I would like to offer my sincere gratitude to all those who have supported, encouraged, and assisted me through this process. My husband, Jeffrey Rowe, has been my long-suffering cheerleader and editor of every first draft, and my children, Sam, George, and Nell, each endured four years in my classroom, helping me hone my ideas. Two fellow Latinists were recruited for their expertise: my dear colleague and friend Susan Strickland tirelessly edited my early drafts and Stephen Farrand painstakingly edited the massive final chapter.

A chance meeting with Wayside Publishing president Greg Greuel resulted in this opportunity for me, and I am still amazed at his immediate willingness to commit to an untested author writing about a language never published by Wayside Publishing before. My gratitude extends to Anthony Saizon for respecting my wishes and producing a restrained and elegant design, and especially to Derrick Alderman and Rivka Levin, who got an education in Classical Art whether they wanted it or not, digging up every piece I requested and more.

Eliz Tchakarian, Senior Editor, seems to have an answer to every question and a solution to every problem, and Janet Parker, Curriculum Development Coordinator, added invaluable insights into AP® and ACTFL protocols, as well as advice to a struggling first-time author. Deb Penham, IT Manager, and editor Ceilidh Mapes carved out time to review the entire text. In addition, thanks to Assistant Editors Sawyer McCarron, Shelby Newsted, and Nathan Galvez.

Marketing Manager Michelle Sherwood and her assistant Nicole Lyons had to endure my pedantry as I tried to help them understand how Latin works and what the textbook is about, so that they could effectively promote it to Latin teachers around the country, which they have done so well.

Finally, a huge thanks to the faculty and administration at Brunswick High School, especially my dear colleagues in the Modern and Classical Languages Department, for their support and encouragement, and finally to all the students who have played a key role in my rewarding career as a Latin teacher.
Scandite Muros: Mission and Vision

MISSION

The mission of this text is to provide students with practical strategies for improving their sight-reading ability in Latin. Our aim is to highlight certain aspects of the language that tend to hinder students as they read unfamiliar Latin passages, and provide the instruction and practice necessary to develop reading proficiency.

VISION

Our vision is to make Latin literature more accessible to the modern world. Although translations are available of all the ancient classics, the original Latin texts are much more satisfying and thought-provoking. The richness of Latin vocabulary and the complexity of its syntax, with the placement of words rendering deeper meaning to the passage, cannot be conveyed adequately in a translation. Our aim is that students will achieve a comfortable level of fluency while reading Latin.

WELCOME TO SCANDITE MUROS

Dear colleagues,

When I studied Latin and Greek in college, we were assigned lines of Vergil or Homer, chapters of Cicero or Herodotus, or several Odes of Horace, to prepare for the following class meeting. Normally I would follow a strict schedule: vocabulary one day, translating the next and, as we all did, I would always write out a translation to use in class. The result: I didn’t learn the vocabulary I had so diligently looked up, nor did I really read the passage. Rather than focusing on the rich Greek words or the masterful syntax of the Romans, I immediately shifted my focus to what they meant in English – I didn’t really read.

When I began my career as a Latin teacher some things had changed. Literature texts provided facing-page vocabulary, often sprinkled with the editor’s translation assistance, word order hints, figurative language identification, and commentary. Thus, my students were able to translate swiftly, and, given all the assistance, produce a fairly accurate translation. Yet they were no closer to truly reading Latin than I had been, and the easy access to vocabulary made them even less likely to internalize the words.

I began to wonder: What if students first translated together in class and then retranslated the same passage at home? If students had studied the vocabulary specific to the passage beforehand, they could focus their attention on parsing the forms and analyzing the relationships between words. While daunting at first, this method increases vocabulary retention, sharpens form recognition and use, and helps develop an understanding of the patterns of Latin word order.

The summer before the AP® year, students were asked to learn the pullout vocabulary list in the Pharr text. During the AP® year, students worked with vocabulary lists with passage-specific words and the daily homework included studying the list for the next passage. In class, students participated in a quick game or activity to reinforce these words followed by
translating five or six lines of a passage. The students were challenged daily resulting in a consistent improvement of their understanding of Latin over time. Class discussions included the impact of figurative language that led them to feel the intense power of Vergil’s syntax and sound effects. Their knowledge of vocabulary became so comprehensive that they were not fazed by the “unseen” passages with multiple choice questions. They developed a camaraderie, cheering each other on as their skills improved. Most impressive was the fact that over 50% of the students continued their study of Latin at the college level, and all of them left with a deep love of Vergil.

Over the years, I gradually spread this pedagogy through all the levels in the Latin program. Now, with the new AP® Exam, there has come a renewed cry from AP® Central for regular reading at sight. That cry, however, has come with no advice to a generation of teachers who have rarely been asked to read that way themselves.

I hope this book will provide some guidance, with my experiences and mistakes included, to help you avoid early pitfalls. In the first chapter, I introduce four strategies that assist students as they begin to sight reading. The next four chapters each deal with the most important grammatical aspects of Latin on which students should focus, one concept at a time, when sight reading. Ample readings from various Latin authors with accompanying vocabulary lists are provided. The final chapter responds to the recommendation from the AP® Curriculum Framework and provides twenty readings from the suggested Latin authors, additional readings, AP®-style multiple-choice questions, and advice on how to anticipate these questions. Each reading is designed to align thematically with one passage from the required Vergil and Caesar, so they may be used for practice and enrichment throughout the AP® year.

Welcome to Scandite Muros with the sincere hope it improves your students’ sight reading and overall Latin skills.

Sincerely,
Jane Lienau

---

V O C A B U L A R Y

In Scandite Muros, vocabulary lists are passage-specific and are provided before each reading. It is assumed that students at this level have a substantial body of vocabulary knowledge; a Mastery List of these assumed words is provided in the Appendices. As outlined in the first chapter, students should commit the specific vocabulary to memory before attempting to read the passage. A few distinct features of these vocabulary lists include:

- Words that may be guessed from compounds or derivatives are marked with a dagger in early chapters. In later chapters, as students become increasingly adept at this kind of deduction, many of these types of words are not included in the vocabulary list.
- If only two principal parts are provided, students only need to know the verb’s conjugation. If all four are provided, there is probably a more complicated form, such as a verbal. If a principal part is highlighted, students will encounter it in some form using that stem. Make note of deponents.
- Proper nouns are provided so that students know the declension. Remind them to make note of whether it is a person or place.
- Explorer contains flashcards for students’ use both in class and at home. These will assist the student in learning the words quickly for the reading.
- All the words provided throughout the text are listed in a comprehensive glossary in the Appendix.
Each chapter of *Scandite Muros* addresses key elements of Latin grammar which pose difficulties to students when sight-reading. The student is led through one passage taken from Latin literature and offered advice on how to surmount these difficulties. As a follow-up, they are provided with another passage, often from the same piece of literature, which they will translate using the strategies demonstrated earlier. To the greatest extent possible, passages have been chosen with a particular grammatical concept in mind. For example, in chapter 3 where participles are featured, the tale of King Midas from Ovid’s *Metamorphoses* appears because it includes an extremely large proportion of participles. Finally, each chapter has exercises for more practice on each topic, with further practice available in Explorer.

The goal of *Scandite Muros* is for students to develop independent sight-reading skills that are measured on the AP® exam using unfamiliar passages and assessed by multiple choice questions. The practice opportunities are located in the final chapter after students have learned and practiced the strategies needed to develop the sight-reading skills. Although these practice assessments may be used as formative (practice) or summative (graded) assessments, it is imperative that students practice analyzing syntax regularly with teacher guidance.

Earlier chapters provide passages from Roman authors with text-specific vocabulary, with which the teacher may work on the topics being highlighted. These can be used as additional opportunities for formative or summative assessments; students must, however, get immediate feedback and advice on how they can improve their reading.

There is a Daily Sight-Reading Rubric in the Appendices that may be adapted to every level of study. The rubric distinguishes three areas: 1) vocabulary knowledge, 2) morphology and syntax, and 3) fluency, indicating smoothness, speed, and accuracy. The rubric does not quantify the number of errors allowed so that the teacher may adjust them as needed. Some vocabulary words are worth more points than others (ago versus polliceor) and some grammatical errors are also worth more points than others (ablative of means versus a passive periphrastic in indirect statement with a supplied esse). We recommend that the teacher alter the rubric as the year goes by: a four in September is very different from a four in March.
After all the work acquiring forms, syntax, and vocabulary, the transition to translating authentic Roman literature can be difficult, but it has been greatly facilitated by the publication of texts with facing-page or same-page vocabulary and notes. Unfortunately, these texts often create a dependency on the part of the student, and when presented with unfamiliar passages to read, many students find the task impossible, as a wall of dense, impregnable Latin looms before them. In this chapter, we will identify ways to begin breaking down this wall.

Chapter 1

Parate Arma Obsidionis:
Prepare the Siege Equipment

First Steps in Preparing to Sight-Read

In this chapter, you will be introduced to four strategies that will start you on the path to independent sight-reading:

1. Identify the piece’s genre
2. Learn beforehand text-specific vocabulary
3. Break the passage down into manageable sections and read aloud
4. Consider word order
Cicero, in his essay *De Oratore*, explains the vast knowledge a speaker must have for effective public speaking.

There are a staggering twelve FPPs in this short passage (including gerunds, as above), seven of them passive periphrastics. Since Cicero is describing the qualities and learning necessary to become a good orator, expressions of necessity naturally abound. They are in the nominative feminine singular and most have a form of the verb *sum, esse* nearby. They may be translated literally or using the auxiliary “must.”

1. **est… comprehenda** is to be acquired/must be acquired
2. **inridenda est** is to be derided/must be derided
3. **conformanda** is to be shaped/must be shaped
4. **pernoscendi, quod omnis via ratioque dicendi in eorum, qui audiunt, mentibus aut sedandis aut excitandis expromenda est; accedat eodem lepos quidam facetiaeque et eruditio libero digna celeritasque et brevitas et respondendi et lacessendi subtili venustate atque urbanitate coniuncta; tenenda… est** is to be known/must be known
5. **expromenda est** is to be practiced/must be practiced
6. **tenenda… est** is to be held/must be held
7. **neglegenda est** is to be neglected/must be neglected

---

**Vocabulary for Passage B**

- **comprehendo, -ere** to grasp, acquire
- **volubilitas, -tatis** (f) volatility, fluency
- **inanis, inane** empty, worthless
- **inrideo, -ere** to laugh at, deride, mock
- **conformo, -are** to shape, fashion
- **electio, -tionis** (f) choice, selection
- **constructio, -tionis** (f) construction, structure
- **motus, -da** (m) movement, motion, emotion
- **genus, generis** (n) race (of men)
- **pernosco, -ere** to know thoroughly
- **sedo, -are** to calm, soothe
- **expromo, -ere** to practice, exhibit, display
- **accedo, -ere** (hove) to add
- **lepos, leporis** (m) charm, grace
- **facetiae, -arum** (f.p) wit, humor, drollery
- **eruditio, -tionis** (f) learning, erudition
- **dignus, -a, -um** worthy of (+abl)
- **laesundi, -are** to challenge, provoke
- **subtilis, -is** subtle, droll
- **venustas, -tatis** (f) charm
- **urbanitas, -tatis** (f) urbanity, sophistication
- **coniungo, -ere, -iunxi, -iunctum** to join
- **neglego, -ere** to neglect, ignore

---

*Students will prepare by studying the vocabulary in advance and will practice with the Vocabulary in Explorer.*

*Students will engage with passages in each chapter to build their skills.*
1. Ibi cum eum cibo vinoque gravatum sopor oppressisset, pastor accola eius loci, nomine Cacus, ferox viribus, captus pulchritudine boun cum avertere eam praedam vellet, quia si agendo armentum in speluncam compulisset ipsa vestigia quaerentem dominum eo deductura erant, aversos boves eximium quemque pulchritudine caudis in speluncam traxit. Hercules ad primam auroram somno excitus cum gregem perlustrasset oculis et partem abesse numero sensisset, pergit ad proximam speluncam, si forte eo vestigia ferrent. Quae ubi omnia foras versa vidit nec in partem aliam ferre, confusus atque incertus animi ex loco infesto agere porro armentum occepit. Inde cum actae boves quaedam ad desiderium, ut fiet, relictarum mugissent, reddita inclusarum ex spelunca boun vox Herculem convertit. Quem cum vadentem ad speluncam Cacus vi prohibere conatus esset, ictus claua fide morte occubuit.

2. Quaeritis, unde mihi totiens scribantur amores, unde meus veniat mollis in ore liber, non haec Calliope, non haec mihi cantat Apollo, ingenium nobis ipsa puella facit, sive illam Cois fulgentem incedere cogis, hac totum e Coa veste volumen erit; seu vidi ad frontem sparos errare capillos, gaudet laudatis ire superba comis.

3. denique per maria ac montis fluviosque rapaces frondiferasque demos avium camposque virentis omnibus incutiens blandum per pectora amorem effici us ut cupide generatim saecla propagent.


5. Si quis, iudices, forte nunc adsit ignarus legum, iudiciorum, consuetudinis nostrae, miretur profecto, quae sit tanta atrocitas huiusce causae, quod diebus festis ludisque publicis, omnibus forensibus negotiis intermissis unum hoc iudicium exerceatur, nec dubitet, quin tanti facinoris reus arguatur, ut eo neglecto civitas stare non possit; idem cum audiat esse legem, quae de seditiosis consolamentisque civibus, qui armati senatum obsederint, magistratibus vim attulerint, rem publicam oppugnarint, cotidie quaeri iubeat: legem non improbet, crimen quod versetur in iudicio, requirat; cum audiat nullum facinus, nullam audaciam, nullam vim in iudicium vocari, sed adolescentem illustri ingenio, industria, gratia accusari ab eius filio, quem ipse in iudicium et vocet et vocarit, oppugnari autem obibus meretricis: Atratini illius pietatem non reprehendat, muliebrem libidinem comprimandam putet, vos laboriosos excitiment, quibus otiosis ne in commune quidem otio liceat esse.
### ICONS LEGEND

The icons in this program:
- ★ indicate the mode of communication;
- ★ signpost where Explorer offers more support/practice;
- ★ prepare teachers and learners for the type of each task/activity.

<table>
<thead>
<tr>
<th>Icon</th>
<th>Mode</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>📘</td>
<td>Interpretive Print and Audio</td>
<td>Show the role of interpretation in print and audio activities.</td>
</tr>
<tr>
<td>📘</td>
<td>Interpretive Print</td>
<td>Highlight the importance of interpretive print.</td>
</tr>
<tr>
<td>📖</td>
<td>Sight Read</td>
<td>Indicate where learners should focus on reading.</td>
</tr>
<tr>
<td>📝</td>
<td>Presentational Writing</td>
<td>Server as a point of focus for presenting written material.</td>
</tr>
<tr>
<td>📜</td>
<td>Vocabulary</td>
<td>Signal where learners should focus on vocabulary practice.</td>
</tr>
<tr>
<td>🔨</td>
<td>Grammar</td>
<td>Point out where learners should focus on grammar rules.</td>
</tr>
<tr>
<td>🗼</td>
<td>Explorer</td>
<td>Flag where learners need to prepare for the exploration of new content.</td>
</tr>
</tbody>
</table>

### TABLE OF CONTENTS

**CHAPTER I**

**Parate Arma Obsidionis: Prepare the Siege Equipment**

- **First Steps in Preparing to Sight-Read**
  - **Strategy 1:** Determine the passage’s genre ........................................... 4
  - **Strategy 2:** Learn the passage’s vocabulary ........................................... 4
  - **Strategy 3:** Break the passage into manageable sections and read aloud .... 5
  - **Strategy 4:** Apply rules of English word order ...................................... 5
  - Putting it into practice ..................................................................................... 6
  - **Passage A:** Ovid, Metamorphoses, III.1-14 ............................................. 6
  - **Passage B:** Ovid, Metamorphoses, III.15-25 .......................................... 13
  - Exercises ............................................................................................................. 16

**CHAPTER II**

**Superate Fossas: Surmount the Ditches**

- **All Those Noun and Verb Endings!**
  - **Verbs** ........................................................................................................... 21
  - **Passages A & B:** Cornelius Nepos, De Excellentibus ducibus, Lysander I .... 24
  - **Nouns** ........................................................................................................... 25
  - Most Common Mistakes ...................................................................................... 27
  - Numbering .......................................................................................................... 29
  - Exercises ............................................................................................................. 32
CHAPTER III

Oppugnate Vallum: Attack the Rampart

The Importance of Participles

The Importance of Participles ........................................ 35

PASSAGE A: Ovid, Metamorphoses XI.100-120 .................. 39

Ablative Absolutes .................................................. 44

Future Passive Participles ........................................... 47

PASSAGE B: Cicero, De Oratore I.V.17 .......................... 49

Exercises .............................................................. 50

CHAPTER IV

Ascendite Scallas: Climb the Scaling Ladders

Indirect Discourse

Indirect Statement .................................................. 54

Tenses of the infinitive in Indirect Statement ................. 56

Passage A: Caesar, Commentario de Bello Gallico II.3 .... 58

Indirect Command and Indirect Question .................. 61

Exercises .............................................................. 62

CHAPTER V

Perfringite Munitionem: Breach the Fortifications

Subjunctives and Imperatives

The Subjunctive Mood: Anticipating forms according to genre ......................................................... 68

The Subjunctive Mood: Identifying subjunctive uses ...... 69

Passage A: Tibullus, Carmina II.1 ................................. 75

Passage B: Caesar, Commentario de Bello Gallico, VII.6 ... 76

The Imperative Mood .................................................. 77

Exercises .............................................................. 78

CHAPTER VI

Occupate Castra: Take the Camp

Sight-Reading Passages with AP-style Multiple Choice Questions, Thematically Aligned with Required AP® Readings

1. Assigned Readings Alignment Chart .......................... 83

2. Readings and Multiple Choice Questions .................. 84