Remote Learning Packet

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

April 27-May 1, 2020
Course: 10 Latin IV
Teacher(s): Ms. Mueller mariel.mueller@greatheartsirving.org
Supplemental Links: Aeneid I.81-101 Online Grammar Reference
                        Aeneid Online Vocabulary Reference

Weekly Plan:

Monday, April 27
☐ Review the answer keys to week 1's scansion worksheets in preparation for tomorrow's scansion quiz

Tuesday, April 28
☐ Complete the "Scansion and Dactylic Hexameter Quiz"

Wednesday, April 29
☐ Check last week's "Reading and Grammar Questions" worksheets against the keys provided
☐ Read lines *Aeneid* I. 102-112 (pp. 19 and 20)
☐ Complete "*Aeneid* I.102-112 Reading and Grammar Questions" worksheet

Thursday, April 30
☐ Check last week's translations against the key provided and make corrections
☐ Translate *Aeneid* I. 102-112 into English

Friday, May 1
☐ Complete the "Literary Terms and Rhetorical Devices" worksheet

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, April 27

Review the answer keys to the scansion worksheets from week 1 for a quiz tomorrow (Tuesday) over scansion and Dactylic Hexameter. If you still have your worksheets from week 1, I encourage you to compare your answers to those on answer keys.

The scansion quiz tomorrow will be open book and open note, but as you review today, you want to make sure you understand:
    1. The metrical pattern for Dactylic Hexameter
    2. What syllables are considered long by nature
    3. What conditions cause a short syllable to become long by position
    4. What conditions cause an elision to occur

Tuesday, April 28

1. Take some time to get out the materials you will want to reference for your open book/open note scansion quiz. Please note that while you can reference any notes or materials from the last few weeks, you may not ask for or receive help from anyone during this quiz.

2. Complete the "Scansion and Dactylic Hexameter Quiz." You have 3 options to take the quiz this week: you may write out your answers on the Quiz provided in this packet, you may write your answers on a sheet of notebook paper titled "Scansion and Dactylic Hexameter Quiz," or you may take the quiz directly in Google Classroom.

Wednesday, April 29

1. Check your "Reading and Grammar Questions" worksheets from last week against the keys provided and make any necessary corrections.

2. Read lines 102-112 of *Aeneid* book I (pp. 19 and 20). As your first encounter with the passage, you should read for a basic understanding. Avoid the temptation to look up words in the dictionary, and read the passage aloud to help with your understanding.

3. Complete the "*Aeneid* I.102-112 Reading and Grammar Questions" worksheet attached. You have 3 options to complete this worksheet this week: you may write out your answers on the worksheet provided in this packet, you may write your answers on a sheet of notebook paper titled "*Aeneid* I.102-112 Reading and Grammar Questions," or you may complete the worksheet directly in Google Classroom.

Thursday, April 30

1. Check last week's translations (*Aeneid* Book I. 81-101) against the key provided and make any necessary corrections.

2. Translate *Aeneid* I. 102-112 into English. You may translate these lines on the translation page provided or on a separate piece of notebook paper titled "*Aeneid* I. 102-112 Translation."

Friday, May 1

Using the "Part Two: Literary terms and rhetorical devices" scanned document, complete the "Literary Terms and Rhetorical Devices" worksheet. You have 3 options to complete this worksheet this week: you may write out your answers on the worksheet provided in this packet, you may write your answers on a sheet of notebook paper titled "Literary Terms and Rhetorical Devices," or you may complete the worksheet directly in Google Classroom.

_____

_____

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?

    A syllable is a single uninterrupted sound unit within a word.

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

    The number of syllables in a Latin word equals the number of vowels or diphthongs.

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

    A diphthong is two vowels pronounced together to make one vowel sound. Examples of common Latin diphthongs are *ae, au,* and *oe*.

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?

    If two or more consonants appear together, pronounce all except the last with the preceding vowel.

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

    If the word is compounded, pronounce its original parts separately.

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

    "i" is a consonant if it occurs between vowels or if it begins a word and is followed by a vowel. "u" is considered a consonant when it's used with the letter "q" and sometimes with the letters "s" and "g" depending on pronunciation.

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	pas-ser	10. init	in-it	
8.	audit	au-dit	11. proelium	proe-li-um	
6.	Ītalia	I-ta-li-a	12. cōnsūmit	con-su-mit	

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?

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

2. What syllables are considered long by nature?

    A syllable is long by nature if it contains a long vowel or a diphthong.

3. What syllables are considered long by position?

    A syllable is long by position if it contains a short vowel followed by two consonants, one of which may start the next word.

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

    A doubtful syllable is one that can be either short or long as the poet wishes. A syllable is doubtful if it contains a short vowel followed by a consonant and then an "l" or "r".

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-**tăt ha**-rūn-dine).

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

5. dēligant   dē-lĭ-gānt   8. Britanniae   Brĭ-tān-nĭ-āe

6. passer   pās-sĕr   9. init   ĭn-ĭt

7. respondeō   rē-spōn-dĕ-ō   10. init Graeciam   ĭn-īt Grāe-cĭ-ăm

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?

   Elision is when the final syllable of a word is slurred/combined with the first syllable of the next word.

2. How is elision represented on a page?

   On a page you would put parentheses around this final syllable.

3. What are the conditions under which elision occurs?

   Elision occurs if the final syllable ends in a vowel or diphthong before a word beginning with a vowel or "h" or if the final syllable ends in a vowel + "m" before a word beginning with a vowel or "h".

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. postqu(am) altum   5. terr(ae) incola   6. rēg(em) hōram

7. terr(a) ūna   8. cael(um) undiqu(e) et   9. cās(um) 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 six feet (from the Greek *hexa* [εξα] meaning "six").

The fifth foot is almost always a dactyl. 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.

```
    ‾ ‾ |  ‾    ‾  | ‾  ˘ ˘ |  ‾   ‾  | ‾ ˘ ˘ |  ‾  ˘
  vix ē | conspec | tū Sicu | lae tel | lūris in | altum
```

Name: **Scansion and Dactylic Hexameter Quiz**

Grade & Subject:

Teacher:

Date:

I.   Match the following terms with their definitions (1 point each).

1._____   elision   a. two vowels pronounced together

2._____   dactyl   b. one long syllable followed by two short syllables

3._____   diphthong   c. can be either short or long as the poet wishes

4._____   doubtful syllable   d. smaller units of long and short syllables

5._____   (metrical) foot   e. two long syllables

6._____   spondee   f. a single uninterrupted sound unit within a word

7._____   syllable   g. a long syllable followed a short syllable

8._____   trochee   h. the slurring of the final syllable of a word with the first syllable
                                            of the next word

II.   Answer the following questions related to Latin meter (1 point each).

9. What two vowels are sometimes treated as consonants depending on pronunciation?

10. What besides a long vowel is considered long by nature?

11. How does a short vowel become long by position?

12. How many feet are in Dactylic Hexameter?

III. *Indicate the scansion of the following lines of Dactylic Hexameter by writing D for dactyl and S for spondee above each metrical foot. Be sure also to indicate any elision with parentheses. The feet have been indicated for you. (3 points per line):*

Arma vi │ rumque ca │ nō, Trō │ iae quī │ prīmus ab │ ōrīs

Ītali │ am fā │ tō profu │ gus Lā │ vīnaque │ vēnit

lītora, │ multum il │ le et ter │ rīs iac │ tātus et │ altō

vī supe │ rum, sae │ vae memo │ rem Iū │ nōnis ob │ īram,

_____

_____

_____

Aeneid **I.81-91 Reading and Grammar Questions**

I. Comprehension Questions: Answer the following questions from lines 81-91.

1. In the simile in line 82, to what are the rushing winds compared?

    In the simile in line 82, the rushing winds are compared to a battle line.

2. Which winds are named specifically in lines 85 and 86 and how is the *Africus* (southwest wind) described?
    The east wind, the south wind, and the southwest wind are named in lines 85 and 86 and the *Africus* is described as "teeming with gusts"

3. What effect do these winds have on the water in line 86?

    These winds produce vast waves (lit. "turn vast waves to the shores").

4. In line 87, what are we told follows this?

    The shouts of men and the creaking of cables follow this.

5. Give two details describing the weather conditions the Trojans are experiencing in lines 89-90.

    The sky is black as night (lit. "black night broods over the sea") and there is thunder and lightning (lit. "The heavens thunder and the air flashes with frequent fires")

6. What threat do these conditions hold for the Trojans (line 91)?

    "Everything threatens instant death for the men"

II. Grammar Questions: Indicate True or False by marking a "T" or an "F" in the space provided.

1. **T**   In line 81, *conversa* modifies *cuspide*.

2. **F**   The implied subject of *impulit* (line 82) is Juno.   *the implied subject is Aeolus*

3. **F**   In line 84, *incubere* is an infinitive.   *incubuere is 3rd person pl, perfect active indicative*

4. **T**   *ruunt* (line 85) has three subjects.

5. **F**   *rudentum* modifies *virum* in line 87. *rudentum and virum are both genitive nouns*

6. **T**   *poli* (line 90) is the subject of *intonuere*.

III. Scansion: Scan the following lines of dactylic hexameter.

$$\text{—} \; \breve{} \; \breve{} \quad \text{—} \; \breve{} \quad \breve{} \; \text{—} \quad \text{—} \quad \text{—} \; \text{—} \quad \text{—} \; \breve{} \; \breve{} \quad \text{—} \; \breve{}$$

Haec ubi | dicta, ca | vum con | versā | cuspide | montem

$$\text{—} \; \breve{} \; \breve{} \quad \text{—} \; \breve{} \; \breve{} \quad \text{—} \quad \text{—} \quad \text{—} \; \breve{} \breve{} \quad \text{—} \; \breve{} \; \breve{} \quad \text{—} \; \text{—}$$

impulit | in latus; | ac ven | tī velut | agmine | factō,

$$\text{—} \; \breve{} \; \breve{} \quad \text{—} \; \breve{} \quad \breve{} \; \text{—} \quad \text{—} \quad \text{—} \; \text{—} \quad \text{—} \; \breve{} \; \breve{} \quad \text{—} \; \text{—}$$

quā data | porta, ru | unt et | terrās | turbine | perflant.

***Aeneid* I.92-101 Reading and Grammar Questions**

I. Comprehension Questions: Answer the following questions from lines 92-101.

1. Name three things that Aeneas does in lines 92-94.

    In lines 92-94, Aeneas groans, he stretches his hands to the sky, and he calls out

2. Whom does Aeneas consider blessed (lines 94-96)?
    Aeneas considers the people who died in Troy "three and four times blessed."

3. In line 97, Vergil uses a patronymic ("son of . . .") to refer to an important character, Tydides (lit., "son of Tydeus"). Tydides is the patronymic for whom? Why would Aeneas mention him here?

    Tydides is the patronymic for Diomedes. He mentions Diomedes here because he fought against Diomedes and would have died in that battle had Venus not rescued him.

4. For whom is Aeacides the patronymic?

    Aeacides is a patronymic for Achilles.

5. Whom did Aeacides kill and with what weapon did he kill him?

    Aeacides (or Achilles) killed Hector with a spear.

6. Name three things that Aeneas says are churned under the waves of the Simois river.

    Aeneas says that shields, helmets, and brave bodies are churned under the waves of the Simois.

II. Grammar Questions: Indicate True or False by marking a "T" or an "F" in the space provided.

1.   F   In line 92, *extemplo* is dative. *extemplo is an adverb*

2.   F   *talia* (line 94) modifies *sidera* (line 93). *talia modifies an implied "verba"*

3.   T   Aeneas is the subject of *ingemit* (line 93) and *refert* (line 94).

4.   T   In line 95, *patrum* is genitive.

5.   T   *Iliacis* modifies *campis* in line 97.

6.   T   *occumbere* and *effundere* are complementary infinitives with *potuisse*.

III. Scansion: Scan the following lines of dactylic hexameter.

saevus u | b(i) Aeaci | dae tē | lō iacet | Hector, u | b(i) ingēns

Sarpē | don, ubi | tot Simo | īs cor | repta sub | undīs

scūta vi | rum gale | āsqu(e) in | fortis | corpora | volvit!

Name: ***Aeneid* I.102-112 Reading and Grammar Questions**

Grade & Section:

Teacher:

Date:

I. Comprehension Questions: Answer the following questions from lines 102-112.

1. What effect does the gust have on Aeneas' ship (lines 104-105)

    _____

    _____

    _____

2. How is the water described in line 105?

    _____

    _____

    _____

3. What does the south wind do to three of the ships in line 108?

    _____

    _____

    _____

4. What do the Italians call the rocks in the middle of waves? Why do you think they have given
    the rocks this name?

    _____

    _____

    _____

    _____

II. Grammar Questions: Indicate True or False by marking a "T" or an "F" in the space provided.

1. _____ *stridens* (line 102) modifies *procella* (line 102).

2. _____ The subject of *dat* (line 105) is *latus* (line 105).

3. _____ In line 110, *dorsum immane* is in apposition to *Aras* (line 109).

4. _____ *visu* (line 111) is a perfect participle.

Aeneid **Book I.81-101 Translation**

(Lines 81-83) When these things were said, he (Aeolus) struck the hollow mountain against its side with his reversed spear; and the winds just as in a drawn battle line, where an opening was given, they rushed and they blew over the lands in a whirlwind. (Lines 84-86) Together both the east wind and the south wind and the southwest wind, teeming with gusts, brood over the sea and overturn the whole sea from the bottom of its seats, and they turn vast waves to the shores. (Lines 87-91) The shouting of men and the creaking of cables follow; suddenly the clouds steal the sky and the day from the eyes of the Teucrians (i.e. Trojans); black night broods over the sea; the heavens thunder and the sky flashes with frequent fires and everything threatens instant death for the men. (Lines 92-101) Immediately Aeneas' limbs are loosened with a chill; he groans and stretching both his palms to the stars he calls back such words with his voice: "O three and four times blessed (are you), for whom it befell to meet death before the faces of your fathers under the high walls of Troy! O son of Tydeus (i.e. Diomedes) the bravest of the race of the Danaans (i.e. Greeks)! Could I not fall in death in the Ilian (i.e. Trojan) camps and pour out this spirit by your right hand, where the savage Hector lies outspread by the spear of the descendant of Aeacus (i.e. Achilles), where huge Sarpedon (lies outspread), where the Simois churns so many shields snatched up under its waves, and helmets and brave bodies!"

101 scūta virum galeāsque et fortia corpora volvit!" _____

   Tālia iactantī strīdēns Aquilōne procella _____

vēlum adversa ferit, flūctūsque ad sīdera tollit. _____

Franguntur rēmī, tum prōra āvertit et undīs _____

105 dat latus, īnsequitur cumulō praeruptus aquae mōns_____

Hī summō in flūctū pendent; hīs unda dehīscēns _____

terram inter flūctūs aperit, furit aestus harēnis. _____

Trēs Notus abreptās in saxa latentia torquet _____

(saxa vocant Italī mediīs quae in flūctibus Ārās, _____

110 dorsum immāne marī summō), trēs Eurus ab altō _____

in brevia et syrtēs urget, miserābile vīsū, _____

inlīditque vadīs atque aggere cingit harēnae. _____

Ūnam, quae Lyciōs fīdumque vehēbat Orontēn, _____

ipsius ante oculōs ingēns ā vertice pontus _____

115 in puppim ferit: excutitur prōnusque magister _____

volvitur in caput; ast illam ter flūctus ibīdem _____

torquet agēns circum et rapidus vorat aequore vertex._____

Appārent rārī nantēs in gurgite vastō, _____

arma virum tabulaeque et Trōia gaza per undās. _____

120 Iam validam Īlioneī nāvem, iam fortis Achātae, _____

Part Two: Literary terms and rhetorical devices

The following glossary is not meant to be all-inclusive. In writing a literary appreciation for a piece of literature, it is not enough simply to list literary devices or figures of speech and give examples. Always examine critically each device or figure to see how the writer uses it and what effect is achieved by its use in context.

1 **alliteration:** repetition of the same sound, usually a consonant, at the beginning of two or more adjacent words to draw the reader's attention to those words.

2 **allusion:** a brief reference to details the writer expects the reader to recognize; may be proper nouns; references to customs, geography, history, mythology, etc.

3 **anaphora:** repetition of a word or phrase at the beginning of several successive clauses or phrases.

4 **apostrophe:** a sudden break in the narrative to address the reader or an absent person or thing; often indicates strong emotion.

5 **assonance:** repetition of sound, especially of the same vowel sound, in two or more adjacent words.

6 **asyndeton:** omission of customary connecting words to express lively action, tense excitement, or choking grief.

7 **connotation:** the cluster of implicit or associated meanings of a word as distinguished from that word's denotative or specific meaning.

8 **ellipsis:** omission of word(s) necessary for the grammatical structure of a sentence or clause to give greater brevity, compactness, and force.

9 **euphemism:** using a pleasant expression to replace an unpleasant one.

10 **figurative language:** language that departs from the literal standard meaning in order to achieve a special effect.

    a **metaphor:** an indirect comparison (without "like" or "as").
    b **personification:** the description of an inanimate object or concept in terms of human qualities.
    c **simile:** an expressed comparison often indicated by terms such as **velut, similis, quālis.**
    d **epic simile:** a comparison extended beyond the obvious by further details.

11 **hendiadys:** using two connected nouns rather than a noun modified by an adjective or its equivalent ("two things meaning one").

12 hyperbole: extravagant exaggeration not intended to be taken literally.

13 litotes: affirming something by denying its opposite; an intentional understatement.

14 metonymy: substituting a word for a related word, e.g. cause for effect, container for contained.

15 onomatopoeia: the use of a word or phrase whose sound echoes the meaning; also known as imitative harmony.

16 oxymoron: a rhetorical contrast achieved by putting together two contradictory terms; produces surprise.

17 paradox: a statement that seems contradictory but that reveals a truth.

18 polysyndeton: piling up of connectives; used to create an impressive scene, to stress deliberate action, to emphasize a pathetic enumeration, etc.

19 rhetorical question: a question used for its persuasive effect and for which no answer is expected or for which the answer is self-evident.

20 synecdoche: substituting a part for a whole.

21 tmesis: separating the two parts of a compound word.

22 transferred epithet: the application of a significant modifier to a word other than the one to which it actually belongs.

23 vivid particularization: a concrete or specified description, usually achieved by the use of proper nouns rich in connotations.

24 word order:

   a chiasmus: a crisscross arrangement (ABBA).

   b first and last word positions: placing an important word at first and last places in a line of poetry.

   c framing: a word placed out of its usual order so that it is framed or centered.

   d interlocking word order/synchysis: the words of one noun–adjective phrase alternating with those of another (ABAB).

   e juxtaposition: two words or phrases set side by side to intensify meaning.

   f parallelism or **balanced structure:** the recurrence or repetition of a grammatical pattern.

   g separation: separating grammatically related words (e.g. noun–noun; noun–adjective) to produce a word picture of the meaning conveyed by the words.

Name: **Literary Terms and Rhetorical Devices**

Grade & Subject:

Teacher:

Date:

I.   *Match each of the following poetic devices with its definition.*

A alliteration	F asyndeton	K metonymy
B allusion	G epic simile	L personification
C anaphora	H hyperbole	M polysyndeton
D apostrophe	I litotes	N simile
E assonance	J metaphor	O synecdoche

1. ____ a sudden break in the narrative to address a person or thing

2. ____ an indirect comparison (a comparison without "like" or "as")

3. ____ affirming something by denying its opposite

4. ____ extravagant exaggeration

5. ____ an expressed or direct comparison (a comparison using "like" or "as")

6. ____ the description of an inanimate object in terms of human qualities

7. ____ substituting a part for a whole

8. ____ repetition of consonantal sound at the beginning of adjacent words

9. ____ piling up of connectives

10. ____ a reference to details which the writer expects the reader to recognize

11. ____ repetition of a word at the beginning of successive clauses

12. ____ repetition of a vowel sound in adjacent words

13. ____ substituting a word for a related word

14. ____ omission of customary connecting words

15. ____ a comparison extended beyond the obvious by further details

II.   *In lines I. 102-112 of the Aeneid, copy out an example of the following and provide a line reference:*

1. apostrophe _____

2. personification _____

3. hyperbole _____

4. polysydeton _____