ANCIENT GREEK I

In this elementary textbook, Philip S. Peek draws on his twenty-five years of teaching experience to present the ancient Greek language in an imaginative and accessible way that promotes creativity, deep learning, and diversity.

The course is built on three pillars: memory, analysis, and logic. Readers memorize the top 250 most frequently occurring ancient Greek words, the essential word endings, the eight parts of speech, and the grammatical concepts they will most frequently encounter when reading authentic ancient texts. Analysis and logic exercises enable the translation and parsing of genuine ancient Greek sentences, with compelling reading selections in English and in Greek offering starting points for contemplation, debate, and reflection. A series of embedded Learning Tips help teachers and students to think in practical and imaginative ways about how they learn.

This combination of memory-based learning and concept- and skill-based learning gradually builds the confidence of the reader, teaching them how to learn by guiding them from a familiarity with the basics to proficiency in reading this beautiful language.

Ancient Greek I is written for high-school and university students, but is an instructive and rewarding text for anyone who wishes to learn ancient Greek. This is the author-approved edition of this Open Access title. As with all Open Book publications, this entire book is available to read for free on the publisher’s website. Printed and digital editions, together with supplementary digital material, can also be found at www.openbookpublishers.com

Module 22
The Relative Pronoun

The Relative Pronoun

The relative pronoun in Greek is defined in the same way as the relative pronoun is in English. The function of the Greek pronoun (ἀντωνυμία) differs from the English because it creates meaning through case endings much more extensively than the English pronoun does. Relative pronouns in both languages take the place of nouns. These pronouns are called relative because they are related to another word in the sentence. This related word is called the antecedent. Relative pronouns always introduce a clause. A clause has a subject and a verb. Relative clauses have a subject, a verb, and a relative pronoun.

The Relative Pronoun and Word Order

In English and in Greek the relative pronoun comes first in its relative clause unless it is the object of a preposition, in which case it comes second: whom I see and by whom I sit.

The Relative Pronoun in English

The Relative Pronoun in English is who, whom, whose; which; that and sometimes what. The English relative pronoun has the following case forms:

<table>
<thead>
<tr>
<th>Case</th>
<th>Subjective</th>
<th>Objective</th>
<th>Possessive</th>
</tr>
</thead>
<tbody>
<tr>
<td>who</td>
<td>which</td>
<td>that</td>
<td>what</td>
</tr>
<tr>
<td>whom</td>
<td>which</td>
<td>that</td>
<td>what</td>
</tr>
<tr>
<td>whose</td>
<td>whose</td>
<td>whose</td>
<td>------</td>
</tr>
</tbody>
</table>

Relative clauses form part of a dependent clause because these clauses do not form a complete thought and therefore cannot stand on their own as complete
sentences. Rather, relative clauses serve to describe some detail about their antecedent.

Consider the following passage from *Moby Dick* (1851). The relative pronouns are in bold and their antecedents are underlined. Parentheses are included to indicate the beginning and end of the relative clause.

It was a queer sort of place—a gable-ended old house, one side palsied as it were, and leaning over sadly. It stood on a sharp bleak corner, where that tempestuous wind Euroclydon kept up a worse howling than ever it did about poor Paul's tossed craft. Euroclydon, nevertheless, is a mighty pleasant zephyr to any one in-doors, with his feet on the hob quietly toasting for bed. “In judging of that tempestuous wind called Euroclydon,” says an old writer—(of whose works I possess the only copy extant)—”it maketh a marvellous difference, whether thou lookest out at it from a glass window where the frost is all on the outside, or whether thou observest it from that sashless window, where the frost is on both sides, and (of which the wight Death is the only glazier).” True enough, thought I, as this passage occurred to my mind—old black-letter, thou reasonest well. Yes, these eyes are windows, and this body of mine is the house. What a pity they didn’t stop up the chinks and the crannies though, and thrust in a little lint here and there. But it’s too late to make any improvements now. The universe is finished; the copestone is on, and the chips were carted off a million years ago. Poor Lazarus there, chattering his teeth against the curbstone for his pillow, and shaking off his tatters with his shiverings, he might plug up both ears with rags, and put a corn-cob into his mouth, and yet (that would not keep out the tempestuous Euroclydon). Euroclydon! says old Dives, in his red silken wrapper—he had a redder one afterwards—pooh, pooh! What a fine frosty night; how Orion glitters; what northern lights! Let them talk of their oriental summer climes of everlasting conservatories; give me the privilege of making my own summer with my own coals.

In learning relative pronouns, you must memorize the definition of a relative pronoun and a relative clause. You must also memorize the forms of the relative pronoun. If you can pick out relative pronouns and relative clauses in English, you can transfer this knowledge to your understanding of the relative pronoun in Greek.

**Practice Identifying the Relative Pronoun in English.** Pick out the antecedents and the relative pronouns from this slightly adapted excerpt from Robin Kelley’s *Thelonious Monk: The Life and Times of an American Original* (2009). Check your answers with those in the Answer Key.
Coltrane had been playing Monk’s tunes as part of Miles Davis’ band but he wanted to learn more, in particular “Monk’s Mood.” So, one night at the Algonquin on 63rd, Nica’s house, a place at which they often practiced, Thelonious sat down with Trane and taught him “Monk’s Mood.” Hungry to know more Coltrane made a trip which became an almost daily pilgrimage to West 63rd Street. He recounted these visits to critic August Blume with whom he met a year later: “I’d go by Monk’s house, you know. By his apartment, and get him out of bed, maybe. And he’d wake up and go over to the piano, which was in his bedroom, and start playing, you know. He’d play anything, like one of his tunes or whatever. He starts playing it, and he’d look at me. I’d get my horn and start trying to find the thing that he’s playing. And he tended to play over, and over, and over, and over, and I’d get this far. Next time we’d go over it, I’d get another part. He would stop when we came to parts that were pretty difficult. And if I had a lot of trouble, he’d get out his portfolio, which he always had with him, and I’d see the music, the music which he had written out. And I’d read it and learn. He believed a guy learned best without music. That way you feel it better. You feel it quicker when you memorize it and you learn it by heart, by ear. When I almost had the tune which he was teaching me down, then he would leave, leave me with it to fight with it alone. And he’d go out somewhere, maybe go to the store, or go to bed or something. And I’d just stay there and run over it until I had it pretty well and I’d call him and we’d put it down together. Sometimes we’d just get one tune a day.”

**The Forms of the Relative Pronoun ὁς, ἥ, ὅ**

Below are the forms for the relative pronoun in Greek. Note that like Greek nouns, pronouns have gender, number, and case, and so when you encounter them, you will often need to supply the appropriate preposition. Note also that the relative pronoun forms are nearly identical to the noun endings you have already memorized.
Consider the following sentences and note the relative pronouns (in bold) and their antecedents (underlined):

1. ἀνέθηκε δὲ κρητῆρά τε ἀργύρεον μέγαν καὶ ὑποκρητηρίδιον σιδήρεον κόλλησιν ἐξεύρε (Herodotos).

   He dedicated a large silver mixing bowl and a wrought iron stand. Of all the offerings in Delphi it is worth seeing the work of Glaukos from Khios, the person among all of humankind who invented the welding of iron.

2. περὶ δὲ τῶν τοῦ Νείλου πηγέων οὐδεὶς ἔχει λέγειν· ἀοίκητός τε καὶ ἔρημος ἐστὶν ἡ Λιβύη δι᾽ ἧς φέει (Herodotos).

   About the source of the Nile no one can say since Libya, through which it flows, is uninhabited and a desert.

3. σὺ καὶ ἐμοὶ τολμᾷς συμβουλεύειν, ὃς χρηστῶς μὲν τὴν σεωυτοῦ πατρίδα ἐπετρόπευσας (Herodotos).

   You dare give me advice? You who so expertly governed your own country?

4. ἐτύγχανον παιδὸς Φέρητος, ὃν θανεῖν ἔρρυσάμην Μοίρας δολώσας (Euripides).

   I met the child of Pheres, whom I saved from dying by tricking the Fates.

5. ἀλλ’ ἦν ἔθαπτον, εἰσορῶ δάμαρτ’ ἐμήν (Euripides);
But do I look upon my wife, whom I buried?

In each, the relative pronoun has a noun or pronoun in the sentence to which it is related. The noun or pronoun to which it is related is called the relative pronoun’s antecedent. The antecedent typically precedes the relative pronoun, as occurs in each example except the last. The relative pronoun agrees with its antecedent in gender and number but takes its case from its use in its own clause.

**Practice Parsing in English.** Consider these English sentences (the antecedent is underlined and the relative pronoun is in bold). For each sentence parse the words by specifying which case each word would be in if you translated it into Greek and by specifying what function the case has. It may be helpful to use the Case and Function Chart in Appendix I. Then check the Answer Key, making sure that you understand why each word is parsed as it is.

1. He dedicated a silver bowl and an iron stand, the work of Glaukos, who discovered the welding of iron.
2. No one knows about the Nile’s source. Libya, through which it flows, is uninhabited and desolate.
3. Discover the item which you deem of most value and about which, if lost, you will be most upset.
4. You, who governed your own country so expertly, dare to give me advice?
5. He goes to ask the oracle if he will capture the land against which he marches.
6. No one’s country has everything; the land that has the most is best.
7. I share in any misfortune for which you suspect me responsible.
8. Am I looking at the woman whom I married?
9. He allowed me to stay for one day during which I will make three corpses of my enemies.
10. I met Pheres’ son whom I saved from dying by tricking the fates.

**Practice Parsing the Relative Pronoun.** Translate the sentences. For each sentence, parse the words by specifying the case and function each noun, pronoun, and adjective has. For verbs and adverbs identify them as such. It may be helpful to use the Case and Function Chart in Appendix I. Check your answers with those in the Answer Key, making sure that you understand why each word is parsed as it is.

1. ὁ ἀνὴρ σοφός.
2. ὁ ἀνὴρ, ὁ ὦ νῦν φεύγει, κακός.
3. ὁ ἀνήρ, ὃ δῶρον δίδωμι, φίλος.
4. ὁ ἀνήρ, ὅν ὁ φίλος παιδεύει, χαλεπός.
5. ὃς ἄνερ, ὃς φεύγεις, μὴ φεῦγε.
6. ἦ γυνὴ καλή.
7. ἦ γυνὴ, ἦς δῶρα ὀράω, χαλεπή.
8. ἦ γυνὴ, ἦ δῶρα πέμπω, φίλη.
9. ἦ γυνὴ, ἦν ὁ γιός φεύγει, κακή.
10. ὃ γύναι, ἠ καλὰ ἑχεις, μὴ φεῦγε.

Vocabulary

*ἄνθρωπος, ἄνθρωπου ἦ ὁ human, person
*γυνὴ, γυναικός ἦ woman, wife
*φίλος, φίλου ὁ friend
*δίδωμι give; δίκην δίδωμι I pay the penalty; δίδωμι χάριν I give thanks
*ἔχω, ἔξω or σχῆσω have, hold; be able + inf.; καλῶς ἑχειν to be well
*καλός, καλή, καλόν good
*σοφός, σοφή, σοφόν wise
*φιλέω, φιλήσω love
*δῶρον, δώρου τό gift
*χαλεπός, χαλεπή, χαλεπόν difficult

The Relative Pronoun in Summary

In sum the relative pronoun takes the place of a noun and functions just as other Greek nouns and pronouns do. It has the special quality of being related to another noun in the sentence, called the antecedent. The relative pronoun agrees with its antecedent in gender and number but takes its case and function from its use in the relative clause.

Sophokles of Athens, Σοφοκλῆς ὁ Ἀθηναῖος c. 497–406 BCE. Sophokles wrote satyr plays and tragedies. He composed over 120 plays and seven have survived, the most famous being Oidipous Tyrannos (Oedipus Rex) Οἰδίπους Τύραννος, and Antigone Ἀντιγόνη. He is said to have won twenty-four of the thirty competitions he entered. In other contests he was placed second, but never third.
His extant plays are seven: _Oidipous Tyrannos, Oidipous at Kolonos, Antigone, Ajax, Philoktetes, Elektra,_ and _Trakhiniae._ Sophokles is said to have portrayed people as better than they are in reality. He was the son of Sophilos, a wealthy industrialist. In 443 he was imperial treasurer. He was elected general at least twice, once in 440 when he was a colleague of Perikles in the suppression of the Samian revolt, and again with Nikias. After the Sikilian disaster, he was one of the ten elected to deal with the crisis. He was priest of the healing deity Amynos and made his house a place of worship for Asklepios until the temple being built for the deity was completed. In recognition of this, Sophokles was worshipped as a hero after his death.

**Practice Translating.** Translate the sentences below, which have been adapted from Sophokles’ _Philoktetes_ (Φιλοκτήτης). Remember the meanings and functions of the cases presented in Module 7. Use your memory to identify endings and their functions. If you forget an ending or a function, consult the Adjective, Adverb, Noun, and Pronoun Chart in Appendix VIII and the Case and Function Chart in Appendix I. Check your understanding with the translations in the Answer Key, making sure that you understand why each word translates as it does. Now go back and read each sentence two or three times, noticing with each rereading how much better your understanding of the sentence becomes. Make this a habit and you will improve quickly.

**Neoptolemos:** ἔγω μέν, τοὺς λόγους κλών, ἀλγῶ φρένα, Λαερτίου παῖ· ταῦτα γάρ πράσσειν στυγῶ, καὶ φῶς οὐδέν ἐκ τῆς πράσσειν κακῆς, καὶ αὐτὸς καὶ ὁ πατήρ. ἂν' εἰμ' ἐτοίμος πρὸς βιαν τὸν ἄνδρ', ἀλλ' ἐμ' ἑτοῖμος πρὸς βίαιν καὶ μὴ δύλοις, οὐ γάρ ἐξ ἐνὸς ποδὸς ἡμᾶς τὸ παθήναμα πρὸς βιαν χειρώσεται. σοι ἡξυμπάτησε ἡμᾶς πρὸς βιαν πρὸς βιαν. ὁ πατήρ, ἀλλ' 'ἐμ' ἑτοῖμος πρὸς βίαιν, καὶ ἐξαμαρτάνειν μᾶλλον ἢ νικάειν κακῶς.

**Ajax:** ἐσθλοῦ πατρὸς παῖ, καὶ ὡς ἄναξ, καλῶς ὀλέω τὴν μῆνα, καὶ ἐξαμαρτάνειν μᾶλλον ἢ νικάειν κακῶς.

**Neoptolemos:** τί ὁ οὖ με κελεύεις ἀλλο πλὴν ψευδές λέγειν;

**Ajax:** κελεύω σ' ἐγὼ δόλῳ Φιλοκτήτην λαβεῖν.

**Neoptolemos:** τί δ' ἐν δόλῳ δεῖ λαβεῖν μᾶλλον ἢ πείσαι;

**Ajax:** οὐ πείσεται καὶ πρὸς βιαν οὐκ ἔστιν ἄγειν αὐτόν.

**Neoptolemos:** οὗ δ' οὕτως ἔχει δεινὸν ἰσχύος θράσος;

**Ajax:** οὐκ ἂρ' ἐκεῖνος γ' ἀφύκτους ἔχει, οἱ προπέμποντοι φόνον.

**Neoptolemos:** οὐκ ἂρ' ἐκεῖνος γ' οὔδε προσμῆξαι ἡμῖν θρασύ;

**Ajax:** ἐστίν εἰ δόλῳ αὐτόν λαμβάνομεν, ὣς ἔγω λέγω.
Adverbs, Prepositions, and Verbs

*ἄγω, ἄξω do, drive, lead

ἄλγεω, ἀλγήσω feel pain, suffer

ἄρα indicates a question, often expects the answer no; ἄρα οὖ expects a yes

*βουλόμαι, βουλήσομαι want, prefer; wish, be willing

*εἰμί, ἔσομαι be, be possible

έξαμαρτάνω, έξαμαρτήσομαι err, miss the mark, fail

έξέρχομαι, έξελεύσομαι go out, come out

*ἔστι (v) it is possible

*ἔχω, ἔξω or σχῆσω have, hold; be able + inf.; καλῶς ἐχεῖν to be well

*ηγέομαι, ηγήσομαι lead; believe; lead, command + dat.

*καλέω, καλέω call

*κελεύω, κελεύσω bid, order, command

*λαβεῖν to take, to capture

*λαμβάνω, λήψομαι take, receive; capture

*λέγω, λέξω or ἐρέω say, tell, speak

νικάω, νικήσω win, conquer, prevail

*οἴκνεω, ὁκνήσω scruple, hesitate + inf.

*ὁράω, ὀψομαι see

*πείθω, πείσω persuade; (mid. or pass.) listen to, obey + dat. or gen.

πλήν except for + gen.

*πράσσω (πράττω), πράξω do, make; fare; ὁ κακῶς suffer

προσμίζαι to approach + dat.

στυγέω, στυγήσω hate, abhor

φύω, φύσω be born; beget, produce; grow; by nature be born + inf.

χειρόω, χειρώσω master, subdue

Adjectives, Nouns, Pronouns

*άλλος, ἄλη, ἄλλο another, other

ἄναξ, ἄνακτος ὁ prince, lord, king

*ἀνήρ, ἀνδρός ὁ man, husband

ἀργός, ἀργή, ἀργόν (-ος, -ον) idle, lazy; not done

ἀφυκτός, ἀφυκτόν inescapable; unerring, inevitable

*βία, βιας ὁ strength, force

βροτός, βροτοῦ ὁ mortal

γλῶσσα (γλώττα), γλώσσης ἡ tongue, language

*δεινός, δεινή, δεινόν awesome, fearsome, terrible

δόλος, δόλου ὁ bait, trap; cunning
δράων, δράοντος ὁ doing, accomplishing, acting
ξυνεργάτης, ξυνεργάτου ὁ accomplice, assistant
*παίς, παιδός ἢ ὁ child
*πάντα, πάντων τά all, each, whole
*πατήρ, πατρός ὁ father
πούς, ποδός ὁ foot
προδότης, προδότεος (-ους) ὁ traitor, betrayer
tέχνη, τέχνης ἢ skill, art
tόξον, τόξου τό bow
tοσοίδε, τοσῶνδε οἱ so much, so many
Φιλοκτήτης, Φιλοκτήτου ὁ Philoktetes
φόνος, φόνου ὁ murder
φρήν, φρενός ἢ midriff, heart; mind
*χείρ, χειρός ἢ (dat pl. χερσίν) hand; force, army
ψευδέα (-ῆ), ψευδέων τά false
*ὡν, ὁντος ὁ being

1. The asterisk indicates the top 250 most frequently occurring vocabulary, which you are to memorize.

Practice Parsing Greek Sentences. Parse each word of the sentence found below. For nouns and pronouns, give case and function. For verbs, give person, number, tense, mood, and voice. For adverbs and conjunctions, identify them. For prepositional phrases, give the preposition and the preposition’s object. For adjectives, specify the noun they agree with in gender, number, and case.
Check your answers with those in the Answer Key.

**Module 22 Top 250 Vocabulary to be Memorized.** Like learning the alphabet and endings, memorizing vocabulary is essential to acquiring language. The better you memorize the top 250 most frequently occurring vocabulary words, the greater mastery of the language you will have.

**Adjectives and Pronouns**

Ἀθηναῖος, Ἀθηναία, Ἀθηναῖον Athenian, of or from Athens

ἀξιός, ἀξιᾶ, ἀξιόν worthy, deserving + gen.

ἀμφότερος, ἀμφότερα, ἀμφότερον both

ἰδιός, ἱδίᾱ, ἱδίον one’s own; one’s self

ἱερός, ἱερά, ἱερόν holy; (n. in sg.) temple; (n. in pl.) sacrifices

κακός, κακή, κακόν bad, evil, cowardly

ὁς, ἥ, ὁ who, whose, whom; which, that; ἥ by which way, just as; ἐν ὧ until

ὁς, ἡ, ὁ τι whoever, whatever

**Verbs**

ἀξιόω, ἀξιώσω, ἡξιῶσα, ἡξιώκα, ἡξιώμαι, ἡξιώθην deem worthy, think fit + ‘x’ in acc. + inf.; expect + ‘x’ in acc. + inf.; deem ‘x’ in acc. worthy of ‘y’ in gen.

ἀποθνῄσκω (θνῄσκω), ἀποθανέομαι, ἀπέθανον, τέθνηκα, ------, ------ die, perish

---

**Etymology Corner XXII by Dr. E. Del Chrol**

Technical Terms 18, Parts of Speech

**Verbs, cont.** Verbs also have tense and aspect or tense-aspect, which is unrelated to how you may feel learning all this new vocabulary. Tense meaning stressed is from an entirely different root than tense meaning the time a verb happened, even though the words are spelled the same. Words like these are homonyms. Here’s yet another example of how English is confusing, and Greek wouldn’t put up with that nonsense. A verb tense comes from the Latin tempus, time, like in temporary (something for a limited time) and the cliché tempus fugit, time flies.

Aspect has an easy etymology but took a winding road before grammarians picked it up. Aspect comes from to look towards (from Latin spectare, like spectacles which you look through or an inspector who looks into stuff + the prefix ad like adhere
meaning to cling to something). It seems to have its origin in astronomy, describing the relative positions of two objects, i.e., how they look at each other. If you extend that concept of relative motion and position and squint a little, you can see how one could use that to describe if an action is complete (perfective), incomplete (imperfective), or in a state (stative). When an action has been entirely full/fulfilled, it's completed. Use the prefix in not and you have an action that is not entirely full/fulfilled and is in progress or is repeated. Progress derives from stepping forward (gradior/gressus, which gives us aggressive—someone stepping up on us—and grade—what step you are at in school, what level your work was); repeated comes from asking for something again (petere like in petition, a form people sign asking for change). The progressive/repeatedness of the incomplete aspect has the sense of the action going along or going back to it. Action in a state (στάσις) results from a previously completed action or from a completed action whose effects are still relevant.

What to Study and Do 22. Before moving on to the next module, make sure that you have memorized the forms of the relative pronoun and that you can write them out from memory. Remember that the relative pronoun takes its gender and number from its antecedent and its case from its use in its own clause. Also be sure you can parse relative pronouns and their antecedents.

Learning Tip 22: Seek to Access the Creative. The creative minds of artists, composers, poets, scientists, and songwriters speak of their most creative moments as the mystery of a muse or some outside force speaking through them. This creativity exists for all of us to tap into. Meditation, novelty, and travel are supposed to help. Learn how to access creativity through concentrated effort, open-mindedness, and a letting go of control. Employing memory strategies enables you to combine the processing of new information with your ability to let your mind create memorable images and associations. Rhymed pegging is a way to use numbers in order to remember items in a specific order. In this strategy, you rhyme an item with each number, like so:

- One Bun
- Two Shoe
- Three Tree
- Four Door
- Five Hive
- Six Sticks
- Seven Heaven
- Eight Gate
- Nine Vine
Ten Hen

Next you associate items in a list with each rhymed peg. Let’s revisit our list of ten Greek writers,

Homer, Herakleitos, Anakreon, Mimnermos, Sappho, Herodotos, Thoukydides, Aiskhylos, Sophokles, Euripides,

picking up with the author Mimnermos. For Mimnermos I think of the words I’m Nervous. Next I link Mimnermos and I’m Nervous to One Bun. I think of a bun filled with snake eyes covered in an onion and mustard sauce. Mimnermos dates to about 630 BCE. 630 can be represented by the word James. I picture Jesse James making fun of me because I’m nervous to eat the bun filled with snake eyes, covered in an onion mustard sauce. For Sappho I think of a hoe covered with tree sap. I’ve just stepped on the hoe and got sap all over my shoe. When I stepped on the hoe, the handle hit my nose, making it turn big and blue. Sappho dates to about 630. The words shims can represent the number 630. I take one of the many shims, scattered on the ground and use it to try to remove the sap from my shoe. Herodotos makes me think of heroes and dots. I picture the Greek heroes Jason and Herakles wearing polka dotted dresses as they try to climb a huge tree where the golden fleece is stuck high in the branches and wrapped around the club of the hero Herakles. Herodotos dates to about 484. The number 484 can be represented by the word river. The hero Herakles suggests to the hero Jason that they divert the nearby river so as to knock down the tree and recover the golden fleece and club.

For the remaining authors, try making up your own associations. Kevin Horsley explains a second pegging system that you can use. This strategy asks you to relate a number to an object. In this pegging system, zero is a soccer ball. One is a pencil. Two is a duck. Three is a camel. Four is a sailboat. Five is a snake. Six is an elephant. Seven is a fishing rod and line. Eight is a snowman. Nine is a balloon and string. Each item represents the shape of its number. And so the fishing rod and line form the number 7. In using this pegging system, you apply a similar strategy, linking the item you want to remember to the object that the number represents instead of to the object the number rhymes with. Remember to use your creativity to remember new information.
Self-Assessment Modules 14–22

Rate yourself on a scale of 1 to 10, where 10 represents mastery and 1 is its opposite. Answer each of these thoughtfully. For any score less than a 7, review the material.

MEMORY

1. Have I memorized all of the high frequency vocabulary?
2. Have I memorized all of the endings for noun ending sets 1–10?
3. Have I memorized the verb endings for μι-verbs and for ο-verbs?
4. Have I memorized the verb forms for εἰμί and οἶδα?
5. Have I memorized the personal pronouns?
6. Have I memorized the common adjectives and pronouns?

APPLICATION AND CONCEPTS

1. Can I define the eight parts of speech and pick out the function of each in sentences in English and in Greek?
2. Can I define a prepositional phrase and pick them out in sentences in English and in Greek?
3. Do I understand how endings create meaning?
4. Can I apply the Case and Function Chart when reading and translating?
5. Can I define and explain the following verb qualities: person, number, tense-aspect, mood, and voice?
6. Can I define and explain transitive and intransitive verbs?
7. Can I define an infinitive and explain how it functions as a dynamic complement?
8. Can I define and explain noun and adjective agreement?
9. Do I understand how word order creates meaning in attributive and predicate position?

10. Do I understand how word order is important but not decisive in the way that noun, pronoun, and verb endings are decisive?

READING AND TRANSLATING

1. Do I read the sentences in Greek one or more times before I start to translate?

2. As I translate, am I able to identify endings and vocabulary with ease?

3. Do I have a sense for how a sentence develops meaning from beginning to end?

4. Do I check my translations with the answers?

5. Do I read through the Greek sentences two or more times after I have an accurate understanding of each sentence’s meaning?

6. Can I parse each word in a sentence?