EULALIA

European Latin Linguistic Assessment

Erasmus+ Strategic Partnership for Higher Education (2019-2022)

(2019-1-IT02-KA203-062286)

https://site.unibo.it/eulalia/en

O3: European Latin Language Certification – Advanced Level - Methodological and Pedagogical tools, Multimedia, Practical Tools

Typology of Exercises for Educational Institutions

(English Version: 26.09.2022)

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1   Introduction

Within the framework of the EULALIA certification, school and university teachers can create and use their own training material as needed to prepare learners for the certification. To support teachers in this endeavour, the Basic Level Typology already provided an overview of different exercise types as well as their possible uses, variations and distinctions. It not only presented a theoretical framework but also served as inspiration for further exercise formats and tasks. The EULALIA exercise types are generally versatile and allow students to train at different levels of complexity with appropriate distinction.

The Advanced Level Typology is to be considered as an addendum to that of the Basic Level. Due to their variability, the exercise types presented in the Basic Level Typology can also be used to build text comprehension and language and vocabulary competence exercises at the Advanced Level. Since the EULALIA Advanced Level certification includes a translation part, this typology presents a first explanatory step on how to acquire translation skills and understand comprehension processes whether in foreign languages or Latin texts. This information is complemented by an outline of very useful methods to decipher and comprehend a text. These methods can be relevant for the selection and analysis of training texts, as well as for the subsequent selection and creation of appropriate exercises to promote certain linguistic or metacognitive competences. Examples of two such methods will be presented using text excerpts. The first (theoretical) part of the typology is intended to define the preparatory work that can help teachers to select suitable texts to build exercises that meet their teaching objectives. The Basic Level Typology and the Advanced Level Typology provide a variety of options to create one's own preparatory material as needed to help students in the learning process.

Unlike the Basic Level Typology, not many individual examples of exercise types are included, so there is no appendix with the original Latin texts that they are based on. Instead, the corresponding original text passages precede the sample exercises. At the end of the typology, there is a bibliography section that includes information sources for both the Basic and the Advanced Level Typology, as well as didactic material and literature recommendations provided by the EULALIA partner countries, aimed at encouraging reading and the broadening of horizons.

2 Text comprehension and translation: theoretical and technical information

The translation part, which is added in the EULALIA Advanced Level, requires full textual competency from Latin learners. This means the ability to read and understand Latin texts in terms of language and content, to interpret them and to translate them into a target language, mostly the students' native language. Hence, it is the basis for processing textual information, as language, translation and cultural competence are intertwined. Even if no explicit interpretation tasks are given, text-immanent interpretation processes concerning space, time, figurative constellation, text perspective, coherence, semantics, etc. must be taken into account during the comprehension process. The following theoretical explanations of translation and interpretation processes are intended to provide the reader with a methodological overview and help them find a suitable training text and create exercises based on the latter.

The goal of a translation is to appropriately reproduce a text's content in the target language. Due to the structural difference between the source language, Latin, and the modern target language, translators must perform transpositions on the grammatical level or modulations on the semantic level. Translation processes in general involve decoding and recoding information. Learners decode the source text, eventually recode an intermediate translation in the form of notes, further decode the text, and ultimately recode a final translation. These processes involve all areas of knowledge (see Basic Level Typology Preface) and competencies. However, a translation as such can never document an in-depth understanding of the text. Therefore, a gradual approach is recommended: first, text comprehension shall be achieved through decoding, which then leads to a translation (recoding).

3 Reading and understanding: some methods to decipher a text

Teachers can provide learners with several methods to decipher and decode a text's language and content and thus foster their strategic skills. Being familiar with these methods is helpful to both students and teachers. When teachers analyse a training text, they seek the most suitable methods to decipher it and create appropriate training exercises for their students. Therefore, general and in-depth comprehension exercises (see Advanced Level Guidelines) as well as their sequence are defined and chosen based on teachers' analyses of the text, which involves considering text structure (general structure, connectors, etc.), subject matter, and how the latter is developed in the text. According to learning psychology, during the comprehension process, the source text is first regarded as a whole, to subsequently gain access to its details. Hence, intralingual comprehension processes are first applied in the source language, which is Latin, to then grasp the details, whereby isolated translation processes are often carried out in one's mind.

As far as text comprehension is concerned, there are holistic, linear, transphrastic or phrastic ways to read and comprehend a text. As already mentioned earlier, choosing the corresponding method strongly depends on the given text. For example, thematically closed, semantically redundant texts with recognizable syntactic or paratactic structures and no mental leaps are suitable for a transphrastic reading and comprehension method. Students will most likely understand the global meaning of a text more easily after having read the entire text as a whole before focusing on single sentences. Knowing this, one can create matching exercises to efficiently help train the Latin language learners' in-depth text comprehension and language skills.

Below are some analytic reflections on a Ciceronian text passage ("*Somnium Scipionis*") that serves as an example where a transphrastic comprehension method can be used.

> Cic. *rep.* 6,9-10
>
> Cum in Africam venissem M'. Manilio consuli ad quartam legionem tribunus, ut scitis, militum, nihil mihi fuit potius, quam ut Masinissam convenirem regem, familiae nostrae iustis de causis amicissimum. Ad quem ut veni, conplexus me senex conlacrimavit aliquantoque post suspexit ad caelum et: Grates, inquit, tibi ago, summe Sol, vobisque, reliqui Caelites, quod, ante quam ex hac vita migro, conspicio in meo regno et his tectis P. Cornelium Scipionem, cuius ego nomine ipso recreor; itaque numquam ex animo meo discedit illius optimi atque invictissimi viri memoria. Deinde ego illum de suo regno, ille me de nostra re publica percontatus est, multisque verbis ultro citroque habitis ille nobis consumptus est dies. Post autem apparatu regio accepti sermonem in multam noctem produximus, cum senex nihil nisi de Africano loqueretur omniaque eius non facta solum, sed etiam dicta meminisset. Deinde, ut cubitum discessimus, me et de via fessum, et qui ad multam noctem vigilassem, artior quam solebat somnus complexus est.

This text is marked by a variety of connectors and subjunctions that are often located at the beginning of the sentence. The syntactic structure is not too complicated; therefore, it could be useful for students to mark connectors or subjunctions, e.g., the connectors of a certain text section. Because the occurrence of events in the text is linear, a chronology exercise might prove too simple, whereas a *verum-falsum-non liquet* exercise might be better suited to train global understanding. While the plot is linear, the language is quite condensed and, since there are two speakers in the text, there is a lot of information for students to process. However, direct speech could be omitted without changing the meaning of the text and, therefore, a teacher could prepare exercises about the content and explicitly leave out the section containing direct speech, which could be focused on later. Exercises can be created in various ways depending on the learning objective.

In contrast to the Cic. *rep.* 6,9-10 text passage shown above, the following is an example where a transphrastic method is not suitable to gain full understanding of the text and further study of the details is required.

> Cic. *rep.* 6,10-12
> Hic mihi (…) Africanus se ostendit ea forma, quae mihi ex imagine eius quam ex ipso erat notior; quem ubi agnovi, equidem cohorrui, sed ille: Ades, inquit, animo et omitte timorem, Scipio, et, quae dicam, trade memoriae. Videsne illam urbem, quae parere populo Romano coacta per me renovat pristina bella nec potest quiescere? (ostendebat autem Karthaginem de excelso et pleno stellarum illustri et claro quodam loco) ad quam tu oppugnandam nunc venis paene miles. Hanc hoc biennio consul evertes, eritque cognomen id tibi per te partum, quod habes adhuc a nobis hereditarium. Cum autem Karthaginem deleveris, triumphum egeris censorque fueris et obieris legatus Aegyptum, Syriam, Asiam, Graeciam, deligere iterum consul absens bellumque maximum conficies, Numantiam excindes. Sed cum eris curru in Capitolium invectus, offendes rem publicam consiliis perturbatam nepotis mei. Hic tu, Africane, ostendas oportebit patriae lumen animi, ingenii consiliique tui.

While the text also includes connectors and subjunctions, they are not the main factors for content deduction. Direct speech takes up most of the text, and changes in perspective also make it difficult for the reader to build global understanding when regarding it in a holistic way. Hence, a standalone transphrastic method is not ideal but should be accompanied by a phrastic method, which approaches one sentence at a time or, at least, focuses on some sentences more than others. Since difficulty usually increases from task to task, it is not advisable to immediately start with, i.e., complex tasks on chronology. More suitable exercises could include elements like word pools or answers to choose from, etc. How each exercise is arranged and built allows the teacher to guide the learners' reading focus without them anticipating answers or making the task too easy.

4   Additional exercise types for the Basic Level Typology

4.1   Indenting sentences

In general, an analysis like the one shown in the previous chapter can help identify difficult text passages or phenomena of all kinds. The second part of the EULALIA tests consists of a translation task, so when creating training exercises for EULALIA it can be helpful to set up some exercises in such a way that they can simultaneously help the students to produce an appropriate translation. Indenting parts of a sentence to make references visible is a helpful strategy for complicated hypotaxis. It is particularly useful to make subordinate clauses visible. The parts of the main clause remain on the far left on *level 1* (see the table below). Subordinate clauses depending on this main clause are moved to the right to *level 2. S*ubordinate clauses depending on the clauses on *level 2* are moved even more to the right to *level 3* and so on. When students are used to this exercise type, they will be able to indent the sentence parts by themselves, needing no additional templates such as, e.g., tables.

Level 1	Level 2	Level 3
Beginning of the main clause		
	Subordinate clause dependent on the main clause	
		Subordinate clause dependent on subordinate clause
Rest of the main clause		

Example: (see Cic. *rep.* 6,9-10 above)

➢ *Normal sentence:*

„Grates", inquit, „tibi ago, summe Sol, vobisque, reliqui Caelites, quod, ante quam ex hac vita migro, conspicio in meo regno et his tectis P.Cornelium Scipionem, cuius ego nomine ipso recreor.

➢ *Indented parts to visualise main and subordinate clauses:*

Level 1	Level 2	Level 3
„Grates", inquit, „tibi ago,	summe Sol, vobisque, reliqui Caelites,	
	quod,	
		ante quam ex hac vita migro,
conspicio in meo regno et his tectis P. Cornelium Scipionem,		
		cuius ego nomine ipso recreor.

4.2   Poetic to prose word order

Just as the previous exercise type, the following aims at language competence and text comprehension while at the same time preparing students for the translation part. Beginners might find poetic word order difficult to understand, and exercises that involve transforming poetry into prose syntax can enhance comprehension processes. In this kind of task, information in the *glossarium* can be omitted as necessary depending on the desired difficulty of the exercise.
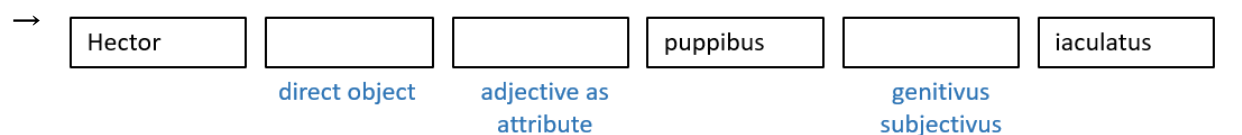
Example:

Verg. Aen. 2,270 - 295

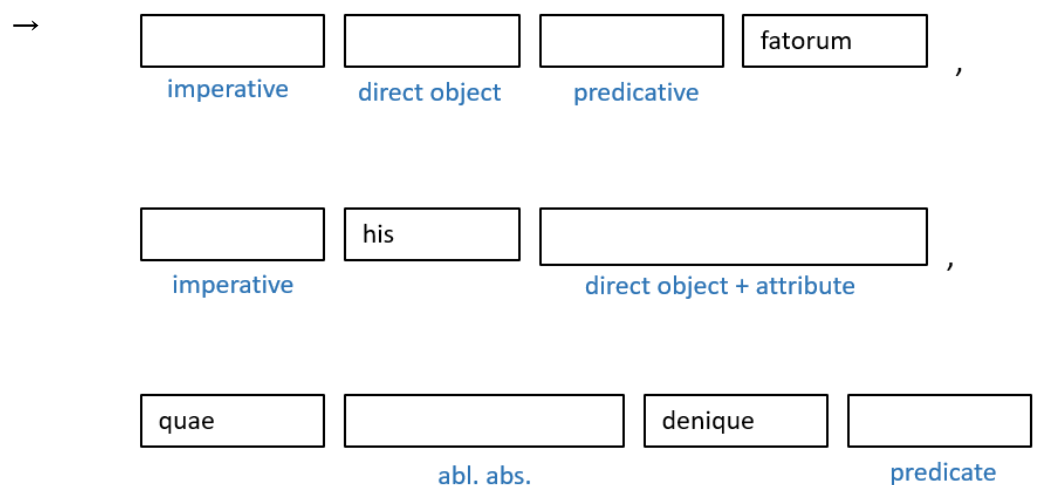|	
	In somnis, ecce, ante oculos maestissimus Hector
	visus adesse mihi largosque effundere fletus,
	raptatus bigis ut quondam, aterque cruento
	pulvere perque pedes traiectus lora tumentis.
5	ei mihi, qualis erat, quantum mutatus ab illo
	Hectore qui redit exuvias indutus Achilli
	vel Danaum Phrygios iaculatus puppibus ignis!
	squalentem barbam et concretos sanguine crinis
	vulneraque illa gerens, quae circum plurima muros
10	accepit patrios. ultro flens ipse videbar
	compellare virum et maestas expromere voces:
	'o lux Dardaniae, spes o fidissima Teucrum,
	quae tantae tenuere morae? quibus Hector ab oris
	exspectate venis? ut te post multa tuorum
15	funera, post varios hominumque urbisque labores
	defessi aspicimus! quae causa indigna serenos
	foedavit vultus? aut cur haec vulnera cerno?'
	ille nihil, nec me quaerentem vana moratur,
	sed graviter gemitus imo de pectore ducens,
20	'heu fuge, nate dea, teque his' ait 'eripe flammis.
	hostis habet muros; ruit alto a culmine Troia.
	sat patriae Priamoque datum: si Pergama dextra
	defendi possent, etiam hac defensa fuissent.
	sacra suosque tibi commendat Troia penatis;
25	hos cape fatorum comites, his moenia quaere
	magna pererrato statues quae denique ponto.'

Provide a possible prose order of the given sentences by filling in the gaps.

v. 7: (sc. Hector) Danaum Phrygios iaculatus puppibus ignis

→ | Hector | | | puppibus | | iaculatus | .

<div>

direct object   adjective as attribute   genitivus subjectivus

</div>

v. 25-26: hos cape fatorum comites, his moenia quaere magna pererrato statues quae denique ponto.

→ | | | | fatorum | ,

imperative   direct object   predicative

| | his | | ,

imperative   direct object + attribute

| quae | | denique | | .

abl. abs.   predicate

4.3 *verum-falsum* with quotations

The *verum-falsum* exercise type has already been explained in the Basic Level Typology, but it can also be adjusted to better meet the criteria of *in-depth comprehension* stated in the Guidelines for the Advanced Level. If quotations are added to the exercise type's structure, there is no room for guessing the correct answer since the learners need to prove their solution. To raise the level of difficulty, a *non liquet* category may be added to the exercise as shown in the example below.

Example:

Choose whether the following statements are right, wrong, or cannot be answered. If you choose right or wrong, please prove your answer with quotations (giving the respective lines) from the first part of the text.

(see Cic. *rep.* 6,10-12 above): Post autem apparatu regio accepti sermonem in multam noctem produximus, cum senex nihil nisi de Africano loqueretur omniaque eius non facta solum, sed etiam dicta meminisset.

5	Deinde, ut cubitum discessimus, me et de via fessum et, qui ad multam noctem vigilassem, artior quam solebat somnus complexus est. Hic mihi Africanus se ostendit ea forma, quae mihi ex imagine eius quam ex ipso erat notior; quem ubi agnovi, equidem cohorrui, sed ille: „ades", inquit, „animo et omitte timorem, Scipio, et, quae dicam, trade memoriae.

a) Prima nocte viri loquendi finem fecerunt.

☐ verum ☐ falsum ☐ non liquet

--> quotation: _____

_____

b) Scipio quoque non solum omnia facta, sed etiam dicta avi enumerare potest.

☐ verum ☐ falsum ☐ non liquet

--> quotation: _____

_____

c) Memoria senis ita valuit, ut omnia facta Africani meminisset.

☐ verum ☐ falsum ☐ non liquet

--> quotation: _____

_____

d) Scipio laboribus itineris tam fessus erat, ut somno opprimeretur.

☐ verum ☐ falsum ☐ non liquet

--> quotation: _____

_____

e) Facies et forma Africani Scipioni ignota erant.

☐ verum ☐ falsum ☐ non liquet

--> quotation: _____

_____

f) Africanus Scipionem hortatus est, ne animo deficeret.

☐ verum ☐ falsum ☐ non liquet

--> quotation: _____

_____

4.4 Comparing different translations

In literary texts, content and form are closely linked, so a close look at the stylistic features of the text is necessary when translating it. By its very nature, a translation entails a certain degree of interpretation, and the distance in time, as well as the cultural difference between the text and the world of the modern translator, may therefore pose difficulties. Comparing different translations of the same text promotes language reflection, translational skills, reflection on translation quality, proper handling of translations and translation criticism. Sensitivity to typical problems of the translation process can be enhanced as the limitations of translations as well as language differences become clearer. The guiding question in the comparison of the translations is: Is a translation an equivalent rendering of the original text, i.e., does it fulfil the purpose for which it was made?

The Latin texts on which the translations are based must have been previously understood and translated by the learners. Comparisons need not be carried out using the whole text but can also be done selectively. Learners need questions to guide them through the comparison, i.e., by asking them to find out where different translations match and where they differ, and what the possible reasons for such differences may be.

Example:

The translations used in this example are in German and are for reference only[1]. The translations have been selected so that both differences and similarities can be found for various aspects of textual analysis. In this example, there are three modern translations that shall be compared to the Latin original and to the students' own translations. Comparing translations is not part of the EULALIA test, but learners benefit from such comparisons while preparing for the EULALIA certification. Moreover, they learn to be critical of the dictionary they are allowed to use for the second part of the Advanced Level tests, the translation part.

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[1] Material for the comparison of translations: Latin Original: Ovid Metamorphoses III, 379-399; Translation 1: Erich Rösch, Ovid Metamorphosen, 1997; Translation 2: Gerhard Finke, Metamorphosen, 2004; Translation 3: Johann Georg Schmidt, P. Ovidii Nasonis XV. Bücher der Verwandlungen, 1712.

Ovid Metamorphosen III, 5 379-399	Translation 1: Erich Rösch, 1997
Forte puer comitum seductus ab agmine fido (380) dixerat ‚ecquis adest?' et ‚adest!' responderat Echo, hic stupet atque aciem partes dimittit in omnis, voce ‚veni!' magna clamat: vocat illa vocantem. respicit et rursus nullo veniente ‚quid' inquit ‚me fugis?' et totidem, quot dixit, verba recepit. (385) perstat et alternae deceptus imagine vocis ‚huc coeamus!' ait, nullique libentius umquam responsura sono ‚coeamus!' rettulit Echo et verbis favet ipsa suis egressaque silva ibat, ut iniceret sperato bracchia collo, (390) ille fugit, fugiensque ‚manus complexibus aufer! ante' ait ‚emoriar, quam sit tibi copia nostri!' rettulit illa nihil nisi ‚sit tibi copia nostri!' Spreta latet silvis, pudibundaque frondibus ora protegit, et solis ex illo vivit in antris. (395) sed tarnen haeret amor crescitque dolore repulsae, extenuant vigiles corpus miserabile curae, adducitque cutem macies et in aëra sucus corporis omnis abit. vox tantum atque ossa supersunt: vox manet; ossa ferunt lapidis traxisse figuram.	Einmal rief der Knabe, versprengt von der treuen Begleiter 380 Schar: »Ist jemand zur Stelle?« – »Zur Stelle!« erwiderte Echo. Und er staunt und schickt nach allen Seiten die Blicke, Ruft: »So komme doch!« laut. Sie ruft den Rufer. Da wieder Niemand kommt, ruft er: »Was fliehst du mich denn?« und empfing der Worte soviele zurück, als er selber eben gerufen. 385 Nochmals ruft er, getäuscht von der Wechselstimme: »So laßt uns Hier uns vereinen!« – und Echo, nie lieber bereit, einem Klange Antwort zu geben als dem, sie ruft zurück: »Uns vereinen!« Tut ihren Worten gemäß, sie tritt heraus aus dem Walde, Eilt, um den Hals, den ersehnten, die Arme zu schlingen. Doch jener 390 Flieht und ruft im Fliehn: »Nimm weg von mir deine Hände! Eher möchte ich sterben, als daß ich würde dein Eigen!« Da gab nichts sie zurück als: »Daß ich würde dein Eigen!« Und die Verschmähte verbirgt sich im Walde, sie deckt sich mit Blättern Schamvoll das Antlitz und lebt von nun an in einsamen Grotten. 395 Aber die Liebe, sie haftet und wächst mit dem Schmerz des Verschmähtseins, Nimmer ruhender Kummer verzehrt den kläglichen Leib, und Dörrend schrumpft ihre Haut, die Säfte des Körpers entweichen All in die Lüfte. Nur Stimme und Knochen sind übrig. Die Stimme Blieb, die Knochen sind, so erzählt man, zu Steinen geworden.

Translation 2: Gerhard Fink, 2004	Translation 3: Johann Georg Schmidt, 1712
Von ungefähr hatte der Jüngling die treue Schar seiner Gefährten aus den Augen verloren und schrie: »Ist jemand hier?« - »Hier!« antwortete Echo. Er stutzt, läßt seinen Blick in die Runde schweifen und ruft mit lauter Stimme: »Komm her!« Sie ruft den Rufenden wieder. Er sieht sich um, und als auch jetzt niemand auftaucht, fragt er: »Was fliehst du vor mir?« Und ebenso viele Worte, wie er gesprochen hat, vernimmt er. Er gibt nicht nach, und getäuscht durch den Schein einer Antwort, sagt er: »Hier vereinen wir uns!« Echo, die nie auf irgendeinen Ruf mit mehr Wonne antworten wird, erwidert: »Vereinen wir uns!« Gern folgt sie den eigenen Worten, verläßt den Wald und nähert sich schon, daß sie um den Nacken die Arme, um den ersehnten, ihm schlinge. Narziß aber flieht, und im Fliehen ruft er: »Laß von der Umarmung! Eher sterbe ich, als daß ich dir verfiele!« Jene gab nichts zurück als: »Daß ich dir verfiele!« Verschmäht, verbirgt sie sich in den Wäldern, deckt ihr Antlitz voll Scham mit dem dichtesten Laub und lebt seitdem in einsamen Höhlen. Doch die Liebe läßt sie nicht los und wächst noch, schmerzt auch die Mißachtung. Sorgen rauben der Armen den Schlaf und zehren den Leib aus, vor Magerkeit schrumpft ihre Haut ein, alle Säfte des Körpers verschwinden fort in die Lüfte. Bald sind Stimme nur und Gebein noch übrig. Die Stimme bleibt. Das Gebein soll die Gestalt eines Steins angenommen haben.	Ohngefehr (= ohne Absicht) verirrte Narcissus von seiner Gesellschaft und rieff: „Ihr Leut, ist jemand vor mich hier?" Alsobald wiederholte Echo die letste Sylben und antwortete: „Ich hier." Narcissus erstaunte, sah allenthalben herum, und schrie laut: „Komm her!" Echo versetzte eben so viel Wort, als sie empfangen und sagte: „Komm her!" Drauff sah er zurück und alß niemand kam, fieng er wieder an: „Was fliehst du mich?" Die sterblich verliebte Nymphe erwiederte die Endbuchstaben: „Du mich." Narcissus blieb immer, ohn daß er sich recht in die antwortende Stimmen schicken konnte und fuhr also fort: „Mein! Kommen wir allhier dann allgemach zusammen?" Echo war niemals begieriger als auff dieses eine Antwort zu geben und sprach ganz verliebt: „Ach zusammen!" Ihre Wort gefielen ihr selbst, sie eilete auß dem Wald, ihren Geiebten auffs inbrünstigste umzufangen. Er aber floh und entzog sich ihren Gareffen, sagte zugleich: „Eh warlich soll man mich begraben, als ich verlange dich zu haben." Echo über diese abschlägliche Antwort sehr bestürzet, wiederholte traurig: „Ich verlange dich zu haben." Von dieser Zeit an versteckte sich die verschmähte Fräulein in die Wälder, wickelte sich vor Schamröth in die Bäume und hielt sich allein in den Höhlen auff. Inzwischen wich die Liebe so wenig von ihr, daß sie vielmehr durch die schmerzliche Abweisung wuchs, aber die unauffhörlichen Sorgen schwächten ihren elenden Leib dergestalt, dass sie gemächlich sehr mager worden. Alles, Gaffe und Kraffe entging ihr, nichts endlich blieb als die Stimm und Gebein, ja auch diese, sagt man, seyen in Stein verwandelt worden.

Guiding Questions:

1) *Reread your own and the printed translations and compare them with each other and with the original. Focus on the marked passages in the original and use the following points of comparison as a guide. Record your results in a table.*

	Guiding questions
general analysis	What is the structure and text arrangement? Are there any conspicuous features in the layout (e.g., paragraphs)? Is the translation in verse or in prose?
Syntax	Have words been rearranged or omitted?
Stylistics	Have alliteration, figures of speech, parallel sentence structures, anaphors, and word repetition been considered in the translation? Has the translator omitted stylistic devices or added new ones?
Semantics	How were single words translated? At which points is the translation inaccurate (e.g., "adest" and "coeamus"). Can the translator's reasons for this be discerned?

2) *Has the intention and effect of the original been conveyed? Has the overall message been changed?*

3) *What are the most fundamental differences between the original and the translations?*
   or:
   From these points of view, are the translations an equivalent and adequate rendering of the original? Provide an assessment.

5 Sources, inspiration, further reading

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