

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

March 30 - April 3, 2020

Course: 10 Latin IV

Teacher(s): Ms. Mueller marie.mueller@greatheartssirving.org

Supplemental Links: [Aeneid I.34-49 Online Grammar Reference](#)
[Aeneid I.50-63 Online Grammar Reference](#)
[Aeneid Online Vocabulary Reference](#)

Weekly Plan:

Monday, March 30

- For *Aeneid* Book 1.34-45, identify subjects, verbs, and adjectives; check work; and make corrections
- Translate *Aeneid* Book 1.34-45 into English

Tuesday, March 31

- For *Aeneid* Book 1.46-54, identify subjects, verbs, and adjectives; check work; and make corrections
- Translate *Aeneid* Book 1.46-54 into English

Wednesday, April 1

- Read the “Finding syllables” section of the scanned document “Part Three: Metrics”
- Complete the worksheet titled “Scansion: Finding Syllables”

Thursday, April 2

- Read the “Length and quantity of syllables” and “Elision” sections of “Part Three: Metrics”
- Complete the worksheets titled “Scansion: Length of Syllables” and “Scansion: Elision”

Friday, April 3

- Read the “Rhythmic patterns” and “Scansion of dactylic hexameter” sections of “Part Three: Metrics”
- Complete the worksheet titled “Scansion: Dactylic Hexameter”

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, March 30

1. Re-read *Aeneid*, Book 1. 34-45 in Latin (pp. 10-11).
2. On pages 2 and 3 of the provided worksheets for lines 34-45 (*Vix . . . acūtō*), circle all indicative, subjunctive, or imperative verbs (and infinitives in an exclamatory question); underline their subjects; and draw an arrow from any adjectives (including participles) to the word they modify. If using a sheet of notebook paper instead of the worksheets provided, identify these words by line (e.g. Line 34 - *Siculae* modifies *telluris*, Line 35 - *laeti* is the subject of the verbs *dabant* and *ruebant*, etc.) and title the page “Aeneid, Book 1.34-45 Translation.” Please be sure to use a full header whether using notebook paper or the provided worksheets.
3. Check your work against the provided answer keys and make any necessary corrections in a different color pen.
4. Translate lines 34-45 into English either using the lines provided on the worksheets or on your notebook paper. If using the provided worksheets, try to line up your English translation with the Latin text as much as possible (refer to lines 34-37 on the answer key).

Tuesday, March 31

1. Re-read *Aeneid*, Book 1. 46-54 in Latin (pp. 11-13).
2. On page 3 of the provided worksheets for lines 46-54 (*ast . . . frēnat.*), circle all indicative, subjunctive, or imperative verbs; underline their subjects; and draw an arrow from any adjectives (including participles) to the word they modify. If using a sheet of notebook paper instead of the worksheet provided, identify these words by line (e.g. Line 46 - *ego* is the subject of the verb *gero* (line 48) and *quae* is the subject of the verb *incedo*, etc.) and title the page “Aeneid, Book 1.46-54 Translation.” Please be sure to use a full header whether using notebook paper or the provided worksheet.
3. Check your work against the provided answer keys and make any necessary corrections in a different color pen.
4. Translate lines 46-54 into English either using the lines provided on the worksheets or on your notebook paper. If using the provided worksheets, try to line up your English translation with the Latin text as much as possible (refer to lines 46-48 on the answer key).

Wednesday, April 1

1. Read the “Finding syllables” section of the scanned document “Part Three: Metrics” (p. 303).
2. Complete the worksheet titled “Scansion: Finding Syllables.” You may either complete the information on the worksheet itself or write out your answers on notebook paper. Either way, please be sure to put a full heading and if using notebook paper, include the title “Scansion: Finding Syllables.”
3. For the last section of the worksheet, samples are provided on the answer key for reference.

Thursday, April 2

1. Read the “Length or quantity of syllables” and “Elision” sections of the scanned document “Part Three: Metrics” (pp. 304 and 305).
2. Complete the worksheets titled “Scansion: Length of Syllables” and “Scansion: Elision.” You may either complete the information on the worksheets themselves or write out your answers on separate pieces of notebook paper. Either way, please be sure to use a full heading and if using notebook paper, include the titles “Scansion: Length of Syllables” and “Scansion: Elision.”
3. Samples of the last section of each worksheet are provided on the answer key for reference.

Friday, April 3

1. Read the “Rhythmic patterns,” “Scansion of dactylic hexameter,” and “Final suggestions” sections of the scanned document “Part Three: Metrics” (pp. 304 and 306).
2. Complete the worksheet titled “Scansion: Dactylic Hexameter.” You may either complete the information on the worksheet itself or write out your answers on notebook paper. Either way, please be sure to use a full heading and if using notebook paper, include the title “Scansion: Dactylic Hexameter.”
3. Check your scansion of *Aeneid* lines 35-38 from the worksheet against the answer key provided. Make any necessary corrections with a different color pen.
4. Scan *Aeneid* Book 1. 39-45 either on page 2 of the worksheet provided (“Scansion: Dactylic Hexameter”) or using the same sheet of notebook paper.

Answer Keys

Monday, March 30th

Aeneid Book 1. 34-45 subject, verb, and adjective identifications

Line 34 - *Siculae* modifies *telluris*

Line 35 - *laeti* is the subject of the verbs *dabant* and *ruebant*

Line 36 - *Iuno* is the subject of the understood verb *dixit*, *servans* is a participle modifying *Iuno*, *aeternum* is an adjective modifying *vulnus*

Line 37 - *Me* is the accusative subject of the infinitive verbs *desistere* and *posse* (line 38) used in an exclamatory question, *victam* is a participle modifying *Me*

Line 38 - see the reference to *posse* in line 37 above

Line 39 - *vetor* is a first person singular verb whose subject is "I", *Pallas* is the subject of the verb *potuit* in line 40

Line 40 - see the reference to *potuit* in line 39 above

Line 41 - *unius* modifies the proper noun *Aiacis Oilei*

Line 42 - *Ipsa* is the subject of the verbs *disiecit* and *evertit* in line 43 and *corripuit* and *infixit* in line 45, *rapidum* is an adjective modifying *ignem* and *iaculata* is a participle modifying the subject *Ipsa*

Line 43 - see the reference to *disiecit* and *evertit* in line 42 above

Line 44 - *exspirantem* modifies *illum* and *transfixo* is a participle modifying *pectore*

Line 45 - see the reference to the verbs *corripuit* and *infixit* in line 42 above, *acuto* is an adjective modifying *scopulo*

See also "Answer Key Supplement 1"

Tuesday, March 31st

Aeneid Book 1. 34-45 subject, verb, and adjective identifications

Line 46 - *ego* is the subject of the verb *gero* in line 48, *quae* is the subject of the verb *incedo*

Line 47 - *una* is an adjective modifying *gente*, *tot* is an adjective modifying *annos*

Line 48 - see the reference to the verb *gero* in line 46 above, *quisquam* is the subject of the verb *adorat*

Line 49 - *supplex* is the subject of the verb *imponent*

Line 50 - *flammato* is an adjective modifying *corde*, *dea* is the subject of the verb *venit* in line 52, *volutans* is a participle modifying the subject *dea*

Line 51 - *feta* is an adjective modifying *loca*, *furentibus* is an adjective modifying *Austris*

Line 52 - see the reference to the verb *venit* in line 50, *vasto* is an adjective modifying *antro*, *rex Aeolus* is the subject of the verbs *premit* and *frenat* in line 54

Line 53 - *luctantes* is an adjective modifying *ventos*, *sonoras* is an adjective modifying *tempestates*

Line 54 - see the reference to the verbs *premit* and *frenat* in line 52

See also "Answer Key Supplement 2"

Answer Key Supplement 1

Aeneid I.21-40

Causes of Juno's anger, Juno's soliloquy

2

21 bine populum late regem belloque superbum

venturum excidio Libyae: sic volvere Parcas

Id metuens veterisque memor Saturnia belli,

p̄ma quod ad Troiam pro caris gesserat Argis

25 (necdum etiam causae Irarum saevique dolores

exciderant animo; manet alta mente repostum

iudicium Paridis spretaque iniuria formae

et genus invisum et rapti Ganymedis honores)

hls accensa super iactatos aequore toto

30 Troas, reliquias Danaum atque immittis Achilli,

arcebat longe Latio, multosque per annos

errabant acti fufis maria omnia circum.

Tantae molis erat Romanam condere gentem.

Vix e conspectu Siculae tel uris in altum

35 vela ban laeti et spumas salis aere (Uebani)

cum luno aeternum servans sub pectore vulnus

haec secum: "Me incepto esistere ; ctam

ne" ...osse Italia Teucrorum avertere regem?

Quippe vetr atts. Pallasne exurere classem

40 Argivum atque ipsos otuit immergere ponto

014,+ df. '>', hf: Jik, Sic. 4 o.n lo., J & hOffy M

... .. liu,-fi,e deep and were charging (through) the foam of the sea with their bronze (prow), when Juno, preserving an eternal wound under her chest, said these things to herself: 'Am I, defeated, to cease from my undertaking...'

Invocation of the Muse: Why must the pious suffer?

Arma virumque cano, Troiae qui primus ab oris _____

Italiam fato profugus Laonaeque venit _____

lit ora- mul tum ille et terris iactatus et alto _____

vl superum, saevae memorem lunonis obfram, _____

5 multa quoque et bello passus, dum conderet urbe _____

faferretque deos Latio- genus unde Laetinum _____

Albanique patres atque altae moenia Romae. _____

Musa, mihi causas memora, quo numine laeso _____

quidve dolens regna deum tot volvere casus _____

10 insignem pietate virum, tot adfere laboras _____

impulerit. Tantaene animis caelestibus frae? _____

Urbs antiqua fuit (Tyrii tenuere coloni) _____

Karthago, Italiam contra Tiberinaeque longe _____

ostia, dives opum studiisque asperrima belli; _____

15 quam luno fertur terris magis omnibus unam _____

posthabita coluisse Samo: hic illius arma, _____

hic currus fuit; hoc regnum dea gentibus esse, _____

si qua fata sinant, iam tum tenditque fovetque. _____

Progeniem sed enim Troiano a sanguine ducit _____

20 audierat Tyrias olim quae verteret arces; _____

- 21 hinc populum late regem belloque superbum _____
venturum excidio Libyae: sic volvere Parcas _____
Id metuens veterisque memor Saturnia bem, _____
prima quod ad Troiam pro carls gesserat Argls _____
- 25 (necdum etiam causae frarum saevlque dolores _____
exciderant animo; manet alta mente repostum _____
iudicium Paridis spretaeque iniuria formae _____
et genus invlsum et rapfi Ganymedis honores) _____
hls accensa super iactatos aequore toto _____
- 30 Troas, reliquias Danaum atque immJtis Achiln, _____
arcebat longe Latio, multosque per annos _____
errabant acfi fufis maria omnia circum. _____
Tantae molis erat Romanam condere gentem. _____
Vix e conspectu Siculae telluris in altum _____
- 35 vela dabant laefi et spumas salis aere ruebant, _____
cum luno aeternum servans sub pectare vulnus _____
haec secum: "Mene incepto desistere victam _____
nec posse Italia Teucrorum avertere regem? _____
Quippe vetar fufis. Pallasne exurere classem _____
- 40 Arglvum atque ipsos potuit sommergere ponto _____

41 ūnius ob noxam et furias Aiacis Oī"lel? _____

Ipsa Iovis rapidum iaculata e ml bibus ignem _____

disiecitque rates evertitque aequora venfis, _____

illum exsp"frantem transfixo pectore flammās _____

45 turbine corripuit scopuloque Tnfixit acūto; _____

ast ego, quae dTvum incedo regTna Iovisque _____

et soror et coniūnx, ūna cum gente tot annos _____

bella gero. Et quisquam numen lūnonis adorat _____

praeterea aut supplex arTs imponēt honorem?" _____

50 Talia flammato secum dea corde volūtans _____

nimborum in patriam, loca teta furentibus AustrTs, _____

Aeoliam venit. HTc vasto rex Aeolus antro _____

luctantes ventas tempestatesque sonoras _____

imperio premit ac vinc!Ts et carcere frenat. _____

55 IIIIT indignantes magno cum murmure montis _____

circum claustra fremunt; celsa sedet Aeolus arce _____

sceptra tenens mollitque animas et temperat "fras; _____

nT faciat, maria ac terras caelumque profundum _____

quippe ferant rapidT secum verrantque per auras. _____

60 Sed pater omnipotens speluncTs abdidit atrTs _____

Part Three: Metrics

Meter or rhythm in poetry

English verse derives its rhythm, or repeated pattern of sound, from the natural stress accent of the English language. For example, Shakespeare's plays are written in iambic pentameter:

x / x / x / x / x /

If music be the food of love, play on.

Latin verse derives its rhythm from the length of time taken to pronounce each syllable. The rhythm depends upon the succession of long and short syllables and, to a lesser degree, upon the word accent. Latin poetry was meant to be read aloud; long and short vowels were clearly distinguished by Roman ears.

1 Finding syllables

A syllable is a single uninterupted sound unit within a word. For example, **audiámus** contains four syllables or sound units: **au-di-á-mu s**.

The number of syllables in a Latin word equals the number of vowels or diphthongs (*two vowels pronounced together*). In a syllable a vowel may be by itself or have a consonant(s) before and/or after it (e.g. **do-ce-o**, **spe-ci-es**, **fert**). Latin diphthongs are **ae**, **au**, **oe**.

A consonant is pronounced with the vowel that follows it, e.g. **ro-gá- vit**.

If two vowels or a vowel and diphthong appear together, pronounce them separately, e.g. **di-es**, **fi-li-ae**.

If two consonants appear together, pronounce them separately, e.g. **spec-tá-tor**, **sol-li-ci-tus**.

If more than two consonants appear together, pronounce all except the last with the preceding vowel and the last with the following vowel, e.g. **cunc-tor**.

If the word is compounded, pronounce its original parts separately, e.g. **con-sü-mit**.

Notes:

The combination **qu** = **kw**; do not treat the **u** as a vowel.

The letter **i** is a consonant or a vowel. **i** is a consonant if it occurs between vowels (**Troiae**, **cuius**) or if it begins a word and is followed by a vowel (**iam**, **iungo**).

The letter **u** may be combined with the previous **s** or **g** depending on pronunciation, e.g. **san-guis**, **per-suá-de-o**, **su-us**, or **ar-gu-o**.

Divide the following words into syllables: deligant, suavis, respondeo, Graecia, quotiens, audit, Italia, init, Britanniae, proelium, coniüratio.

2 Length or quantity of syllables

The arrangement of a line of Latin verse is based on a pattern of syllables with long (-) or short (C) quantities.

A syllable is long by nature if it contains (1) a long vowel or (2) a diphthong, e.g. di-cit, cae-ni-le-us.

A syllable is long by position if it contains a short vowel followed by (1) two consonants, one of which may start the next word, e.g. cae-ru-le-üs **pon-tus** or (2) a double consonant or **x** or **z**, e.g. **In-re-lix**.

A syllable is doubtful (i.e. it can be either short or long as the poet wishes) if it contains a short vowel followed by a consonant and then an **l** or **r** (liquid consonants), e.g. **ne-c** la-cri-mis (Virgil, *Aeneid* V.173) or pal-mas ... üt-ras-que (Virgil, *Aeneid* V.233).

Otherwise a syllable is short.

Mark the long and short syllables in the following: deligant, respondeo, Graecia, audit, Italia, init, Britanniae, proelium, init Graeciam.

3 Word stress (´)

In a word of two syllables, the stress falls on the first syllable, e.g. **á-mo**, **á-mas**.

In a word of three or more syllables, the stress falls on the second last (penultimate) syllable if that syllable is long, e.g. **por-tá-mus**, **con-féc-tus**.

In all other words of three or more syllables, the stress falls on the third syllable from the end (antepenultimate).

Mark the stress on the following words: amicus, ancilla, equus, filius, leo, mercator, monebant, monent, regina, sacerdos, trahet.

4 Rhythmic patterns

Each line of Latin poetry is an arrangement of long and short syllables. Each arrangement carries its own pattern composed of a set number of bars or feet (1): e.g. a dactylic foot = - -, a spondaic foot = - -, a trochaic foot = - -.

A Scansion of dactylic hexameter

In the dactylic hexameter, there are six feet. The fifth foot is almost always a dactyl. To determine the poetic rhythm of a dactylic hexameter line, divide it into its component feet () using the following pattern:

1		2		3		4		5		6
								(- -)		

For example:

t m l i h i l c ; e l ; | t ; s s p l n c ; p t l ; d s { i t i t l i m b ; r

Copy the following line and scan it, i.e. mark the rhythm and feet.

erramus pelag6, totidem sine sidere noctes

E Scansion of hendecasyllables

To determine the rhythmic pattern of a hendecasyllabic line, divide it as follows:

⏑ - | - ⏑ ⏑ | - ⏑ | - ⏑ | - ⏑

For example:

pas-s; r | m r- - s i ; st m; - i ; e p- i ; l-l; e,

pas-s; r | d -li-c i- i ; e e- i ; e p- i ; l-l e,

qu; m plūs | il-l(a) -e - i lls - i Is; _ i mi-b; t.

Copy and scan the following:

vi-va-mus, me-a Les-bi(a), at-qu(e) a-me-mus.

mi-ra-ris ve-te-res, Va-cer-ra, so-los

nec lau-das ni-si mor-tu-os po-e-tas.

F Final suggestions

"Scanning" poetry on paper, that is, marking the long and short vowels, is just a way of keeping a record of the rhythm, a device to help you read Latin poetry aloud with an appreciation of the sound effects developed by the Roman poets. A preponderance of dactyls produces a fast pace or light or lilting effect. A preponderance of spondees suggests tension or a slow or difficult movement and produces a more solemn, grand, or ominous effect; several elisions suggest strong emotion.

When you are scanning a line of Latin poetry

- copy the Latin correctly,
- mark elisions and do not count as a syllable,
- mark the syllables you know are long,
- deduce the remaining syllables from the metric pattern,
- read the Latin aloud.

Scansion: Finding Syllables

After reading the “Finding syllables” section of the scanned document “Part Three: Metrics” (p. 303), answer the following questions in complete sentences:

1. What is a syllable?

2. What determines the number of syllables in a word?

3. What is a diphthong? Give three examples of common Latin diphthongs.

4. A consonant is pronounced with the vowel that follows it (e.g. *ro-gā-vit*), but what if two or more consonants appear together (e.g. *cūnc-tor*)? How are those consonants pronounced?

5. How are compounded words (i.e. words with a prefix like *re-spondeō*) pronounced?

6. When are the letters *i* and *u* considered consonants?

Hint: The letters ***u*** and ***i*** are treated as **consonants** depending on pronunciation (i.e. when the letter ***u*** is pronounced like a “***w***” and when the letter ***i*** is pronounced like a “***y***” as in *se-quor*, *san-guis*, *per-suā-de-ō*, *Trō-iae*, *cu-ius*, *iun-gō*).

Divide the following Latin words into syllables:

7. passer _____

10. init _____

8. audit _____

11. proelium _____

6. Ītalia _____

12. cōnsūmit _____

Scansion: Length of Syllables

After reading the “Length or quantity of syllables” section of the scanned document “Part Three: Metrics” (p. 304), answer the following questions in complete sentences:

1. What is the arrangement of a line of Latin verse based on?

2. What syllables are considered long by nature?

3. What syllables are considered long by position?

4. What does it mean for a syllable to be “doubtful” and what is the condition under which this can occur?

Nota Bene: The letter **h** is considered an aspiration, not a consonant, and therefore cannot make a short vowel long by position (e.g. cāp-**tāt** **ha**-rūn-dine).

Divide the following Latin words into syllables and mark syllables as long (ˉ) or short (˘):

- | | | | |
|--------------|-------|-------------------|-------|
| 5. dēligant | _____ | 8. Britanniae | _____ |
| 6. passer | _____ | 9. init | _____ |
| 7. respondeō | _____ | 10. init Graeciam | _____ |

Scansion: Elision

After reading the “Elision” section of the scanned document “Part Three: Metrics” (p. 305), answer the following questions in complete sentences:

1. What is elision?

2. How is elision represented on a page?

3. What are the conditions under which elision occurs?

Nota Bene: When reading a line of poetry that contains an elision, the combined syllables are spoken as one unit and the letter/s in parentheses are not pronounced.

Indicate the elisions in the following words with parentheses:

4. postquam altum

5. terrae incola

6. rēgem hōram

7. terra ūna

8. caelum undique et

9. cāsum audiō

Scansion: Dactylic Hexameter

Read the following information regarding meter and feet:

In Latin poetry, every line has a specific **arrangement of long and short syllables** which forms a pattern we refer to as **meter**.

Every meter is composed of **smaller units of long and short syllables** called **feet**. We use a bar (|) to note the end of a metrical foot. In the meter we will be studying, dactylic hexameter, there are three types of metrical feet:

Dactyl = | - ~ ~ |

Spondee = | - - |

Trochee = | - ~ |

Read the following information regarding dactylic hexameter. Referring to the “Scansion of dactylic hexameter” section of the scanned document “Part Three: Metrics” (p. 304), fill in the blanks with the missing information.

In dactylic hexameter, there are _____ feet (from the Greek *hexa* [ἕξ] meaning “six”).

The fifth foot is almost always a _____. The sixth foot is only composed of two syllables (either a spondee or a trochee). The first four feet can be any combination of dactyls or spondees. Written out, the pattern for dactylic hexameter is as follows:

1 2 3 4 5 6
- ~ ~ | - ~ ~ | - ~ ~ | - ~ ~ | - ~ ~ | -
- - - - - - - (- -) - ~

Read the “Final suggestions” section of the scanned document “Part Three: Metrics” (p. 306) Then scan the following lines (*Aeneid*, Book 1.34-38) by marking the rhythm and feet. Be sure to keep in mind the rules for finding syllables, marking those syllables long or short, and elision. The first line is done for you. Once you finish, check your work against the answer key and make corrections with a different pen.

vīx ē | conspēc | tū Sicū | lae tel | lūris in | altum

35 vĕla dabant laetī et spūmās salis aere ruēbant,
cum Iūnō aeternum servāns sub pectore vulnus
haec sēcum: mēne inceptō dēsistere victam
nec posse Ītaliā Teucrōrum āvertere rēgem!

Scansion: Dactylic Hexameter

After correcting lines 34-38, scan lines 1.39-45.

Quippe vetor fātīs. Pallasne exūrere classem

40 Argīvum atque ipsōs potuit sommergere pontō

ūnius ob noxam et furiās Aiācis Oīleī?

Ipsa Iovis rapidum iaculāta ē nūbibus ignem

disiēcitque ratēs ēvertitque aequora ventīs,

illum expīrantem trānsfixō pectore flammās

45 turbine corripuit scopulōque īnfixit acūtō;