are 5 rows of coffers, each having 28 square shapes which decorate the dome and increase the illusion of space. At the top of the dome, there is a circular opening called an oculus, which is 27 feet in diameter and 7 feet thick.

Cut into the walls are 7 niches where there were originally statues of the 7 planetary gods. The Pantheon had statues of as many as 40 other gods as well.

I. Write the numbers used in this paragraph in Roman numerals:

118  
100  
20   
14   
3    
142  

BRAIN TEASER: How old is this building? (Give your answer in Roman numerals, please). MDCCCCLXXI

II. Using the underlined words, label the section and the plan of the Pantheon by writing each architectural word in the margin and drawing an arrow NEATLY to the appropriate part of the building.

III. Name the seven planetary gods whose statues were in the niches.

1.  
2.  
3.  
4.  
5.  
6.  
7.  

BRAIN TEASER: What two planets are not included?

earth

Why not?
IV. Color the section and plan in the correct colors.

V. Using your dictionary, look up the meaning of the Greek root, PAN: all, every, united

Write 5 English words which have this root. (Caution: check the roots very carefully in your dictionary.)

1. **Pandora**
   (definition) First mortal woman — opens a box letting out all human blessings.

2. **Pangea**
   (definition) a landmass that split apart forming Gondwana and Laurasia.

3. **Pannoply**
   (definition) a complete suit of armor.

4. **Panic**
   (definition) a sudden fear.

5. **Pancreas**
   (definition) a long, large elongated gland situated behind the stomach that secretes digestive juices.

BRAIN TEASER: Why might this building have been named the Pantheon?

*Pan means all; united and theo comes from the word theology which is the study of gods and goddesses. The pantheon was built to honor all of the gods and goddesses.*
**Assessment:** Rubric for Pantheon: Part C Essay

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shows imaginative use of class research</td>
<td>Shows imaginative use of class research</td>
<td>Shows only some use of class research</td>
<td>Shows very little use of class research</td>
<td>Shows no relation to the class research</td>
<td></td>
</tr>
<tr>
<td>Shows organization and clarity of expression</td>
<td>Shows satisfactory organization and clarity of expression</td>
<td>Shows some disorganization and lacks effective expression</td>
<td>Shows minimal organization and no clear expression</td>
<td>Shows so little organization or expression of ideas that it cannot be read logically</td>
<td></td>
</tr>
<tr>
<td>Incorporates derivatives relating to the senses</td>
<td>Incorporates some derivatives relating to the senses</td>
<td>Uses few derivatives relating to the senses</td>
<td>Uses very few or inappropriate derivatives relating to the senses</td>
<td>Uses almost no derivatives relating to the senses</td>
<td></td>
</tr>
<tr>
<td>Shows accurate use of facts and supporting detail</td>
<td>Shows acceptable use of facts and supporting detail</td>
<td>Uses few facts or supporting detail</td>
<td>Uses inaccurate information and no supporting detail</td>
<td>Is very inaccurate; and lacks fact or detail</td>
<td></td>
</tr>
<tr>
<td>Makes few or no errors in mechanics</td>
<td>Makes errors in mechanics that do not interfere with communication</td>
<td>Makes errors in mechanics that interfere with communication</td>
<td>Makes errors in mechanics that seriously interfere with communication</td>
<td>Mechanics overwhelm all communication</td>
<td></td>
</tr>
</tbody>
</table>

**Reflection:**

Students always seem to learn far more than a basic introduction to the architecture of Rome and the Pantheon in particular. This is evident when the class discussion proceeds with a panel format of group spokespersons relating their groups’ perspectives.
Directions for a model

Materials: a cylindrical form (we used a large canister which had had popcorn in it)
a hemispherical form (we used a mixing bowl)
a triangular pedimental shape (we cut down a cardboard box)
a rectangular form (a cardboard box)

N.B. These first 4 items should match in scale. This is the only tricky part of the model. It is useful to have a student discussion of these parts; despite having done a lesson on the Pantheon, it may be the first time some of then have really understood it three-dimensionally, even in this simplified way. Establish a scale and send students on a treasure hunt for several days to find, measure and bring to class the appropriate forms.

Time: discussion in class – 15 minutes

Additional materials: plastic wrap (Saran, Handiwrap, etc.)
plaster gauze
scissors
6-8 old pencils (for columns on the portico)
acrylic paint (tempra will crack)
a large piece of foamcore or other cardboard, preferably white
a pan of warm water
a plastic drop cloth
a hot glue gun
(The teacher needs a mat knife or Exacto knife.)

Directions:
Day 1 - Spread the plastic drop cloth. Fill a pan with warm water. Put the students in aprons or old shirts.

Cover each form with several pieces of plastic wrap. Cut the plaster gauze in manageable lengths, and dip it into the warm water briefly. Smooth the gauze over each form, until you have at least 5 layers. Between layers smooth the gauze and soften the plaster, so that the gauze texture melts away. It will work better if you place the plaster side of the gauze out.

Time: 20 minutes; clean-up 5 minutes

Day 2 - Let the plaster forms dry for 24 hours, (or more as convenient).

Day 3 - Remove the plaster shapes from the forms by peeling the plastic wrap away.

Cut the oculus and doorways with an Exacto knife. Build on the inside of the cylinder a ledge on which to rest the dome by hot gluing pieces of foam core or cardboard to the sides.

Meanwhile, trace the outside of the cylinder onto the foamcore base, and draw the paving design on it. Paint or use markers.

Glue the pediment to the rectangular form. Use pencils painted white or wrapped in one layer of plaster gauze to make "fluted" columns to glue onto the pediment. Glue this whole piece (pediment and rectangular piece to the foamcore base.)

Time: 1 class period

Day 4 – Painting the building can be as elaborate or simple as time and materials allow. Because the cylinder lifts off freely from the base and the dome lifts off from the cylinder, this is a three-dimensional model. My class cut strips of paper, drew and colored them with illusions of the interior niches, coffering, columns and statuary, and glued those pieces to the the inside of the cylinder.

How This Unit Can Be Augmented:

Students can create a plaster model of the Pantheon. We do this over several weeks in spare minutes long after the unit of study has been completed. This allows for a great deal of fine-tuning and also allows students to work independently in their free time. It is a great activity for following directions accurately and continuing the inquiry process by the students.
Roman Culture Capsules Brochure

Activity: Components of Producing a Brochure:

The lesson’s purpose is to review and bring together a variety of components of culture, to allow students to demonstrate their English writing skills, and to afford Latin students an opportunity to share their knowledge in a meaningful way.

The Teacher:

- discusses what makes a good brochure
- shows a variety of brochures collected from the community
- has books available in the classroom about ancient Rome
- alerts the librarian to the impending research needs
- encourages students to access the Internet for information
- confers (outside of class) with each student on first draft one week after giving assignment
- helps students use the computer for layout and production of their information.

The Students:

- review their class notes to find an area of interest
- research chosen topic
- write narrative for brochure, including appropriate bibliographical references
- confer with teacher before writing final draft
- decide about graphics and presentation.

Performance Indicators

Standard: LOTE 1 and 2

Checkpoint: B

- Student can demonstrate knowledge of basic Latin vocabulary and language structures and an increased English vocabulary based on Latin
- Student can demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations.

Fay Abernethy, Honeoye Falls-Lima High School, Honeoye Falls, NY
Soldier Formation

The actual attack (during a war with another country) consisted of many different groups going at different stages. First out in front of everyone was a group of ten municipals of the youngest and poorest soldiers called the velites.

Behind the velites were ten groups of 120 men called the hastati. They were young soldiers who carried spears in battle. Behind them were the principes. They were also 10 groups of men who were well armed with plenty of weapons and a cylindrical shield.

The last people were the triari. There was only 5 groups of them. They were 600 very well trained and experienced warriors. This order was called the quincentura.

The method of having different sized group going in different waves worked very well against enemies. The hastati and velites wore out the enemy and then the principes killed the remaining people to finish the battle. The triari only had to fight if the war was going badly.

For Further Information:

Roman Culture Capsules

THE ROMAN SOLDIER

BY MICHAEL STANTON

Picture on front was copied from, "The Romans".

The Soldier's Life

In the Roman army, any man between the ages of 17 -40 could be called to serve. Although they were not required to fight more than 16 or 17 separate campaigns, many people enjoyed the army and stayed in it and became full time professionals.

When a person entered the army, he had to say an oath. In the oath he swore an allegiance to his commander. Later the allegiance was changed to the emperor. Training took place everywhere and it was very hard. The soldier practiced swimming, running, jumping, javelin throwing, and fencing. Three times every month the whole army had to go on routine marches for 18 miles and a pace at 4 or 5 miles an hour had to be kept.

For punishment a soldier was flogged. If a entire legion disobeyed then their food was reduced. If a mutiny was suspected then every ten person in the army were killed. They were lined up and every tenth person was brought to be killed. This was called decimation. We get the English word decimate from it.

Because of the rough terrain, the soldiers had to carry all their equipment on their back. They carried food, tools for digging and building, two heavy wooden stakes for camp fence, cooking pots, and all other personal belongings.

Some of the soldiers did more than just fight. Many were trained to be surveyors, engineers or stonemasons. Some supervised the construction of roads, buildings, and canals. Soldiers had to buy their own food though, which cost about one-third of their wages. Meals consisted of: cheese, beans, and bread or gruel made of wheat or barley. For drink they had water or poassa, which was a cheap sour wine.

The soldiers had to serve for 25 years before they could be discharged in order to receive a pension. They were given an amount of money or some land to farm.

The Soldier's Uniform

When a person entered the army he received a brand new uniform. Unfortunately, he had to pay for it. It came out of his wages.

Under his armor a soldier wore a tunic made of wool or linen. Under this was a groin-guard made of leather and metal. In cold weather though, the soldier was given woollen cloaks. Wooden trousers were also worn to keep the soldier warm.

A scarf was worn on the soldiers' neck to stop the armor from scratching the neck. Vests were worn made of fine chainmail. The soldier wore heavy sandals which were studded with nails. Above the sandals were metal leg protectors over the skins. On their heads they wore helmets made of metal with a side piece to cover the cheek.

Copied from, "The Romans".

Copied from, "The Romans".
Assessment:

**Roman Cultural Brochures**

**Criteria**

**Cover (10 pts)**
- Attractive, neat, appealing
- Invites the reader to look inside
- Theme of the topic is reflected by the design, the paper or the graphic
- Includes:
  a. general topic
  b. individual topic
  c. by line

**Content (25 pts)**
- Neat, organized and easy to read.
- Information is accurate
- Information is relevant and has been chosen wisely
- Demonstrates knowledge and understanding of the content
- Contains appropriate visual/s

**Clarity (10 pts)**
- Writing is clear and effective
- No spelling and grammar errors

**Format (10 pts)**
- All panels are filled
- 3-5 sources included
- Visuals cited

**GRADE________

Comments:

**Reflection:** In addition to reviewing culture, an important component of the brochure was that my students saw a real-life purpose for their work.
Appendices
### Glossary

<table>
<thead>
<tr>
<th><strong>Assessment</strong></th>
<th>Any process of describing, collecting, recording, scoring, and interpreting information about a student’s learning.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Authentic Materials</strong></td>
<td>All materials that originate in target languages and are designed for use by native speakers of the target language. In Latin this could refer to the reading of a Roman coin or a speech of Cicero.</td>
</tr>
<tr>
<td><strong>Checkpoint(s)</strong></td>
<td>The level of proficiency at specified points along the continuum: Checkpoint A is a way station en route to a higher level of proficiency. It is commonly known as the beginning level of language study. The Second Language Proficiency Examination is designed to measure student performance at this level. Checkpoint B is an intermediate level. The Comprehensive Regents Examination measures proficiency at this level. Checkpoint C is the most advanced level of language study. Often, courses at this level are offered for college credit or are designed around the Advanced Placement curriculum.</td>
</tr>
<tr>
<td><strong>Function</strong></td>
<td>The purpose of communication. This refers to: • communication in Latin • improving communication in English</td>
</tr>
<tr>
<td><strong>LOTE</strong></td>
<td>Languages other than English</td>
</tr>
<tr>
<td><strong>NYS Learning Standards</strong></td>
<td>The knowledge, skills, and understandings that individuals can and do habitually demonstrate over time as a consequence of instruction or experience.</td>
</tr>
<tr>
<td><strong>Performance Indicator</strong></td>
<td>Description of what students can do in the target language at a specific point in the continuum.</td>
</tr>
<tr>
<td><strong>Proficiencies</strong></td>
<td>Old terminology for the performance indicators—the degree of facility and complexity in the target language.</td>
</tr>
<tr>
<td><strong>Situations</strong></td>
<td>In Latin, this defines the process through which the communication occurs such as: • reading • writing • speaking • listening In modern languages it indicates the context in which the communication occurs and defines the communicative partners and their roles.</td>
</tr>
<tr>
<td><strong>Spiraling</strong></td>
<td>The addition of new vocabulary to a previously taught topic or the broadening of a previously taught grammatical structure.</td>
</tr>
<tr>
<td><strong>Topics</strong></td>
<td>The subject on which the communication occurs.</td>
</tr>
</tbody>
</table>
Good Classroom Practice

Languages other than English (LOTE) are available to an increasingly diverse student population in New York State. Teachers, therefore, need to be aware of classroom procedures that will make LOTE accessible to all students, including students with learning disabilities. Classroom instruction based on sound practice and procedures is not only critical to the development of communication skills and cross-cultural understandings, but also the most important determinant of student success.

The following techniques and strategies are reminders to all LOTE teachers of exemplary classroom practice that will facilitate student achievement and enthusiasm.

**General Classroom Procedures**

- Break directions down into their smallest and simplest components.
- Give directions orally, in writing, and by showing (e.g., the exact page) when possible.
- Post the daily agenda and tell students how to refer to it during the course of the class.
- Allow students to work in pairs. Students often can benefit from a neighboring student who can help them to find the page and correct worksheet, and can help them to remain focused.
- Make extra materials available (books, worksheets, pencils).
- Keep outside distractions to a minimum.
- Allow students sufficient time to formulate a response. Follow the technique of assigning students a particular exercise ahead of time. Cue them that they will be expected to answer soon by saying: “Mary, do #1; José, do #2; Luz, do #3; Sara, do #4; and Paul, do #5.” This gives students a chance to think and prepare ahead of time.
- Make deadlines reasonable.
- Use a timer to keep students on task and focused.
- Make homework useful; for instance, have students prepare flash cards, organize a bingo board, interview people at home, etc.
- Allow students to quietly ask a neighbor for help when they are lost in the lesson. Teach “ten-inch voices” (a voice level that can’t be heard at a distance of more than ten inches from the speaker).
- Follow a process approach to teaching writing that encourages pair work/share, brainstorming, word banks, several chances at editing, etc.
- Use rubrics that are explained to students and parents in advance.
- Show students a finished product before they begin to work on their own.
- Position yourself close to the students with the greatest needs as you give directions or as you transition from one activity to the next.
- Provide adequate praise for all students.
Materials

- Teach students how to use a glossary.
- Provide activities that teach students about the textbook they are using (e.g., activities that show where the glossary is, where the maps are, how to use the charts, how and when to use the index, etc.).
- Use readable fonts (serif types) and keep the pages free from unnecessary distractions.
- When students are copying information from the overhead or transparency, be sure to check the spelling immediately.
- Allow students to use glossaries in textbooks, vocabulary sheets, or instructional materials posted in the room for all activities.
- Make sure each handout has a clearly stated title.
- Use different colors (not bright ones) for each handout used during a class period and be sure each one is labeled.
- Try to provide handouts that are either typed or word processed instead of handwritten.
- Use textbooks with easily understood directions and clear models.

Assessments

- Allow extra time for tests and quizzes.
- Make sure students know ahead of time what the test and/or quiz will look like.
- Use rubrics that have been explained to the students and that they have in their possession.
- Do less testing on discrete items and more testing on items in contexts, being careful to use contexts and scenarios with which students are familiar.
English Language Arts Standards

Standard 1—Students will read, write, listen, and speak for information and understanding.

As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

Listening and reading to acquire information and understanding involves collecting data, facts, and ideas; discovering relationships, concepts, and generalizations; and using knowledge from oral, written, and electronic sources.

<table>
<thead>
<tr>
<th>Elementary</th>
<th>Intermediate</th>
<th>Commencement</th>
</tr>
</thead>
<tbody>
<tr>
<td>• gather and interpret information from children’s reference books, magazines, textbooks, electronic bulletin boards, audio and media presentations, oral interviews, and from such forms as charts, graphs, maps, and diagrams</td>
<td>• interpret and analyze information from textbooks and nonfiction books for young adults, as well as reference materials, audio and media presentations, oral interviews, graphs, charts, diagrams, and electronic data bases intended for a general audience</td>
<td>• interpret and analyze complex informational texts and presentations, including technical manuals, professional journals, newspaper and broadcast editorials, electronic networks, political speeches and debates, and primary source material in their subject area courses</td>
</tr>
<tr>
<td>• select information appropriate to the purpose of their investigation and relate ideas from one text to another</td>
<td>• compare and synthesize information from different sources</td>
<td>• synthesize information from diverse sources and identify complexities and discrepancies in the information</td>
</tr>
<tr>
<td>• select and use strategies they have been taught for notetaking, organizing, and categorizing information</td>
<td>• use a wide variety of strategies for selecting, organizing, and categorizing information</td>
<td>• use a combination of techniques (e.g., previewing, use of advance organizers, structural cues) to extract salient information from texts</td>
</tr>
<tr>
<td>• ask specific questions to clarify and extend meaning</td>
<td>• distinguish between relevant and irrelevant information and between fact and opinion</td>
<td>• make distinctions about the relative value and significance of specific data, facts, and ideas</td>
</tr>
<tr>
<td>• make appropriate and effective use of strategies to construct meaning from print, such as prior knowledge about a subject, structural and context clues, and an understanding of letter-sound relationships to decode difficult words</td>
<td>• relate new information to prior knowledge and experience</td>
<td>• make perceptive and well developed connections to prior knowledge</td>
</tr>
<tr>
<td>• support inferences about information and ideas with reference to text features, such as vocabulary and organizational patterns.</td>
<td>• understand and use the text features that make information accessible and usable, such as format, sequence, level of diction, and relevance of details.</td>
<td>• evaluate writing strategies and presentational features that affect interpretation of the information.</td>
</tr>
</tbody>
</table>
Speaking and writing to acquire and transmit information requires asking probing and clarifying questions, interpreting information in one’s own words, applying information from one context to another, and presenting the information and interpretation clearly, concisely, and comprehensibly.

<table>
<thead>
<tr>
<th><strong>Elementary</strong></th>
<th><strong>Intermediate</strong></th>
<th><strong>Commencement</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• present information clearly in a variety of oral and written forms such as summaries, paraphrases, brief reports, stories, posters, and charts</td>
<td>• produce oral and written reports on topics related to all school subjects</td>
<td>• write and present research reports, feature articles, and thesis/support papers on a variety of topics related to all school subjects</td>
</tr>
<tr>
<td>• select a focus, organization, and point of view for oral and written presentations</td>
<td>• establish an authoritative stance on the subject and provide references to establish the validity and verifiability of the information presented</td>
<td>• present a controlling idea that conveys an individual perspective and insight into the topic</td>
</tr>
<tr>
<td>• use a few traditional structures for conveying information such as chronological order, cause and effect, and similarity and difference</td>
<td>• organize information according to an identifiable structure, such as compare/contrast or general to specific</td>
<td>• use a wide range of organizational patterns such as chronological, logical (both deductive and inductive), cause and effect, and comparison/contrast</td>
</tr>
<tr>
<td>• use details, examples, anecdotes, or personal experiences to explain or clarify information</td>
<td>• develop information with appropriate supporting material, such as facts, details, illustrative examples or anecdotes, and exclude extraneous material</td>
<td>• support interpretations and decisions about relative significance of information with explicit statement, evidence, and appropriate argument</td>
</tr>
<tr>
<td>• include relevant information and exclude extraneous material</td>
<td>• use the process of pre-writing, drafting, revising, and proofreading (the “writing process”) to produce well-constructed informational texts</td>
<td>• revise and improve early drafts by restructuring, correcting errors, and revising for clarity and effect</td>
</tr>
<tr>
<td>• use the process of pre-writing, drafting, revising, and proofreading (the “writing process”) to produce well-constructed informational texts</td>
<td>• use standard English for formal presentation of information, selecting appropriate grammatical constructions and vocabulary, using a variety of sentence structures, and observing the rules of punctuation, capitalization, and spelling.</td>
<td>• use standard English skillfully, applying established rules and conventions for presenting information and making use of a wide range of grammatical constructions and vocabulary to achieve an individual style that communicates effectively.</td>
</tr>
</tbody>
</table>
Standard 2—Students will read, write, listen, and speak for literary response and expression.

Students will read and listen to oral, written, and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

Listening and reading for literary response involves comprehending, interpreting, and critiquing imaginative texts in every medium, drawing on personal experiences and knowledge to understand the text, and recognizing the social, historical, and cultural features of the text.

<table>
<thead>
<tr>
<th>Elementary</th>
<th>Intermediate</th>
<th>Commencement</th>
</tr>
</thead>
<tbody>
<tr>
<td>• read a variety of literature of different genres: picture books; poems;</td>
<td>• read and view texts and performances from a wide range of authors, subjects,</td>
<td>• read and view independently and fluently across many genres of literature</td>
</tr>
<tr>
<td>articles and stories from children’s magazines; fables, myths and legends;</td>
<td>and genres</td>
<td>from many cultures and historical periods</td>
</tr>
<tr>
<td>songs, plays and media productions; and works of fiction and nonfiction</td>
<td>• understand and identify the distinguishing features of the major genres and</td>
<td>• identify the distinguishing features of different literary genres, periods</td>
</tr>
<tr>
<td>intended for young readers</td>
<td>use them to aid their interpretation and discussion of literature</td>
<td>and traditions and use those features to interpret the work</td>
</tr>
<tr>
<td>• recognize some features that distinguish the genres and use those features</td>
<td>• identify significant literary elements (including metaphor, symbolism,</td>
<td>• recognize and understand the significance of a wide range of literary</td>
</tr>
<tr>
<td>to aid comprehension</td>
<td>foreshadowing, dialect, rhyme, meter, irony, climax) and use those elements</td>
<td>elements and techniques, (including figurative language, imagery, allegory,</td>
</tr>
<tr>
<td>• understand the literary elements of setting, character, plot, theme, and</td>
<td>to interpret the work</td>
<td>irony, blank verse, symbolism, stream-of-consciousness) and use those</td>
</tr>
<tr>
<td>point of view and compare those features to other works and to their own</td>
<td>• recognize different levels of meaning</td>
<td>elements to interpret the work</td>
</tr>
<tr>
<td>lives</td>
<td>• read aloud with expression, conveying the meaning and mood of a work</td>
<td>• understand how multiple levels of meaning are conveyed in a text</td>
</tr>
<tr>
<td>• use inference and deduction to understand the text</td>
<td>• evaluate literary merit based on an understanding of the genre and the</td>
<td>• read aloud expressively to convey a clear interpretation of the work</td>
</tr>
<tr>
<td>• read aloud accurately and fluently, using phonics and context cues to</td>
<td>literary elements.</td>
<td>• evaluate literary merit based on an understanding of the genre, the literary</td>
</tr>
<tr>
<td>determine pronunciation and meaning</td>
<td></td>
<td>elements, and the literary period and tradition.</td>
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</table>
Speaking and writing for literary response involves presenting interpretations, analyses, and reactions to the content and language of a text. Speaking and writing for literary expression involves producing imaginative texts that use language and text structures that are inventive and often multilayered.

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<td></td>
<td>• present personal responses to literature that make reference to the plot, characters, ideas, vocabulary, and text structure</td>
<td>• present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience</td>
<td>• present responses to and interpretations of works of recognized literary merit with references to the principal features of the genre, the period, and literary tradition, and drawing on their personal experiences and knowledge</td>
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<td></td>
<td>• explain the meaning of literary works with some attention to meanings beyond the literal level</td>
<td>• produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect</td>
<td>• produce literary interpretations that explicate the multiple layers of meaning</td>
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<td></td>
<td>• create their own stories, poems, and songs using the elements of the literature they have read and appropriate vocabulary</td>
<td>• write stories, poems, literary essays, and plays that observe the conventions of the genre and contain interesting and effective language and voice</td>
<td>• write original pieces in a variety of literary forms, correctly using the conventions of the genre and using structure and vocabulary to achieve an effect</td>
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<td></td>
<td>• observe the conventions of grammar and usage, spelling, and punctuation.</td>
<td>• use standard English effectively.</td>
<td>• use standard English skillfully and with an individual style.</td>
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Standard 3—Students will read, write, listen, and speak for critical analysis and evaluation.

As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information, and issues.

Listening and reading to analyze and evaluate experiences, ideas, information, and issues requires using evaluative criteria from a variety of perspectives and recognizing the difference in evaluations based on different sets of criteria.

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<tr>
<td>• read and form opinions about a variety of literary and informational texts and presentations, as well as persuasive texts such as advertisements, commercials, and letters to the editor</td>
<td>• analyze, interpret, and evaluate information, ideas, organization, and language from academic and nonacademic texts, such as textbooks, public documents, book and movie reviews, and editorials</td>
<td>• analyze, interpret, and evaluate ideas, information, organization, and language of a wide range of general and technical texts and presentations across subject areas, including technical manuals, professional journals, political speeches, and literary criticism</td>
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<td>• make decisions about the quality and dependability of texts and experiences based on some criteria, such as the attractiveness of the illustrations and appeal of the characters in a picture book, or the logic and believability of the claims made in an advertisement</td>
<td>• assess the quality of texts and presentations, using criteria related to the genre, the subject area, and purpose (e.g., using the criteria of accuracy, objectivity, comprehensiveness, and understanding of the game to evaluate a sports editorial)</td>
<td>• evaluate the quality of the texts and presentations from a variety of critical perspectives within the field of study (e.g., using both Poe’s elements of a short story and the elements of “naturalist fiction” to evaluate a modern story)</td>
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<td>• recognize that the criteria that one uses to analyze and evaluate anything depend on one’s point of view and purpose for the analysis</td>
<td>• understand that within any group there are many different points of view depending on the particular interests and values of the individual, and recognize those differences in perspective in texts and presentations (e.g., in considering whether to let a new industry come into a community, some community members might be enthusiastic about the additional jobs that will be created while others are concerned about the air and noise pollution that could result.)</td>
<td>• make precise determinations about the perspective of a particular writer or speaker by recognizing the relative weight they place on particular arguments and criteria (e.g., one critic condemns a biography as too long and rambling; another praises it for its accuracy and never mentions its length)</td>
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<td>• evaluate their own strategies for reading and listening critically (such as recognizing bias or false claims, and understanding the difference between fact and opinion) and adjust those strategies to understand the experience more fully.</td>
<td>• evaluate their own and others’ work based on a variety of criteria (e.g., logic, clarity, comprehensiveness, conciseness, originality, conventionality) and recognize the varying effectiveness of different approaches.</td>
<td>• evaluate and compare their own and others’ work with regard to different criteria and recognize the change in evaluations when different criteria are considered to be more important.</td>
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Speaking and writing for critical analysis and evaluation requires presenting opinions and judgments on experiences, ideas, information, and issues clearly, logically, and persuasively with reference to specific criteria on which the opinion or judgment is based.

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<td>• express opinions (in such forms as oral and written reviews, letters to</td>
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<td>the editor, essays, or persuasive speeches) about events, books, issues,</td>
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<td>and experiences, supporting their opinions with some evidence</td>
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<td>• present arguments for certain views or actions with reference to specific</td>
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<td>criteria that support the argument (e.g., an argument to purchase a</td>
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<td>particular piece of playground equipment might be based on the criteria</td>
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<td>of safety, appeal to children, durability, and low cost.)</td>
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<td>• monitor and adjust their own oral and written presentations to meet</td>
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<td>criteria for competent performance (e.g., in writing, the criteria</td>
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<td>might include development of position, organization, appropriate</td>
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<td>vocabulary, mechanics, and neatness. In speaking, the criteria</td>
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<td>might include good content, effective delivery, diction, posture,</td>
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<td>poise, and eye contact.)</td>
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<td>• use effective vocabulary and follow the rules of grammar, usage,</td>
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<td>spelling, and punctuation in persuasive writing.</td>
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<tr>
<td>• present (in essays, position papers, speeches, and debates) clear</td>
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<td>analyses of issues, ideas, texts, and experiences, supporting their</td>
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<td>positions with well-developed arguments</td>
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<td>• develop arguments with effective use of details and evidence that reflect</td>
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<td>a coherent set of criteria (e.g., reporting results of lab experiments</td>
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<td>to support a hypothesis)</td>
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<td>• monitor and adjust their own oral and written presentations according to</td>
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<td>the standards for a particular genre (e.g., defining key terms used in</td>
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<td>a formal debate)</td>
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<td>• use standard English, precise vocabulary, and presentational strategies</td>
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<td>effectively to influence an audience.</td>
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<tr>
<td>• present orally and in writing well-developed analyses of issues, ideas,</td>
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<td>and texts, explaining the rationale for their positions and analyzing</td>
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<td>their positions from a variety of perspectives in such forms as formal</td>
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<td>speeches, debates, thesis/support papers, literary critiques, and issues</td>
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<tr>
<td>analyses</td>
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<tr>
<td>• make effective use of details, evidence, and arguments and of</td>
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<tr>
<td>presentational strategies to influence an audience to adopt their</td>
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<td>position</td>
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<tr>
<td>• monitor and adjust their own oral and written presentations to have the</td>
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<td>greatest influence on a particular audience</td>
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<tr>
<td>• use standard English, a broad and precise vocabulary, and the</td>
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<td>conventions of formal oratory and debate.}</td>
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**Standard 4—Students will read, write, listen, and speak for social interaction.**

Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

Oral communication in formal and informal settings requires the ability to talk with people of different ages, genders, and cultures, to adapt presentations to different audiences, and to reflect on how talk varies in different situations.

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<tr>
<td>• listen attentively and recognize when it is appropriate for them to speak</td>
<td>• listen attentively to others and build on others' ideas in conversations with peers and adults</td>
<td>• engage in conversations and discussions on academic, technical, and community subjects, anticipating listeners' needs and skillfully addressing them</td>
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<tr>
<td>• take turns speaking and respond to others' ideas in conversations on familiar topics</td>
<td>• express ideas and concerns clearly and respectfully in conversations and group discussions</td>
<td>• express their thoughts and views clearly with attention to the perspectives and voiced concerns of the others in the conversation</td>
</tr>
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<td>• recognize the kind of interaction appropriate for different circumstances, such as story hour, group discussions, and one-on-one conversations.</td>
<td>• learn some words and expressions in another language to communicate with a peer or adult who speaks that language</td>
<td>• use appropriately the language conventions for a wide variety of social situations, such as informal conversations, first meetings with peers or adults, and more formal situations such as job interviews or customer service.</td>
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Written communication for social interaction requires using written messages to establish, maintain, and enhance personal relationships with others.

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<tr>
<td>• exchange friendly notes, cards, and letters with friends, relatives, and pen pals to keep in touch and to commemorate special occasions</td>
<td>• write social letters, cards, and electronic messages to friends, relatives, community acquaintances, and other electronic network users</td>
<td>• use a variety of print and electronic forms for social communication with peers and adults</td>
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<td>• adjust their vocabulary and style to take into account the nature of the relationship and the knowledge and interests of the person receiving the message</td>
<td>• use appropriate language and style for the situation and the audience and take into account the ideas and interests expressed by the person receiving the message</td>
<td>• make effective use of language and style to connect the message with the audience and context</td>
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<td>• read and discuss published letters, diaries, and journals to learn the conventions of social writing.</td>
<td>• read and discuss social communications and electronic communications of other writers and use some of the techniques of those writers in their own writing.</td>
<td>• study the social conventions and language conventions of writers from other groups and cultures and use those conventions to communicate with members of those groups.</td>
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