

- Be aware of sound patterns such as alliteration, assonance, and onomatopoeia (see Appendix of Figures of Speech for definitions of these terms).
- Pay attention to nuances of word order; word order in poetry is often quite different from prose. Ovid is particularly fond of using chiasitic and interlocked word order and uses the Golden Line with great effect (again see the Appendix of Figures of Speech for definitions of these terms).
- Some features of Ovid's language may be unfamiliar to you. For example, you will often find:
 - the first person plural (we) in place of I
 - the alternate form of the third person plural perfect active indicative (*-ere* in place of *-erunt*)
 - a plural noun substituted for a singular such as *amores* for *amor*
 - the perfect passive participle as an adjective
 - the ablative alone without a preposition in phrases telling where or when
 - many poetic lines enjambed—the syntactical meaning carried over from one line to the next (therefore you need to look for a full stop, i.e., a period, colon, or semi-colon, when you are translating to be sure that you are reading for a complete thought)
 - the dative case used with compound verbs
 - an abrupt shift from the past to the present tense (the historical present) for vividness
 - an adjective in the third foot of the line paired with the noun at line end and
 - the alternate *-is* accusative plural third declension ending