Advanced Latin Without Translations?
Interactive Text-Marking as an Alternative Daily Preparation

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Introduction

The traditional classroom strategy of writing out translations provides means, motive, and opportunity, as it were, for students to circumvent the process of learning to read Latin itself. The method described herein, i.e., marking texts with grammatical annotations to the exclusion of written translation, can disrupt the self-destructive cycle of memorization and create a faster-paced, Latin-focused classroom environment. Furthermore, the appreciation of the logical, linear organization of both Latin prose and Latin poetry and the understanding that there is order even when at first glance there appears to be randomness fosters students' ability to think critically and analytically—what some may argue is the greatest though least tangible benefit for those who study Latin.

The comments that follow will 1) address perspectives on class preparation, 2) explicate the process of linear reading, 3) model a method for daily preparation using PC Tablet technology, and 4) discuss student strategies for preparing prose and poetry, respectively.[1]

Perspectives on Preparation

It is a well-established classroom practice to have students prepare a passage of Latin by writing out a translation, and then to correct that translation in class. In many classrooms, students may not be allowed to view their translations when rendering aloud, but they have created artifacts, nonetheless, and may refer back to them later. From the teacher's perspective, this guarantees that students have in fact prepared a passage beyond the superficial level, and it also yields a measurable product.

To the student evaluated on the ability to translate a passage accurately on tests, however, a written translation is gold. Memorizing it is a winning short-term strategy. Most of the students are, after all, bright enough to memorize long passages, and it guarantees them nearly one-hundred-percent accuracy on the test. For the student in this mindset, all other exercises regarding the mechanics of Latin and working from the bottom up become busy work or tricks to master on the test, rather than avenues leading to the valuable sub-skills that enable reading. Once the complexity of the language surpasses their intuition, translation becomes difficult, while sight passages are virtually impossible.[2]

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[1] Earlier versions of this paper were presented at the 86th Meeting of CAMWS Southern Section in Memphis (2006), and at the 60th Annual ACL Institute in Nashville (2007). I am grateful to the colleagues who provided much productive discussion and feedback.

[2] K. Kitchell, "Latin III's Dirty Little Secret: Why Johnny Can't Read," *NECJ* 27.4 (2000) 206-226, discusses similar problems with emphasis on students who seem to have grammar under control, but lack the semantic background or the "cultural literacy" needed to comprehend authentic Latin. This may cause them to abandon what they might otherwise do, i.e., surrender to syntax long enough to build at least a hazy meaning building from the bottom up instead of building meaning semantically from the top down.

Once their strategy outlasts its effectiveness, memorizing the English and reasoning back to the Latin is the next logical step. This can persist to the highest levels, as evidenced by example (1), which appeared on the 2007 Advanced Placement® Examination in Latin Literature. Students were asked to translate the following passage as literally as possible:

> **(3)** *haec si, inquam, attuleris, venuste noster,*
> *cenabis bene; nam tui Catulli*
> *plenus sacculus est aranearum.*
> *Sed contra accipies meros amores*
> *seu quid suavius elegantiusve est:*
> *nam unguentum dabo, quod meae puellae*
> *donarunt Veneres Cupidinesque,*
> *quod tu cum olfacies, deos rogabis,*
> *totum ut te faciant, Fabulle, nasum.*
> (Cat. 13.6-14)

The Readers (i.e., graders) of this question noted that with an average score of 4.85 out of 9 possible points, most students performed either quite well (scoring 6-9) or rather poorly (scoring 0-2). Of the poor scores, readers noted that a significant number of students, having recognized the phrase, *"cenabis bene,"* produced accurate translations of, for instance, the <u>first ten</u> lines from Cat. 13, most of which were not printed in the test booklet.[3] The conclusions are self-evident.

To intervene before students become settled in such habits, the comments that follow suggest one possibility for a different measurable product, namely, a Latin text that is heavily annotated with grammatical information as a prelude to oral interpretation. Such an interpretation would depend on the needs of the class and could be a literal rendering, e.g., in preparation for the Advanced Placement® examinations, or a discussion based on understanding of the text without translating. This annotated text is founded in two critical aspects of Reading Theory: the ability to see discrete morphological items in the language and on that basis to hypothesize their most likely syntactic structure using morpho-syntactic expectation. The PC Tablet will be suggested as one tool that facilitates creation of this product in the classroom. Although the focus of the following discussion will be on the application of methodology at the advanced level, best results are achieved by beginning at the introductory level and eschewing a daily written translation from the first day.

The Theory Behind Linear Reading

The strategy of text-marking is underpinned by Reading Theory. The theory holds that the behavior of reading is driven by expectations, which are often called scripts, routines, or schemata.[4] These schemata exist on various levels. For instance on the semantic level, if one is discussing a Roman house, and a cook is mentioned, a reader using his or her world knowledge may expect verbs of cooking and nouns for food, the kitchen, utensils, etc. If the actions of mixing, kneading, and baking are expressed, a reader expects them to occur in the logical order given. As the reader processes the passage, he seeks to confirm such semantic expectations.

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[3] J. Sarkissian, "The Grading of the 2007 Advanced Placement Examinations in Latin: Latin Literature*," CO* 85.1 (2007) f.c.

[4] F. Smith, *Understanding Reading: A Psycholinguistic Analysis of Reading and Learning to Read* (Mahwah, N.J. 2004) 12-30. Also see T. van Dijk and W. Kintsch*, Strategies for Discourse Comprehension* (New York 1983), and A. Colley, "Text Comprehension," in *Cognitive Approaches to Reading*, edd. Beech and Colley (New York 1987) 113-38.

On the syntactic level there are also schemata. The first expectation that readers of all languages have is a complete thought, which is satisfied by the core of the sentence. This is the set of those essential items, variously called kernel, skeleton, or sentence structure, all of which designate variously the same essential elements of a sentence such as subject, verb, direct object, predicate noun, etc. It is hardly coincidence that the first two cases usually learned in reading-approach texts today are the nominative and the accusative, since these plus a verb are the essentials for expressing most complete thoughts in Latin.[5] The presence of one core item creates the expectation of one or more of the others, e.g., a verb leads to the expectation of a subject, and vice versa. The presence of an object creates the expectation of a subject and a transitive verb. Likewise outside the core, an adjective leaves one expecting a noun, and an adverb calls for a verb, adjective, or other adverb, etc.

Within this framework, there is a three-step mental process involved in the linear processing of language.[6] This is epitomized by the three questions, "What do I see? Therefore, what do I have? Therefore, what do I expect?" These three questions correspond to the three aspects of language with which we deal the most, namely, morphology, syntax, and semantics.[7]

If we see the fragment in example (2) as the first word in a sentence, and apply the questions, the following reasoning emerges:

(2) *Caesar*

        a.) What do I see? Part of Speech: Noun, case = nominative.
        b.) Therefore, what do I have? Most likely a subject.
        c.) Therefore, what do I expect? An animate noun in nominative is most
            likely the doer of an action/state: "Caesar . . . *does something."*

Consider next the fragment in example (3). The reasoning follows similarly:

(3) *Caesarem*

        a.) What do I see? Part of Speech: Noun, case = accusative.
        b.) Therefore, what do I have? Most likely a direct object.
        c.) Therefore, what do I expect? An animate noun in the accusative is
            most likely the patient of some action:
            "*Someone is doing something to . . .* Caesar."

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[5] The terms reading-approach and Reading Theory are easily confused. The latter is a theoretical framework which describes the process by which one processes written information, wherein reading is both the *explanandum* and the objective. The former is a methodology in which reading is the means of instruction. The theory and the method are naturally complementary.

[6] J. Muccigrosso and D.P. Ross, "Critical Thinking and Reflective Learning in the Latin Classroom," in M. A. Kassen, ed., *Language Learners of Tomorrow: Process and Promise* (Lincolnwood, IL 1999) 233-51.

[7] The third question often continues on the syntactic level, but also frequently engages semantic issues as the reader creates a "mental movie," as it were, to visualize the information being processed (see D. Markus and D.P. Ross, "Reading Proficiency in Latin Through Expectations and Visualization," *CW* 98.1 (2004) 79-93). The processing of an adjective, for instance, leaves one with the syntactic expectation of a noun, although certain adjectives may also narrow the semantic range of nouns expected. The adjective "noble," for example, narrows one quickly to expect nouns that are prevailingly +animate and (usually) +human.

As we progress through texts, our expectations are either confirmed or modified. Imagine that the fragment above is extended to (4):

(4) *Caesarem barbaros vicisse*

a.) What do I see? Two nouns, both accusative. A verb, infinitive in mood,
        perfect in aspect, and active in voice.
b.) Therefore, what do I have? Most likely an indirect statement.
c.) Therefore, what do I expect? "*Someone says/thinks/believes/*vel sim. . . .
        that Caesar defeated the barbarians."[8]

Sometimes even a minimal fragment of an incomplete construction forces the reader into a very small, but focused set of expectations, as in example (5). Applying the process narrows things down quickly.

(5) *Caesare*

a.) What do I see? Part of Speech: noun, case = ablative.
b.) Therefore, what do I have? Most likely part of an ablative absolute.
c.) Therefore, what do I expect? "With Caesar . . . *doing something,
        someone else does something else.*"

It is this recognition of morphology and syntax that allows us to activate the expectations needed to interpret texts in a way that is both syntactically accurate and semantically appropriate. The process of text-marking that follows is one part of an integrated strategy that can allow students to read more linearly at more advanced levels.[9]

The need to control fragments is not always apparent to students, especially the weak and the clever, who can exploit the semantic aids and the predictable word order of many standard textbooks to reason their way to the appropriate translation.[10] As long as their strategy keeps working, all exercises on morphology and syntax are busy work. Once it stops working and the grammatical backlog is too massive, memorization seems the only way out.

How does one break the chain? One possible solution is by eschewing any written translation in favor of students' daily generation of a Latin text which is annotated with grammatical

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[8] Although the default expectation is expressed in present tense, it is of course possible, and in some genres more likely, that main clause verb is a secondary tense, thus leading to the expectation, "*Someone said . . . *that Caesar had defeated the barbarians."

[9] Another important strategy involves working with fragments to convert them into translations reflecting both the appropriate semantic meaning, and the right syntactic function, much as in examples (2) through (5) above. This exercise, called "metaphrasing," complements text-marking well, and enables students to linearly express their syntactic and semantic expectations as they move word-by-word. See Markus and Ross (n.7), and G. Knudsvig, G. Seligson, and R. Craig, *Latin for Reading: A Beginner's Textbook with Exercises* (Ann Arbor 1985) 10-12 *et passim.*

[10] K. Stanovich ("Toward an Interactive-Compensatory Model of Individual Differences in the Development of Reading Fluency," *Reading Research Quarterly* 16 [1980] 32-71) demonstrates that readers with deficiencies at one level use contextual clues to reason their way to an interpretation; whereas proficient readers are able to identify items in a context-free environment. Similar difficulties experienced in teaching of modern languages using a communicative approach are discussed in G. Thompson, "Some Misconceptions About Communicative Language Teaching," *ELT Journal* 50.1 (1996) 9-15, which gives reasons people may overstress top-down strategies to the neglect of low-level, bottom-up ones.

information. The labeling of structures demands grammatical accountability, and addresses the questions, "What do I see?" and "What do I have?" before class even begins. This product can be interpreted and corrected by *oral* interpretation as linearly as possible in class. Students' resulting natural mode of reading is to process *Latin* linearly by attending to *both* semantic *and* syntactic expectations.

Mechanics

The PC Tablet offers an exciting way to engage students in this process, which can be somewhat intimidating to those who have come to depend on the written translation. Although the methodology is explained with reference to the PC Tablet, other technologies offer similar capabilities, e.g., the SMART Board® or the eBeam®.[11] The strategies may also, of course, be implemented with much humbler technology on overhead transparencies.

The touch-sensitive screen of the Tablet allows the user to write directly on the screen using a stylus, which acts in place of a mouse. Annotations can be erased, reproduced, and coded in multiple colors. These functions already exist in many applications, e.g., MS Word and Powerpoint, but they are exceedingly awkward using a standard mouse. The stylus makes the "Draw" function in various applications practicable. With a classroom set, furthermore, the teacher's tablet can act as a local server, allowing markings to be drawn on all tablets simultaneously.

With this tool, the process of marking-up a text can begin. In preparing for class each student marks an enlarged copy of the text. In an ideal situation this would be on a word processing document on a Tablet, but if there is not a one-to-one ratio, everyone can at least on mark on paper, and one student can be responsible for marking the Tablet for the day. The process of marking is a linear and dynamic activity which requires students to make many simultaneous decisions, and sometimes to revise their judgments as the sentence unfolds. For clarity the discrete elements of the marking will be described here in successive layers; the process of their simultaneous execution, however, will be visited in the sections on strategy below.

Since the first expectation that readers have is a complete thought, the first layer of marking identifies the core constituents, viz., mostly nominatives, accusatives, and verbs, and labels them according to function. At the same time it is useful to bracket and label any dependent clauses, to help undo confusion when multiple clauses are present, as in figure 1.[12]
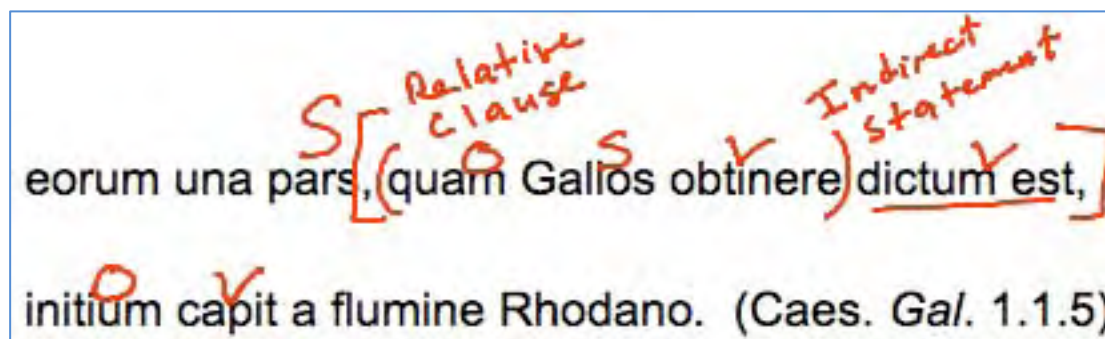

Fig. 1. Labeling of core items and dependent clauses.

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[11] During the composition of this article, Macintosh had not brought a tablet to market.

[12] These teacher-generated examples focus on the grammatical annotation, but students have the full range of possibilities from the internet, including pictures or hyperlinks to other texts, sites, movies, etc.

 Again, this addresses the questions, "What do I see?" and, "Therefore, what do I have?" ahead of time. The presence of nominatives and accusatives and verbs confirms the expectation of a complete thought. The occurrence of subordinating conjunctions or infinitives and participles in the appropriate context creates the expectation of a dependent clause. The various indicators which help to discriminate between types of dependent clauses may also be highlighted in the text.

 As the core is described, students also identify adjectival modifiers, i.e., adjectives, nouns in the genitive, participles, and relative clauses, as in figure 2. A student conditioned to recognize these should feel compelled to connect them to an appropriate noun. For the adjectives and participles, one must identify a noun agreeing in gender, number, and case. For a noun in genitive, one must identify the closest semantically appropriate noun. For relative clauses, one needs to identify the nearest preceding noun agreeing in number and gender with the pronoun. This marking calls for accountability, and an arrow from an adjective to a noun is a declaration that the student recognizes gender, number, and case agreement. Errors offer the possibility of correcting and immediately visualizing what the appropriate pair looks like.
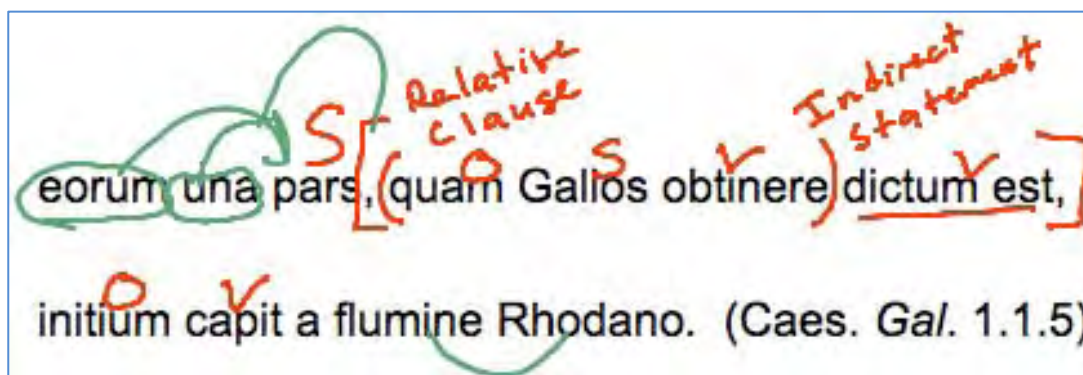

Fig. 2. Connecting all adjectival modifiers to nouns.

 After marking the text in this way students may add various notes of topical interest or on issues the teacher wishes to stress, e.g., the voice or tense of every verb, the gender, number, and case of all noun-adjective pairs, etc. See figure 3. Many of these notes may be used to test expectations. If students are labeling the voice of verbs and mark passive, as with *dictum est* above, they should not expect to have an object. Therefore, if they have marked an accusative as object, then they should reconsider: Is the word in fact accusative? Is it an adverbial accusative of place-to-which or part of an indirect statement instead of an object? Is the verb actually passive? If it is, is it a deponent? These sorts of issues may be part of homework or part of the ensuing class discussion.
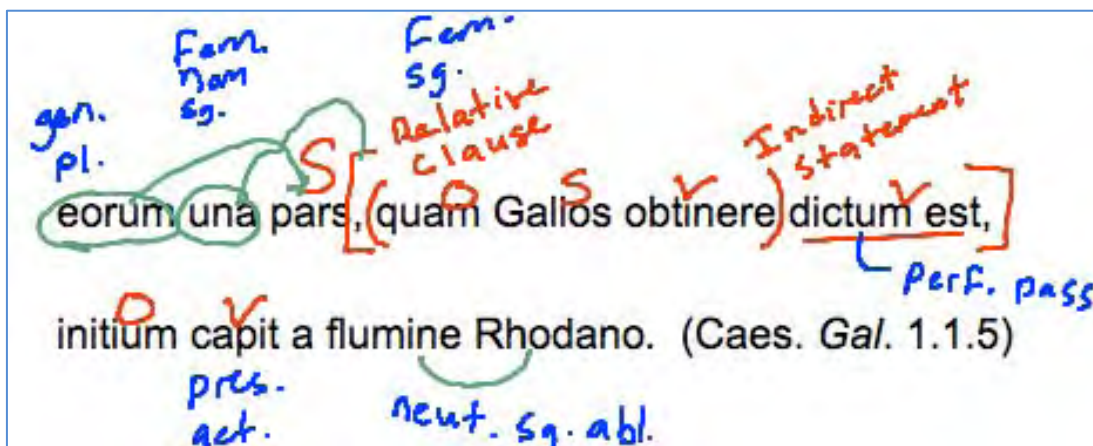

Fig. 3. Adding relevant notes or requested features.

Students may also put vocabulary glosses in the margin, but *not* above the words, which leads quickly to neglect of morpho-syntactic cues in favor of semantic expediency. With all these tools in place, the students can work through the passage, translating aloud, following the notations they have made as a prelude to the class discussion.

The conduct of class, then, involves the projection of the text from the tablet onto a whiteboard or screen. The teacher can guide the discussion as each student presents a section of the text, translating aloud in English and interpreting the text in accordance with his or her markings. The tablet allows for on-the-spot addition or modification to the annotated text. Various other features of style or context can be highlighted and annotated as students interpret the text.

Benefits

A daily preparation of this sort yields many benefits. First of all there is grammatical accountability. Students must label core items and modifiers based on what they see, not what they think would make the most sense. Errors, furthermore, can be discussed in class reverting to the question, "What do you see?" Running analysis as to the points at which errors arise provides immediate feedback as to the miscue, e.g., was it failure to see part of speech, case, tense, clause boundary, etc. Each correct identification of an accusative or a genitive or an indirect statement is a reinforcement that facilitates its visual recognition at the what-do-you-see level in the future.

The conduct of the class is also more efficient in that students making corrections need only change a few marks, not correct entire sentences one after the other. Constant stopping, starting, and repeating can vanish. Because the tablet records onto a word-processing document, all markings can be saved and uploaded to the internet for posting, where students can double-check their annotations and also copy anything for which they did not have time in class. This takes the pressure off of students with many errors, since they need not make all the corrections in class, but rather are free to listen to the explication of the text and the reasoning behind the proper rendering.

Using this method of daily preparation throughout the conduct of the class keeps the attention entirely on Latin, not at all on English. The students are observing a Latin text. It is marked with Latin (not English) grammatical structures, the structures are visible in Latin, and when students translate, they and their classmates are actively engaging Latin.

Prose Strategies

Students' dire need for effective linear prose-processing strategies is suggested by results from the most recent Advanced Placement® Examination in Latin Literature. On the 2007 examination, students who followed the Cicero syllabus were asked to translate example (6) from *Pro Archia* as literally as possible into English.

> (6) *neque enim quisquam est tam aversus a Musis qui non mandari versibus aeternum*
> *suorum laborum praeconium facile patiatur, Themistoclem illum, summum Athenis*
> *virum, dixisse aiunt, cum ex eo quaereretur quod acroama aut cuius vocem libentissime*
> *audiret: "eius a quo sua virtus optime praedicaretur."* (Cic. *Arch.* 9.20)

   The Readers noted that the scores on this question were overwhelmingly between 0-2 on a scale of 9, with an overall average of 2.66. Students often did not observe clause boundaries resulting in the production of somewhat accurate paraphrases that could not be considered literal translation.[13] What many, especially under examination circumstances, may see is a puzzle of forty-three independent words, but one who is trained to visualize the structure sees fewer than ten linearly sequenced clauses to be rendered as in figure 4.
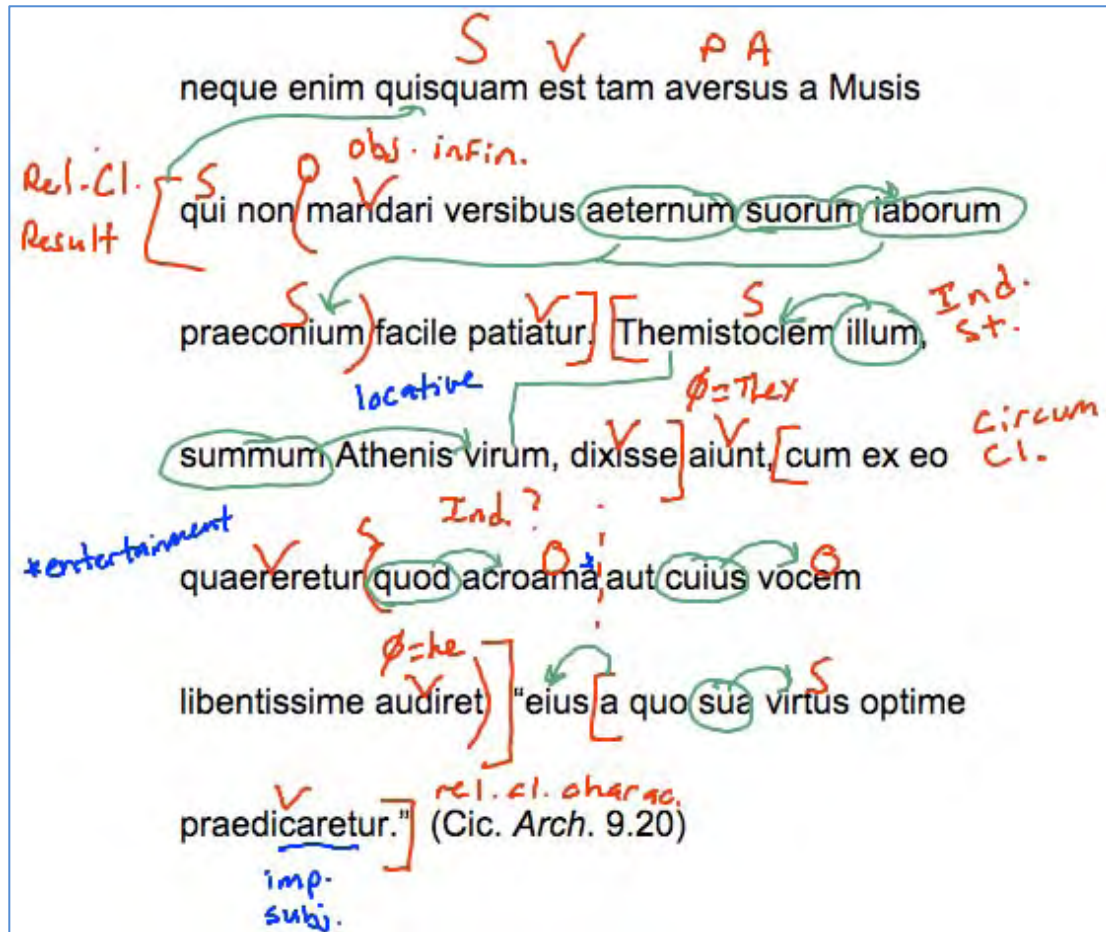

Fig. 4. A text broken into a few sequential and logical pieces.

The strategies for marking a prose text like the one above are:

   1. Proceed left-to-right expecting complete thoughts.
   2. Complete dependent clauses before returning to the previous (interrupted) clause.
   3. Double-embedded clauses usually end with the verb or a syntactically/semantically incompatible word.
   4. Adjectival modifiers are usually immediately next to (or within a word or two of) the noun they modify. Intervening words are part of a noun phrase.

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[13] Cf. Sarkissian, n. 3.

The need for visualization of grammatical structures and linear processing is very clear in the following example (7), which is slightly adapted from Sallust (*Catil.* 20) as found in the common textbook *Our Latin Heritage*.[14]   Notice that the main clause is in bold, and that four words into the sentence, a reader is processing a relative clause imbedded in an indirect statement, imbedded in an adverbial clause, imbedded in that main clause.

> (7) **Catilina**, *ubi eos, quos paulo ante memoravi, convenisse vidit, tametsi cum singulis multa saepe egerat tamen credens in rem futurum esse universos appellare et cohortari,* **in abditam partem aedium secessit.**

This passage is challenging by any standard, but by approaching it out of order and without visualization of dependent clauses, it becomes infinitely harder. The nominative *Catilina* could be construed with *vidit, egerat* or *secessit* equally well, if order were not significant. *Eos* is as good an object as *quos* for *memoravi*, and *futurum* looks like a much more inviting subject for *esse* than the infinitives which follow. The ensuing mix-and-match approach to Latin prose is as self-defeating as it is illogical.[15]   The marking of the text highlights the logical pattern of embedding—even the painful triple embedding of the first line—in a visual and linear way.[16]   If students apply the strategies above, a much more manageable text resembling figure 5 arises.
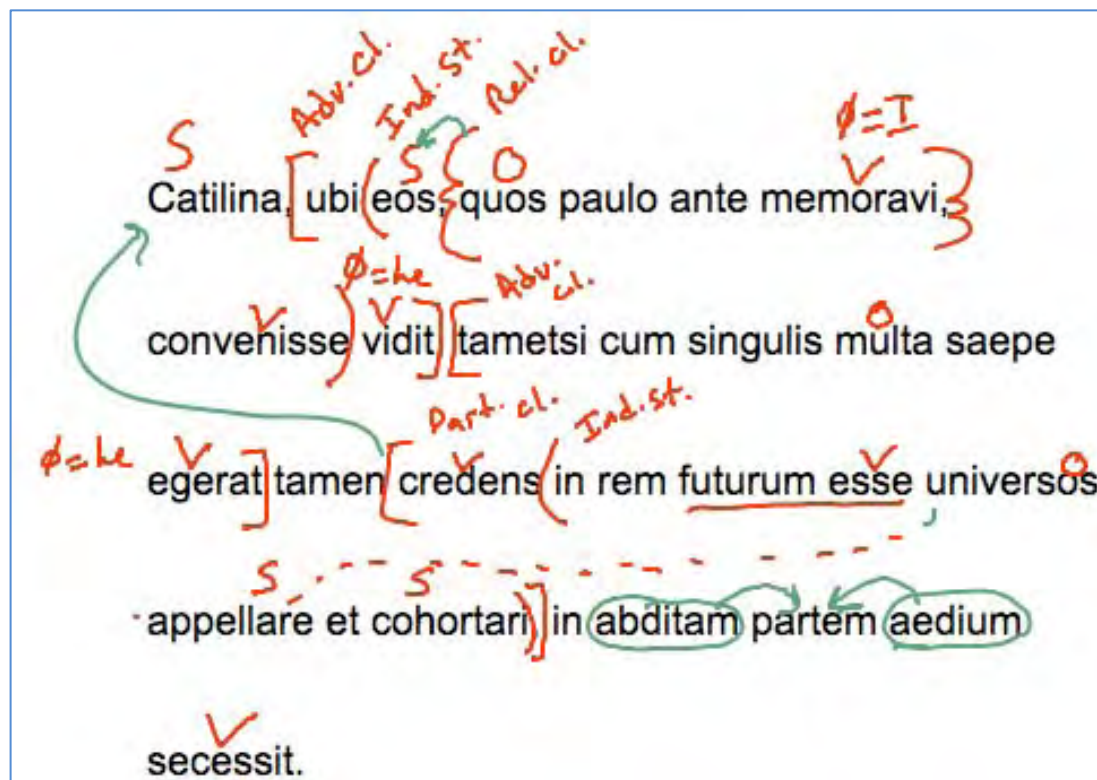

Fig. 5. Marking linear organizing principles in a complex text.

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[14] L. Hines, *Our Latin Heritage: Book 3*, (New York 1969).

[15] Given that all languages of the world are produced and processed linearly, such passages illustrate the point well for students that it is much easier to read the way Romans read.

[16] For a logical and visual explanation of word patterns in Latin see D. Hoyos, *Latin: How to Read It Fluently: A Practical Manual* (Amherst 1996) 22-32.

The process of marking is often dynamic and constantly evolving. Even as one marks moving left-to-right, the expectations change. To use the first sentence as an example, *Catilina* is a nominative, and the subject of the main clause. The second word is a subordinating conjunction, and leads us to expect two clauses. The next word appears to be the accusative object of that clause, so at that point the sentence appears to say, "Catiline, when *someone was doing something to* them, *did something else.*

The following relative clause offers no surprises, but when one arrives at *convenisse*, there is a change in expectations. An infinitive is not consistent with the relative clause and signals its end. In the dependent clause beginning with *ubi*, there is no need for an infinitive, so we expect either a verb patterning with a complementary infinitive to follow, e.g., *posse, velle, debere*, or a non-finite dependent clause, such as indirect statement or objective infinitive. The very next word, *vidit,* is consistent with an indirect statement, and causes us to reassess the number of dependent clauses and the function of *eos*, such that we understand the sentence to begin, "Catiline, when he saw that those whom I mentioned a little earlier had gathered, *did something.*

This passage can tax even the heartiest students, since having run the initial gauntlet, they are detoured through three more dependent clauses at *tametsi, credens,* and *in rem.* Nevertheless, processing each new clause as it comes and holding on to the expectation that Catiline will do something before the sentence ends makes the task endurable.

Poetry Strategies

Text-marking for poetry can be equally beneficial, and in some ways more beneficial for students, because it can reveal the logic and organization behind poetic word order. The expectations are often difficult to articulate, since teachers often develop them intuitively and rarely had them explained during their own formation as Latin readers. The first twenty-five lines of the *Aeneid*, however, can provide clear illustrations of core principles for reading poetry.

It is important from the start to dispel students' defeatist myth for that word order in poetry is random, or that words can be anywhere. This is an intolerable statement that students must see is patently illogical. What culture would produce or be able to interpret accurately a language without order or logic? Students might observe a few lines of Shakespeare or other English poetry in which the order has been randomized. A few observations of why the poem ceases to be English might be a prelude to showing them example (8), which is the proem of the *Aeneid* in random order:

> *(8) virumque cano arma, Troiae qui ab primus oris*
> *fato Italiam profugus, Laviniaque venit*
> *multum ille litora et et alto terris iactatus*
> *saevae memorem Iunonis ob vi iram superum;*
> *multa quoque, dum bello passus et conderet urbem,*
> *genus inferretque deos Latio, unde Latinum,*
> *Albanique moenia atque patres altae Romae.*

An in-class discussion or overnight essay might ask students to explain why this is a collection of Latin words, but is not Latin. Ignoring the violated meter, they may be asked to explain, for instance, why *virumque* with its enclitic makes no sense as the first word, or why is it illogical for *primus* to stand between *ab* and *oris*, or further could any other word be switched with *primus* to make a logical phrase, and so on. Similarly, an English "translation" observing randomness

as a norm as in (9) can be scrutinized to expose it as a failure on the logical level. What exactly would the "anger by violence of the gods of savage Juno," be?

> (9) "And I sing the arms of men, I, who, of Troy, was the first exiled to Italy by fate from the shores, and came to Lavinia much, that one battered to the shores and even from the height on lands, let me mention, because of the anger by violence of the gods of savage Juno. A lot too, until in war he had suffered and would found a city and the race would bring the gods to Latium, from which came Latin and the walls of Albanus and the fathers of lofty Rome."

Such a distorted perspective on poetry is in many ways natural, since the ordering is highly marked compared to the prose students initially learn. It can easily lead to frustration, which can be validated, but ultimately diffused by explaining the logic of poetic word order and highlighting the fact that it is different, and in some aspects, like subordination, it is in fact easier than prose.

Strategies for marking and reading poetry are:

1. Process the Latin line-by-line. The line is the primary unit for processing poetry.
2. Lines of poetry contain complete thoughts, or grammatically unified pieces of thoughts.
3. When something is missing for completeness, it is often the first word (or two) in the next line.
4. Dependent clauses usually occur only one at a time.
5. Adjectival modifiers are regularly not next to the nouns they modify, but their discontinuity usually defines grammatically unified units.

Let us examine the marking of a familiar passage observing the strategies above. Consider *Aeneid* 1.12-17 below in (10), versus a marked version as in figure 6.

> (10) *urbs antiqua fuit, (Tyrii tenuere coloni)*
> *Karthago, Italiam contra Tiberinaque longe*
> *ostia, dives opum studiisque asperrima belli*
> *quam Iuno fertur terris magis omnibus unam*
> *posthabita coluisse Samo; hic illius arma*
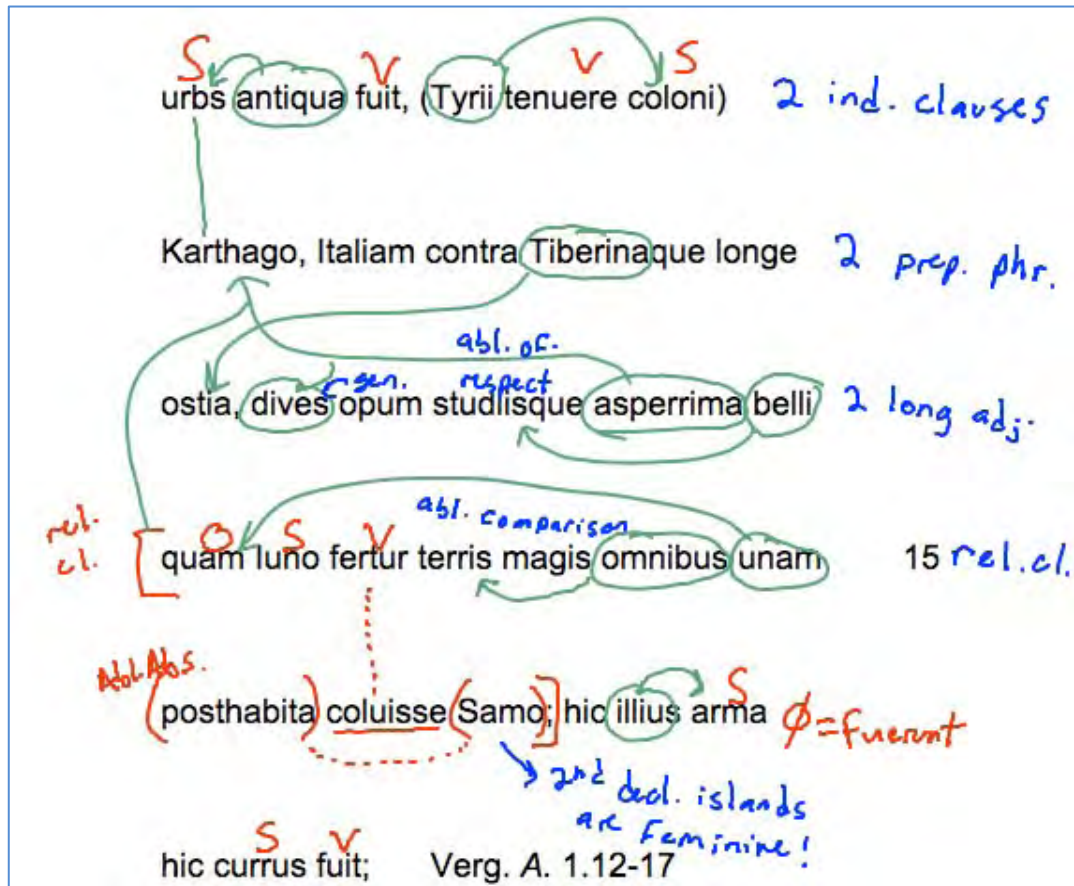> *hic currus fuit;* Verg. *A.* 1.12-17

Fig. 6.
A carefully
marked text
of poetry.

The first principle that escapes the frustrated student is that the line or verse is the principal unit for processing poetry. The temptation to hunt and peck for words to put together, starting with the verb, can be deeply ingrained in students, but it is even more detrimental in poetry than it is in prose. Latin has to be read linearly. This is possible because lines of poetry are usually set up to contain a logical unit, like a complete thought, as in figure 7.
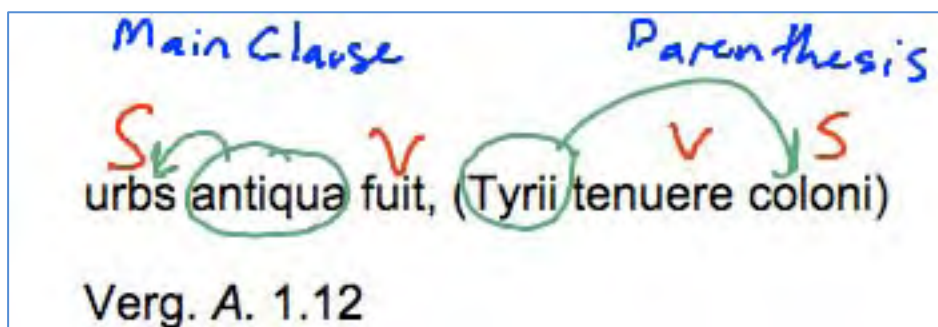

Fig. 7. Lines contain complete thoughts.

Here the line has two complete thoughts: a main clause and a parenthesis, both of which are complete and leave no lingering expectations. Continue to the next line, and a second principle illustrated: When a line is missing something for a complete thought, the first word in the next line, or one of the first few words usually fulfils the expectation, as in figure 8:
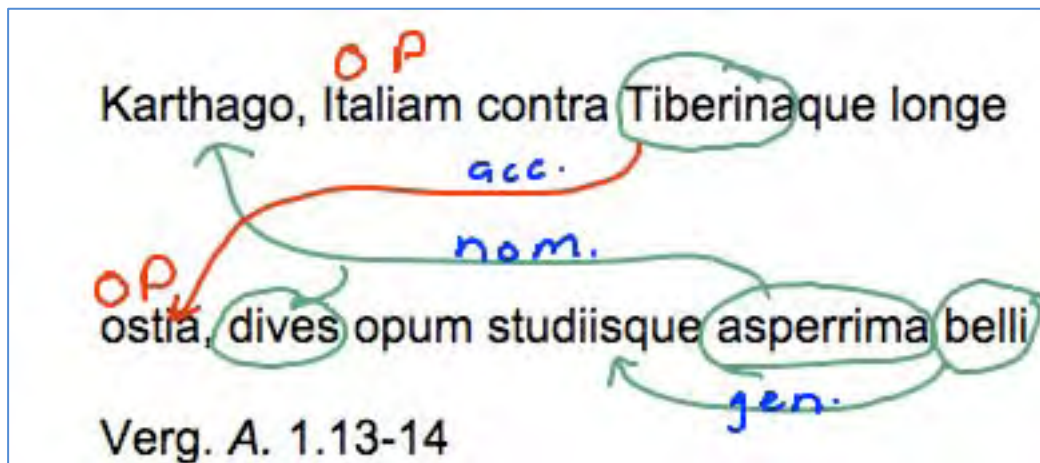
Fig. 8. Missing items are first word or two in next line.

        The line picks up with an appositive to *urbs* in the previous line and continues with a compound prepositional phrase, the second half of which, unfortunately, is missing its object: "Carthage, distantly opposite Italy and the Tiber's . . . *somethings.*" The adjective *Tiberina* must modify another accusative object, and this expectation is fulfilled with the first word of line 14, *ostia*.

        The rest of line 14 demonstrates that when lines do not contain complete thoughts, they often are composed of a unified grammatical chunk, e.g., a participial clause, a subject and its modifiers, a string of subjects, an object and its modifiers, multiple adverbial modifiers (e.g., prepositional phrases, adverbs, ablative absolutes), etc. Notice that line 14 ends with the two adjectives *dives* and *asperrima*, along with their modifiers, predicated of *urbs*. The next two-and-a-half lines continue to demonstrate the principles in figure 9:
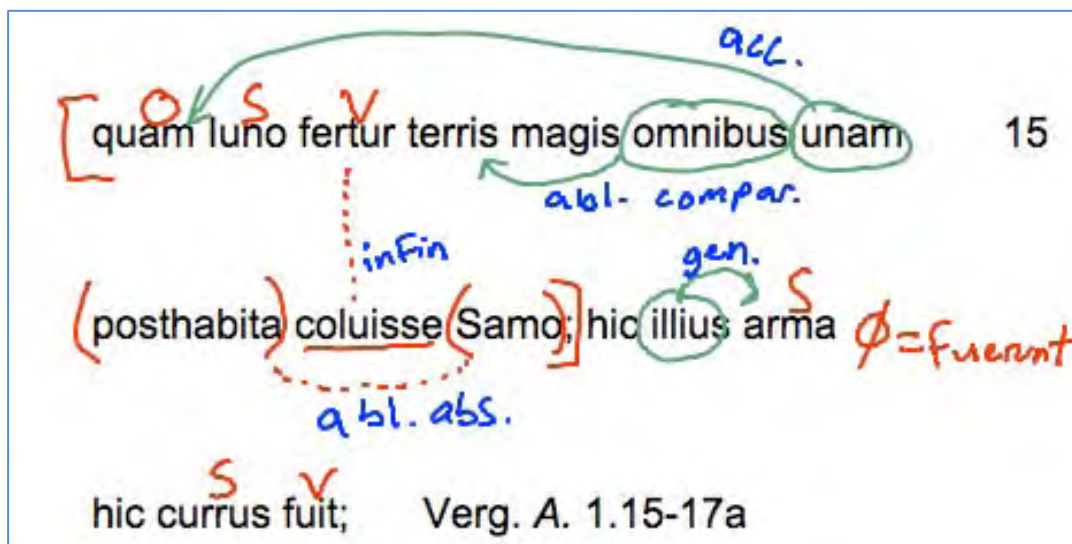

Fig. 9. Discontinuity encloses grammatical chunks.

        Notice that line 15 is composed of a single unit, i.e., a relative clause modifying *Karthago*. Read as a whole the line works well, with one exception: One needs an infinitive for the nominative with infinitive construction signaled by *Iuno fertur*. Surely enough this shows up as the second word in the next line along with another grammatical unit, the ablative absolute *posthabita Samo,* which

brackets it. The rest of the line is a new thought missing its verb, which one realizes is a gapped *fuit* after processing the exactly parallel and complete clause below.

These lines also illustrate the fourth principle, and in some ways the most important for succeeding in reading poetry: In poetry nouns and their modifiers are not usually next to each other the way they commonly are in prose, but their separation regularly defines logical units.[17] Notice the separations of *unam* from *quam*, *omnibus* from *terris,* and *posthabita* from *Samo*. Although meter alters expected prose order, it does not randomize it. *Unam*, though far from *quam* brackets a line, which has already been mentioned as the primary unit for processing poetry. The ablatives of comparison *omnibus* and *terris* are separated, but bracket the comparative adverb *magis* which they modify. *Posthabita* and *Samo* constitute an ablative absolute, which as an adverbial construction is bracketing the verb *coluisse* which it modifies. One could add as evidence to the skeptical student line 14 in which adverbial ablative of respect *studiis* and its modifying genitive *belli* surround the adjective *asperrima* which they modify.

Note here as well that even in poetry the role of linear expectations is strong. To reflect further on *studiis*, the ablative raises the expectation of something to modify which is quickly fulfilled in *asperrima,* but this is really unfulfilling: "Very harsh in pursuits?" The semantic insufficiency of *studiis* leaves one expecting more, and sure enough, one word further and our expectations are fulfilled with *belli*. "Very harsh in pursuits of war," is both syntactically and semantically complete.

Following is a list of common word-order patterns that students can find and mark on their texts to help illuminate the order. The examples all occur within the first twenty-five lines of the *Aeneid*. Notice the role of expectation in each of these. The first word is usually, but not always an adjective. When it is a noun, the noun is usually not semantically satisfying by itself, as *studiis* above. By the time the expectation raised by that adjective is fulfilled, a complete phrase has usually been processed.

MEANINGFUL WORD-ORDER PATTERNS
IN LATIN POETRY

1.) SUBJECT + MODIFIERS BRACKET VERB
        EXAMPLE*: A.* 1.12 Tyrii tenuere coloni

2.) OBJECT + MODIFIERS BRACKET VERB
        EXAMPLE: *A.* 1.9 tot volvere casus

3.) ADVERBIAL MODIFIERS BRACKET VERB(AL)
        (e.g., dative, ablative, adverbial accusative, prep. phrase, ablative absolute, etc.)
        EXAMPLE: *A.*1.2 Laviniaque venit/ litora

4.) ADVERBIAL MODIFIERS BRACKET ADJECTIVE
        EXAMPLE: *A.* 1.14 studiisque asperrima belli

5.) NOUN-ADJECTIVE PAIR BRACKETS A DEPENDENT (OR MAIN) CLAUSE
        EXAMPLE: *A.* 1.20 Tyrias olim quae verteret arces.

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[17] Makrus and Ross (n. 7) 80f.

6.) CHIASMUS (in meaningful unit)
      EXAMPLE: *A.* 1.23 veteris memor Saturnia belli

7.) SYNCHESIS (in meaningful unit)
      EXAMPLE: *A.*1.4 saevae memorem Iunonis ob iram

8.) GENITIVE AND MODIFIER BRACKET MODIFIED NOUN
      EXAMPLE: *A.* 1.7 altae moenia Romae

9.) NOUN-ADJECTIVE PAIR BRACKET ADJECTIVE'S ADVERBIAL MODIFIER
      EXAMPLE: *A.* 1.10 insignem pietate virum

10.)   ADVERBIAL MODIFIER BRACKETS ADVERB IT MODIFIES
      EXAMPLE: *A.* 1.15 terris magis omnibus

11.) ADJECTIVE BEFORE CAESURA MODIFIES LAST WORD IN LINE
      (Notice there is often logic behind this seemingly metrical rule.)
      EXAMPLE: *A.* 1.20 Tyrias olim quae verteret arces. (#5 above)

      EXAMPLE: *A.* 1.23 veteris memor Saturnia belli (#6 above)

Conclusions

The daily production of a written translation is a time-honored and comfortable preparation method, but it orients students toward the English and makes memorization an irresistible temptation. Text-marking, on the other hand, is exclusively Latin-oriented, and leaves one little choice outside engaging the text as it was written. The process is faster both for nightly preparation and for daily presentation in class. It demands grammatical accountability whether one is practicing literal translation or discussion based on understanding. It also enables and encourages classroom discussion of issues at the highest levels, including word order, linear processing, and textual organization. The sophistication with which students can grapple with a text offers them the opportunity to become not just better readers of Latin, but also better critical thinkers.

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