

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

May 4-May 8, 2020

Course: 10 Latin IV

Teacher(s): Ms. Mueller mariel.mueller@greatheartsirving.org

Supplemental Links: [Aeneid I.102-123 Online Grammar Reference](#)
[Aeneid Online Vocabulary Reference](#)

Weekly Plan:

Monday, May 4

- Check last week's "Reading and Grammar Questions" worksheet against the key provided
- Read lines *Aeneid* I. 113-123 (pp. 20 and 21) and complete the reading and grammar questions
- Log into Google Classroom and watch a short instructional video on scansion

Tuesday, May 5

- Check last week's translations against the key provided and make corrections
- Translate *Aeneid* I. 113-123 into English

Wednesday, May 6

- Check answer key to last week's "Literary Terms and Rhetorical Devices" worksheet
- Review/Prepare for Thursday's Literary Terms and Rhetorical Devices Quiz

Thursday, May 7

- Log into Google Classroom and take the "Literary Terms and Rhetorical Devices" Quiz
- Begin reviewing for the *Aeneid* I.34-123 Assessment next week (May 12th and 13th)

Friday, May 8

- No new assignments, attend office hours and/or get caught up on previous work

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, May 4

1. Review the answer key to last week's "*Aeneid* I. 102-112 Reading and Grammar Questions" worksheet. If you still have access to that assignment, I encourage you to compare your answers to those on the answer key.
2. Read lines 113-123 of *Aeneid* book I (pp. 20 and 21). 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.113-123 Reading and Grammar Questions" worksheet attached. You may write out your answers on the worksheet provided in this packet or you may write your answers on a sheet of notebook paper titled "*Aeneid* I.113-123 Reading and Grammar Questions."
4. Log into Google Classroom and watch a short instructional video on scansion

Tuesday, May 5

1. Check last week's translations (*Aeneid* Book I. 102-112) against the key provided and make any necessary corrections.
2. Translate *Aeneid* I. 113-123 into English. You may translate these lines on the translation page provided or on a separate piece of notebook paper titled "*Aeneid* I. 113-123 Translation."

These will be the last lines covered on our **first remote learning assessment** scheduled for Tuesday and Wednesday of next week (**May 12th and 13th**). This assessment will cover lines I. 34-123 and will be formatted similarly to the *Aeneid* Practice Test you took in week 3 (April 13-17).

Wednesday, May 6

Review the answer key to last week's "Literary Terms and Rhetorical Devices" worksheet for a quiz tomorrow (Thursday) over that material. If you still have access to last week's assignment, I encourage you to compare your answers to those on the answer key.

The quiz tomorrow over literary terms and rhetorical devices will be open book and open note, but as you review today, you want to make sure you:

1. understand the definitions of the **15 terms** referenced on the worksheet (i.e. alliteration, assonance, asyndeton, polysyndeton, anaphora, metaphor, simile, epic simile, personification, metonymy, synecdoche, hyperbole, litotes, allusion, and apostrophe)
2. are able to identify examples of each of these 15 terms in a passage of Latin.

An additional reference for these terms is also **Appendix B** (pp.127-130) in your **Vergil textbook**. This Appendix also includes examples in Latin alongside the definitions, so please do not neglect this valuable resource!

Thursday, May 7

1. Take some time to get out the materials you will want to reference for your open book/open note “Literary Terms and Rhetorical Devices” quiz assignment. 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. Log into Google Classroom and take the “Literary Terms and Rhetorical Devices” quiz assignment.
3. Begin reviewing for the assessment over lines I. 34-123 on Tuesday and Wednesday of next week (May 12th and 13th). Like your quizzes, this assessment will be open book and open note, but you will want to be very familiar with the material before taking the assessment. For your convenience, I have included another copy of the answer key to the Aeneid Practice Test from week 3 at the end of this week’s packet.

Friday, May 8

No new assignments! Use this day to attend office hours and/or get caught up on previous work from the week!

Name: **KEY**

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)

It breaks its oars and causes it to turn aside exposing its side to the waves.

2. How is the water described in line 105?

It's described as a mountain of water that is towering in a heap.

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

The south wind whirls three of the ships against a ridge of hidden rocks in the middle of the waves.

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

Italians call these rocks "The Altars." Probably because many men have been "sacrificed" on these rocks like a sacrificial victim on an altar.

II. Grammar Questions: Indicate whether the statements are True or False by writing a "T" or an "F" beside the following statements:

1. **T** *stridens* (line 102) modifies *procella* (line 102).
2. **F** The subject of *dat* (line 105) is *latus* (line 105). *latus* is the direct object of *dat*; the subject is *prora* in line 104.
3. **T** In line 110, *dorsum immane* is in apposition to *Aras* (line 109).
4. **F** *visu* (line 111) is a perfect participle. *visu* is an ablative supine indicating respect

Aeneid I.113-123 Reading and Grammar Questions

I. Comprehension Questions: Answer the following questions about lines 113-123.

1. What happens to the ship that is carrying Orontes (lines 113-115)?

2. What happens to the helmsman of Orontes' ship (lines 115-117)?

3. Name three things that appear among the waves in lines 118-119.

4. Vergil mentions four more ships that were damaged in the storm. With what comrade was each associated (lines 120-123)?

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

1. ____ *ipsius* (line 114) refers to *Orontes* (line 113).
2. ____ Line 118 can be translated "There appear scattered men floating in the huge whirlpool."
3. ____ The object of *vicit* in line 122 is *hiems* (line 122).
4. ____ In line 122, *laterum* is accusative.

III. Scansion: After watching the instructional video on Google Classroom, scan the following lines of dactylic hexameter.

Iam validam Īlioneī nāvem, iam fortis Achātae,
et quā vectus Abās, et quā grandaevus Alētēs,
vīcit hiems; laxīs laterum compāgibus omnēs
accipiunt inimīcum imbrem rīmīsque fatīscunt.

***Aeneid* Book I.102-112 Translation**

(Lines 102-103) With that one (i.e. Aeneas) uttering such things, a gust roaring with the north wind strikes opposite the sail, and raises the waves to the stars. (Lines 104-105) The oars are shattered, then the prow turns away and gives its side to the waves, a mountain of water towering in a mass follows. (Lines 106-107) These men (i.e. some of Aeneas' men) hang on the crest of the wave; for these men (i.e. another group of Aeneas' men) a gaping wave discloses the earth (i.e. bottom of the sea) between the waters, a surge rages with sand. (Lines 108-112) Three ships having been carried off, the south wind whirls against the lurking rocks (The Italians call the rocks which are in the middle of the waves the Altars, an enormous ridge at the surface of the sea), three ships, the east wind forces from the depths into the shallows and sandbars, wretched to behold, and dashes (them) into the shoals and surrounds (them) with a mound of sand.

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 fidumque 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, _____

- 121 et quā vectus Abās, et quā grandaevus Alētēs, _____
vīcit hiems; laxīs laterum compāgibus omnēs _____
accipiunt inimīcum imbrem rīmīsque fatīscunt. _____
Intereā magnō miscērī murmure pontum _____
- 125 ēmissamque hiemem sēnsit Neptūnus et īmīs _____
stāgna refūsa vadīs, graviter commōtus; et altō _____
prōspiciēns summā placidum caput extulit undā. _____
Disiectam Aenēae tōtō videt aequore classem, _____
flūctibus oppressōs Trōas caelīque ruīnā. _____
- 130 Nec latuēre dolī frātrem Iūnōnis et īrae. _____
Eurum ad sē Zephyrumque vocat, dehinc tālia fātur: _____
“Tantane vōs generis tenuit fidūcia vestrī? _____
Iam caelum terramque meō sine nūmine, ventī, _____
miscēre et tantās audētis tollere mōlēs? _____
- 135 Quōs ego—! sed mōtōs praestat compōnere flūctūs. _____
Post mihi nōn similī poenā commissa luētis. _____
Mātūrāte fugam rēgīque haec dīcite vestrō: _____
nōn illī imperium pelagī saevumque tridentem, _____
sed mihi sorte datum. Tenet ille immānia saxa, _____
- 140 vestrās, Eure, domōs; illā sē iactet in aulā _____

Name: **KEY**

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 |

<i>Letter</i>	<i>Definition</i>
1. D	a sudden break in the narrative to address a person or thing
2. J	an indirect comparison (a comparison without “like” or “as”)
3. I	affirming something by denying its opposite
4. H	extravagant exaggeration
5. N	an expressed or direct comparison (a comparison using “like” or “as”)
6. L	the description of an inanimate object in terms of human qualities
7. O	substituting a part for a whole
8. A	repetition of consonantal sound at the beginning of adjacent words
9. M	piling up of connectives
10. B	a reference to details which the writer expects the reader to recognize
11. C	repetition of a word at the beginning of successive clauses
12. E	repetition of a vowel sound in adjacent words
13. K	substituting a word for a related word
14. F	omission of customary connecting words
15. G	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:

Sorry, this was my mistake. There was no example of apostrophe in lines 102-112. There is an example of apostrophe in lines 94-101. “*O terque quaterque beati . . . volvit*”

2. personification:

The behavior of the gust in lines 102-103 could be considered personification: *stridens Aquilone procella . . . tollit*. Likewise, the behavior of the south wind and the east wind could be considered personification: *Tres Notus . . . torquet* and *tres Eurus . . . harenae*.

3. hyperbole:

There are many examples of hyperbole in these lines: the description of the gust (lines 102-103), the description of the water (*aquae mons*) in line 105, and the description of the gaping wave revealing the bottom of the sea (*his unda . . . aperit*) in lines 106-107.

4. polysyndeton:

Again, I made a mistake here. There was no example of polysyndeton in lines 102-112. There is an example of polysyndeton in line 94 (“*O terque quaterque . . .*”)

I. Circle the letter that best answers the questions based on the passage below:

55 illī indignantēs magnō cum murmure montis
circum claustra fremunt; celsā sedet Aeolus arce
scēpra tenēns, mollitque animōs et temperat Irās.
nī faciat, maria ac terrās caelumque profundum
quippe ferant rapidī sēcum verrantque per aurās.
60 sed pater omnipotēns spēluncīs abdidit ātrīs,
hoc metuēns, mōlemque et montēs īnsuper altōs
imposuit, rēgemque dedit, quī foedere certō
et premere et laxās scīret dare iussus habēnās.
ad quem tum Iūnō supplex hīs vōcibus ūsa est:
65 “Aeole, namque tibī dīvum pater atque hominum rēx
et mulcēre dedit flūctūs et tollere ventō,
gēns inimīca mihī Tyrrhēnum nāvigat aequor,
Īlium in Ītaliā portāns victōsque Penātēs:
incute vim ventīs submersāsque obrue puppēs,
70 aut age dīversōs et disice corpora pontō.
sunt mihi bis septem praestantī corpore nymphae,
quārum quae fōrmā pulcherrima Dēiopēa,
cōnūbiō iungam stabilī propriamque dicābō,
omnēs ut tēcum meritīs prō tālibus annōs
75 exigat et pulchrā faciat tē prōle parentem.”

- In line 59, *-que* connects
 - secum* and *verrant* (line 59)
 - verrant* and *per* (line 59)
 - ferant* and *verrant* (line 59)**
 - secum* and *auras* (line 59)
- In line 59, *secum* is translated
 - to himself
 - to herself
 - with him
 - with them**
- The antecedent of *qui* (line 62) is
 - regem* (line 62)**
 - foedere* (line 62)
 - montes* (line 61)
 - iussus* (line 63)
- The phrase *divum . . . rex* (line 65) refers to
 - Ajax
 - Aeneas
 - Priamus
 - Jupiter**

5. The case and number of *fluctus* (line 66) is
- | | |
|------------------------|-----------------------------|
| a. nominative singular | c. accusative plural |
| b. nominative plural | d. genitive singular |
6. In line 67, the phrase *gens inimica mihi* describes
- | | |
|-------------------|-----------|
| a. Trojans | c. Greeks |
| b. Nymphae | d. Danai |
7. From line 68, we learn that
- | | |
|--|--|
| a. Penates is bringing Ilium into Italy | c. the remnants of the Trojan state and its religion are being brought to Italy |
| b. Ilium conquered the Penates as they were being carried to Italy | d. the defeated Trojans are carrying the Penates into Ilium |
8. In line 70, *dissice* is
- | | |
|------------------------------|------------------------|
| a. present infinitive | c. accusative singular |
| b. present imperative | d. ablative singular |
9. Why is Deiopea an especially valuable bribe?
- | | |
|-------------------------------------|---|
| a. she is the most beautiful | c. she has beautiful offspring |
| b. she is fourteen years old | d. she has performed many duties for Juno |
10. The form *iungam* (line 73) is a(n)
- | | |
|------------------------|-----------------------------|
| a. perfect participle | c. present subjunctive |
| b. accusative singular | d. future indicative |

II. Translate the following passage into English:

5 ipsa Iovis rapidum iaculāta ē nūbibus ignem
 disiēcitque ratēs ēvertitque aequora ventīs,
 illum exspīrantem trānsfixō pectore flammās
 turbīne corripuit scopulōque infixit acūtō;
 ast ego, quae dīvum incēdō rēgīna Iovisque
 et soror et coniunx, ūnā cum gente tot annōs
 bella gerō.

_____ **She herself having hurled the swift fire of Jupiter from the clouds** _____
 _____ **both scattered the ships and overturned the sea with the winds,** _____
 _____ **and him/that one breathing out flames from his pierced chest,** _____
 _____ **she snatched up in a whirlwind and impaled him on a sharp rock;** _____
 _____ **But I, who proceed as queen of the gods and both sister and** _____
 _____ **wife of Jupiter, have been waging war with one race for so many years.** _____

III. Scan the following lines:

sed pater | omnipo | tēns spē | luncīs | abdidit | ātrīs,
hoc metu | ēns, mō | lemqu(e) et | montēs | īnsuper | altos
imposu | it, rē | gemque de | dit, quī | foedere | certō
et preme | r(e) et la | xās scī | ret dare | iussus ha | bēnās.

IV. Paragraph Response:

- 65 “Aeole, namque tibi dīvum pater atque hominum rēx
et mulcēre dedit flūctūs et tollere ventō,
gēns inimīca mihi Tyrrhēnum nāvigat aequor,
Īlium in Ītaliā portāns victōsque Penātēs:
70 incute vim ventīs submersāsque obrue puppēs,
aut age dīversōs et disice corpora pontō.
sunt mihi bis septem praestantī corpore nymphae,
quārum quae fōrmā pulcherrima Dēiopēa,
cōnūbiō iungam stabilī propriamque dicābō,
omnēs ut tēcum meritīs prō tālibus annōs
75 exigat et pulchrā faciat tē prōle parentem.”

In the passage above, we see Juno make a rhetorical appeal to Aeolus to solicit his help. In a well-developed paragraph **discuss the elements of Juno’s appeal to Aeolus and what these elements reveal about how she perceives Aeolus.** Be sure to begin your paragraph with a clear topic sentence/thesis statement and refer specifically to the Latin throughout the passage to support the points you make in your essay.

(When you are asked to refer specifically to the Latin, you must write out the Latin and/or cite line numbers AND you must translate, accurately paraphrase, or make clear in your discussion that you understand the Latin.)

Aeneid I.34-80 Practice Test Essay Rubric

	Development of Argument/Analysis	Use of Latin	Inferences & Conclusions	Contextual Knowledge
20 pts Strong	The student develops a strong essay and consistently aligns it to Latin discussing the elements of Juno’s appeal to Aeolus and what these elements reveal about how she perceives Aeolus evidence. Occasional errors need not weaken the overall impression of the essay.	The student uses copious examples of accurate, specific, and relevant Latin, properly cited, drawn from throughout the passage.	The student consistently uses inferences and draws conclusions that accurately reflect the Latin and support the analysis.	The student is able to use specific contextual references consistently in order to support the analysis.
16 pts Good	The student develops a good essay discussing the elements of Juno’s appeal to Aeolus and what these elements reveal about how she perceives Aeolus, providing main ideas and some supporting details. Although the analysis may not be nuanced, it is based on a sound understanding of the Latin.	The student uses examples of Latin that are generally accurate, specific, and relevant, properly cited; while they are not plentiful, they are drawn from throughout the passage.	The student uses some inferences and draws some conclusions that accurately reflect the Latin and support the analysis. The student may rely on what is stated or may make inaccurate inferences.	The student is able to use some specific contextual references that support the analysis.
12 pts Average	The student develops an adequate essay discussing the elements of Juno’s appeal to Aeolus and what these elements reveal about how she perceives Aeolus that reflects understanding of the passages. The analysis may not be well developed, relying on main ideas but few supporting details, or it may rely on summary more than analysis.	The student may have few accurate Latin citations; they may not be linked to the analysis or fail to support it.	The student may display only limited understanding of implied information.	The student may sometimes misunderstand contextual references or fail to connect them effectively to the analysis.
8 pts Weak	The student recognizes the passages but presents only a weak essay. It may be confusing and lack organization or may rely on summary, and it addresses only portions of the passage.	The student provides little Latin support, taken out of context or misunderstood; or may use no Latin.	The student may make incorrect assumptions or make inferences and conclusions based on the passage only rarely.	The student may show no understanding or a thorough misunderstanding of context; references to context, if any, are irrelevant.
4 pts Poor	The student understands the question but offers no meaningful analysis. Although the student may not recognize the passage, the response contains some correct, relevant information.	The student cites no Latin, or only individual Latin words, and exhibits either no understanding of the Latin in context, or a complete misunderstanding.	The student does not make inferences and conclusions based on the passage.	The student shows no understanding or thorough misunderstanding of context and provides no meaningful discussion of context or contextual references.
0 pts Unacceptable	The student offers a response that is totally irrelevant, totally incorrect, or restates the question.	The student demonstrates no understanding of Latin in context.	The student does not make inferences and conclusions based on the passage.	The student shows no understanding or a thorough misunderstanding of context and provides no meaningful discussion of context or contextual references

The following is a sample of an actual student response that received full marks on a similar rubric. The essay prompt this student was addressing is below. Since you do not have reference to the Latin of this passage, it is good to note that the student's translations of the Latin he/she was referencing were about 90% accurate:

In the passage above, Priam confronts Pyrrhus. In a short essay, **discuss what the passage reveals about both Priam and Pyrrhus**. Refer specifically to the Latin throughout the passage to support the points you make in your essay.

Student Response:

“In the passage, Priam is confronting Pyrrhus with his last breath as the young warrior is about to kill him. He had just witnessed the murder of his son Polites before the altar. The passage creates a stark contrast between the noble character of Priam and the wickedness of Pyrrhus.

The reader is told that Priam is near death. Yet, instead of begging for mercy from Pyrrhus, he is saying things that anger his conqueror even more. Priam is unafraid. Vergil writes, ‘Priam, although he is held in the middle of death, nevertheless he does not restrain himself nor refrain from voices and angers’ (*Priamus . . . pepercit* lines 1-2). He is old and frail, but he still does what is right. He wears his armor and tries to save the dignity of his son even though he knows that it’s no use. He is much weaker due to his age. After his speech to Pyrrhus, ‘the old man hurls the useless spear without a blow’ (*senior . . . coniecit* lines 12-13). He is not only described as old, but his weapon is useless and his throw is weak. The preceding passage, where Hecuba speaks to Priam, puts him in much the same light. Priam’s bravery does not come from false belief in his strength, but from the duty he feels to his family and especially to his son, who has just been killed. His weakness only serves to emphasize how difficult it must be for Priam and how noble he is to risk a death with more suffering.

Pyrrhus, on the other hand, provides sharp contrast. He does not feel the type of duty to family that Priam does. Priam, when speaking to Pyrrhus, tells him ‘that Achilles, from whom you lie that you are begotten, was not such to his enemy Priam’ (*Non . . . Priamo* lines 8-9). We also learn from Priam’s speech when he said, ‘You who made me see openly the death of my son and defile the paternal face with death’ (*fecisti . . . vultus* lines 6-7). From these two clues, we see that Pyrrhus has killed Polites before Priam’s eyes and had not respected the dignity of his father. Although Achilles ‘blushed at the laws and faith of the suppliant and returned the lifeless Hectorean body for a tomb and sent me back into my kingdom’ (*iura . . . remisit* lines 9-11). Pyrrhus clearly does not have the compassion of his father, and does not understand duty to family and love for family. Although they are in the middle of war, this passage illustrates that he is a warrior not merely motivated by winning the war, but inflicting cruelty. He has no cares about defiling his father’s image with his actions or making a father watch his own son die.”