

# Engaging Multiple Literacies through Remix Practices: Vergil Recomposed<sup>1</sup>

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## ABSTRACT

Just as writers and artists have reimagined and reworked episodes from Vergil's *Aeneid* for new audiences, this essay encourages teachers to take advantages of digital technologies to ask their students to participate in the ongoing community of readers and writers who have been inspired by Greek and Latin works, to become co-creators of new versions of ancient works, and to share these works through various media for broader audiences. This essay argues that multiliteracy approaches to language acquisition, intercultural literacy, and critical reflection are powerful tools for leading our students to linguistic, cultural, and critical competence. After presenting an introduction to the theory of multiple literacies, this study examines student multimedia reworkings of the *Aeneid* and their reflective essays from an undergraduate, advanced-level Latin course, The Age of Augustus, that focused on Vergil's *Aeneid*. Finally, as a case study one particular student reworking will be analyzed in greater detail to explore the impact that such a project has on student language proficiency and on attention to genre, purpose, and intercultural literacy.

## KEYWORDS

Latin, Vergil, *Aeneid*, second language acquisition, classical reception, multiple literacies, intercultural literacy, remix practices, digital storytelling

In 1654, John Ogilby published the first English translation of Vergil's complete works. The deluxe edition bound in red morocco with gold tooling included extensive learned annotations accompanied by one hundred and three full-page illustrations. Building on Ogilby's extensive background in the theatre, each black-and-white engraving was presented with a quotation from Vergil's Latin text. As Kristi Eastin insightfully observes, the resulting combination of text and image creates a dramatic tableau that reveals an emotional moment in the narrative and permits us to "hear" the characters in the scene speaking to us. Indeed, Ogilby's edition is an excellent example of a 17<sup>th</sup> century "multimedia" production. As Eastin notes, "With the verse quotations, the illustrations come alive, creating the illusion of animated scenes" (309). Thus even before the explosion of new communication technologies and multimedia environments, classicists have frequently encountered texts in a variety of media and have engaged readers in visual and aural literacies.<sup>2</sup> So rather than eschew teaching with new technologies, we should embrace the concept of teaching our students how to read and interpret texts that appear in multiple media—books, theatrical performance, interactive websites, video, games and simulations—and help our students become proficient in 21<sup>st</sup> Century Skills.<sup>3</sup>

1 I would like to express my appreciation to Peter Anderson, who acted as guest editor for this article, the three anonymous TCL reviewers, Meghan Yamanishi, and Ann Gruber-Miller. Their insightful comments and suggestions helped improve this essay in numerous ways.

2 See Califf and Bender to see Ogilby's engravings reused with John Dryden's translation of the *Aeneid*.

3 [The Partnership for 21st Century Skills](#) identifies world languages as a core subject and global awareness as an

It is no accident that Eastin's essay is included in a collection of essays exploring the reception of Vergil's *Aeneid* from antiquity to the present. Indeed, reception studies have been examining how the texts of canonical Greek and Latin writers have been translated, rewritten, and recomposed for new audiences in different genres and for new purposes. Yet in this essay I would like to investigate a dimension that has received too little attention: the role of students as contributors to the ongoing reception of classical texts in the modern world. This essay will explore how students might engage with multiple literacies to facilitate learning Latin and Greek, to participate in the ongoing community of readers and writers who have been inspired by Greek and Latin works, to become co-creators of new versions of ancient works, and then to share these works through various media for broader audiences.

This essay is divided into three main sections. The first section presents an introduction to the theory behind multiple literacies and ways to scaffold assignments to prepare students to combine and blend words, sounds, and images in a variety of media. Second, as evidence of how a multiliteracies approach fosters development of language, culture, and critical analysis, this essay cites examples of student multimedia reworkings of the *Aeneid* and their reflective essays from an undergraduate, advanced-level Latin course, The Age of Augustus, that focused on Vergil's *Aeneid*. Finally, as a case study one particular reworking is analyzed in greater detail to explore the impact that such a project has on student language proficiency and on attention to genre, purpose, and intercultural literacy.<sup>4</sup>

### WHY LITERACIES (PLURAL)?

Conceptualizations of literacy have evolved over the past several decades among literacy researchers. In the 1960s and 70s, definitions of functional literacy by various governments and world aid organizations assumed that literacy was a set of cognitive skills that could be taught in the same way across the world without any apparent attention to social, political, or cultural context (UNESCO). Yet as Rosalind Thomas has shown, even functional literacy in ancient Athens has no single definition, but changes based on purpose, context, and audience. She describes various types of literacies that an Athenian citizen might have: name literacy, i.e. the ability to write (or even read) an *ostrakon* or a name on a juror's bronze token; list literacy, the ability to recognize names, items, and numbers in a commercial list of names and payments, dedications of votive offerings, or even allies and their payments of tribute to the Delian treasury; and officials' literacy, the ability of councilors to make sense of and consult the growing number of documents inscribed in stone recording decisions of the *boule* (council) or assembly.

Not surprisingly, each of these literacy events was embedded in a political, commercial, religious, or cultural context. Many *ostraka* were prepared in advance for citizens to choose from;

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interdisciplinary theme. In addition, creativity, critical analysis, communication and collaboration are recognized as skills necessary for learning and innovation. Finally, proficiency with information literacy, media, and communication technologies is needed to "access, manage, integrate, evaluate and create information to successfully function in a knowledge economy."

<sup>4</sup> Although this paper focuses on advanced Latin students in a college setting, the activities presented here could be adapted to a high school Latin III-IV course. Several authors have explored the use of multiliteracies for language learning in a secondary setting. Sontag offers an example of such a project for sixth graders exploring the *Aeneid*, using a class blog and gaming environment to help students reflect on enduring questions. Casteñeda examines a digital storytelling project by fourth year high school Spanish students. In addition, Allen and Paesani discuss how to integrate a pedagogy of multiliteracies into the introductory foreign language curriculum. Finally, Wang and Vásquez review studies from 2005-2010 on Web 2.0 and second language learning.

presumably, these citizens were informed whose name was etched on the potsherd by those handing them out. Contracts refer to witnesses and the parties involved, written to offer some permanence to the deal struck in distant lands or with relative strangers. And lists of war dead, dedicators, property, and tribute contributions were often intentionally created in list form rather than continuously across the stone to help people identify a family member, a neighbor, or a polis that had done something notable, making the person's name and action more accessible to a broader number of people. In short, literacy is not simply a set of skills for decoding a text, but can be viewed as a practice that varies based on the situation, cultural context, and community of readers.

Indeed, literacy as a culturally situated practice is a hallmark of the New Literacy Studies (Graddol; Lankshear and Knobel; Mills; New London Group; Werner). Theorists of New Literacy Studies acknowledge the importance of cognitive skills that enable reading and writing, but also note that reading and writing are grounded in communities of readers, their expectations, their perspectives, and their responses. Moreover, language does not carry all the weight of meaning in a communicative setting. As Cenoz and Gorter note, "multimodal literacy pays attention to the text as a physical object, the characteristics of the material from which it is made, the images it has next to it and the space it occupies" (278). The significance of audience and physical context can be recognized both online in multimedia settings where text, sound, images, and movement blend to offer readers multiple signs for comprehending a text and in antiquity on walls in Roman Pompeii. Kristina Milnor, in her study of Vergilian quotations in Pompeii, argues that "random" graffiti painting in Pompeii is rare. She discusses, for example, an election notice in black paint for Cuspius Pansa as aedile in 79 CE, below which is a quotation of the opening lines of the *Aeneid* (*arma virumque/cano Troiae q(ui) arm[]*), also in black paint (*CIL* 4.7129-31). She argues that the Vergilian quotation is to some readers simply a learned quotation or a way to extend the endorsement of Cuspius Pansa, but to others a play on the abbreviation, painted in red, D. I. D. O. V. F. (*duumvirum iure dicundo oro vos faciatis* "I ask that you make [Paquius, a candidate five years earlier] duovir for declaring the law"), whose first four letters spell out the name of Dido, queen of Carthage and Aeneas' lover. By placing the opening lines of the *Aeneid* under this election notice, the graffiti artist reinterprets the election abbreviation as a reference to the *Aeneid* and creates a visual yet literary joke. Moreover, like Eastin's emphasis on the performative quality of Ogilby's black-and-white engravings, Milnor argues that most Vergilian quotations found on Pompeian streets demonstrate a "preference . . . for lines that emphasize the act of communication" (308). Like modern day advertisements that juxtapose text, sound, and image, this series of graffiti would have come to life when a resident of Pompeii stopped to read aloud the graffiti, point out the colors and fonts of the different texts, and attempt to elucidate the clever interplay of campaign slogans and Vergilian quotation. As New Literacies scholars stress, these Pompeian graffiti reveal that literacy is not simply an act of decoding the printed (painted) words, but a social practice situated in the performance of writing and reading that is given deeper meaning by the mixing of text, font, sound, color, and physical context.

Yet this example, and indeed Vergil's entire poem, are also examples of ancient remix practices. Whenever Vergil borrows a quotation or scene or plot device from Homer or another author and blends it into a new context in his poem, he is engaging in a remix. Although the term "remix" originated with DJs in Jamaican dance halls taking apart songs and adding new tracks, changing pitch or tempo (Navas), remix now has come to mean combining and manipulating cultural artifacts—music, sound, text, or images from art, film, television, or the Internet—into a new creative blend (Knobel and Lankshear 22). What is different from Vergil's day, or Ogilby's, is

that the technology available has made remixes so much easier to accomplish. As Lankshear and Knobel observe, “Diverse practices of ‘remixing’ – where a range of original materials are copied, cut, spliced, edited, reworked, and mixed into a new creation – have become highly popular in part because of the quality of product it is possible for ‘ordinary people’ to achieve” (“Sampling” 8). Now remixing encompasses not just music and graphic novels, but such diverse practices as photoshopping memes,<sup>5</sup> music and music video remixes, Machinima remixes (using video-game animations to create movies, e.g., [Machinima.com](http://Machinima.com)), and television, movie, and book remixes (e.g., Fanfiction.net). These remix activities are more participatory, collaborative, distributed, and less author-centric than conventional literacies (Lankshear and Knobel; Mills). As Lawrence Lessig, Roy L. Furman Professor of Law and Leadership at Harvard Law School, pithily observes, people engaged in remixing practices value a Read/Write culture rather than a Read Only one: they not only “‘read’ their culture by listening to it or reading representations of it,” . . . they also “add to the culture they read by creating and re-creating the culture around them” (28).

### MULTIPLE LITERACIES AND SECOND LANGUAGE ACQUISITION

All these literacies—print, visual, media, information, intercultural—have much in common: they are all linked to reading in the sense of interpreting not just words, but signs, symbols, pictures, sounds, and the world, of being able to understand and critique discourses created and promulgated by various social media. It is all too easy to associate literacy solely with “reading and writing,” with the ability to use the technologies necessary to produce and manipulate texts or with the cognitive processes involved in decoding print. Lankshear and Knobel in *New Literacies: Everyday Practices and Social Learning* (18) identify this skill as simply one of three dimensions common to the multiple literacies:

- Operational: competence with tools, procedures, and techniques for handling written language proficiently; reading and writing in a range of contexts adequately.
- Cultural: competence with the meaning system of social practices; understanding text in relation to context and the appropriateness of ways of reading and writing.
- Critical: awareness that social practices (including literacies) are socially constructed and selective; they include some values, rules, purposes and exclude others.

As classicists and language teachers, we might reflect on how this tripartite structure offers us a blueprint for leading our students to linguistic, cultural, and critical competence. Traditionally, we have focused on the operational dimension alone and have asked: How do we facilitate language acquisition that will support our students’ ability to comprehend Latin? Stephen Krashen in *The Power of Reading: Insights from the Research*—unlike many modern language educators who insist that oral communication is sufficient for language acquisition—makes the case that extensive reading is the most efficient way of acquiring sufficient linguistic input. Input comes in the form of potentially multiple authors and texts rather than just the teacher and the textbook. Written texts, he concludes, are richer in lexis than spoken ones and have more complex syntax. Thus, students who read extensively (and/or reread texts) will have more opportunities to increase their vocabulary. For example, Angeline Chiu created Latin and Greek versions of the popular Ryan Gosling “Hey, Girl” meme, using quotations from classical literature and mythological references. To see some examples, go to <http://classicsryan-gosling.tumblr.com/>.

lary and acquire a larger automatic sight vocabulary, and develop the morpho-syntactic abilities that lead to reading comprehension. But Krashen stops with input and does not find interaction or output, either in the form of speaking or writing, necessary conditions for language acquisition.

Richard Kern goes beyond Krashen, arguing that reading alone is not sufficient for developing linguistic proficiency. Rather, a literacy model of teaching and learning another language frames reading and writing as complementary dimensions of written communication and reconciles the teaching of communication with textual analysis. Reading and writing reinforce each other when students use writing to form their own thoughts about a text in the form of reading journals, summaries, and diagrams, when students write their own version of a topic or theme before reading the text, when students read to improve their own writing, and when students actively and critically read their own and peers' writing in the revision process. Reading and writing about texts, responding to texts, and creating new texts engage learners profoundly because they are given the opportunity to make connections between grammar, discourse, and meaning. In other words, they become proficient in the operational dimension of literacy, reading and writing in a range of contexts.

Yet in Kern's affirmation of a social literacy model of language learning, the second dimension of Lankshear and Knobel's definition—culture—is equally important. What many, both inside and outside of the Academy, have failed to perceive is that culture studied without reference to its expression through language is incomplete. Culture is mediated by language and constructed by patterns of discourse. Language in its many lexical, grammatical, syntactic, rhetorical, and generic constructions inextricably shapes the stories and cultural narratives that a culture tells about itself. Indeed, a short definition of culture might be the following: the stories another culture tells about itself.<sup>6</sup> Intercultural literacy, therefore, is the ability to “read” and understand these discourses and contexts, the cultural memories and values that inform them, and the social practices and dispositions of those who created these discourses, so that an individual can successfully engage with cross-cultural communities.<sup>7</sup> In other words, language learners need to engage directly with native-speaker voices and the nitty-gritty linguistic choices that shape their discourse to achieve some degree of intercultural literacy. Yet, in order to function successfully as intercultural competent, learners need to take on different subject positions, perform new identities, and learn to reframe situations in order to mitigate potential conflict (Kramsch and Whiteside). Indeed, Classicists and world language departments are uniquely positioned because they “represent the only segment in the humanities that empowers students to become readers, listeners, or viewers who are able to identify how cultural production in a foreign language is transacted and managed and how foreign language speakers contact and influence one another in cultural and multicultural frameworks” (Swaffar and Arens 5).

Influenced by Paolo Freire's concept of critical pedagogy, the third component common to multiple literacies is that of critical reflection. Students should consider how texts tell stories that reinforce (or undermine) dominant power structures, exclude certain groups, or create ambiguities that expose certain tensions within society. Kern identifies four processes that contribute to students' critical awareness of the values and power dynamics within and between societies. These

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6 See Geertz. Regarding a Balinese cockfight, “It is a Balinese reading of Balinese experience, a story they tell themselves about themselves.”

7 This definition owes a debt to the definitions and discussions expressed by Heyward; Moran; S. Thorne; and Byrnes et al. For more discussion, see also Gruber-Miller; Kitchell.

four are interpretation, collaboration, problem solving, and reflection.<sup>8</sup> These processes are not simply private, individual ones, but social processes meant to be shared and debated with other readers.<sup>9</sup> Since texts are created within communities of readers, students too should have the opportunity to collaborate as they work through the meanings of a text. Just as ancient readers and writers responded to these texts, so too should students reflect critically on the discourses of power, identity, and worth manifest in the texts and form their own responses to the questions raised. Their analyses and interpretations of the text should make sense within the original historical and cultural context but should also speak to them about the issues they face today. As Bazerman and Prior suggest, what we teach should “focus on *what texts do* and *how texts mean*, rather than [simply] *what texts mean*” (3).

To look at one example of how remixing blends the linguistic, cultural, and critical dimensions, Rebecca Black follows a creator of fan fiction, sixteen-year-old Mandarin Chinese speaker Tanaka Nanako (a pseudonym), to discover how her English language proficiency developed over time as she wrote a fourteen chapter fan fiction titled *Love Letters*. Fan fiction can be described as a practice by which fans of popular narratives borrow elements, such as characters, settings, literary tropes, and plotlines, from various media to construct their own narrative fictions. It is not a surprise that Black discovered that writing such hybrid texts had a significant impact on second language development (operational dimension). For such remixing practices underscore Bakhtin’s conception of learning a second language: “we acquire language through a ‘process of assimilation’ – more or less creative – of *others’ words* (and *not the words of a language*)” (emphasis added, 89). Indeed, referring to Vygotsky’s Zone of Proximal Development (ZPD), Steven Thorne argues that such hybrid compositions can be successful because learners are not forced to rely entirely on their own resources, but can accomplish much more through imitation and assistance, modeling their texts on the story-lines, characters, and language of other texts. Second, writers of fan fiction become more comfortable with another culture, taking on new subject positions and creating new identities (cultural dimension) (Kramsch and Whiteside). As Thorne and Reinhardt suggest, “by encouraging [language] learners to borrow from and build upon existing characters and story lines, and to creatively adapt and extend language and cultural contexts, the product of their labors may significantly exceed what might be possible in conventional essay or creative fiction tasks” (565). Finally, remixing authorizes students to become not just consumers of media, but also creators, contributors, and purveyors of new cultural artifacts, reframing, revising, and rethinking dominant cultural paradigms (critical dimension). In short, multiliteracy approaches to language acquisition, intercultural literacy, and critical reflection are powerful tools for the teacher and empowering tools for the student.

### CREATING A SCAFFOLD FOR STUDENTS TO DEVELOP MULTIPLE LITERACIES

How do we teach our students to work with multiple literacies—print, cultural, and multi-media? Thorne and Reinhardt propose a three-step process of “bridging activities”—observation and collection, guided exploration and analysis, and participation and creation—that provide a scaffold to help learners develop the language capacity and the understanding of genres to create remixes and new multimodal compositions that combine text with speech and images.<sup>10</sup> This pro-

<sup>8</sup> With slightly different names, these are four of the essential learning outcomes necessary for inquiry and innovation identified by AAC&U as part of its initiative, Liberal Education and America’s Promise (LEAP).

<sup>9</sup> See Lessig for a discussion of fair use in sharing remixes.

<sup>10</sup> Other pedagogies for developing digital literacies in a second language are summarized in Reinhardt and

cess is built on fundamentally transferable skills: noticing lexical, syntactic, and generic choices, contrasting these choices with those from similar texts, and inferring how these linguistic choices instantiate cultural identities and perspectives. An example can be gleaned from an advanced undergraduate course in Vergil's *Aeneid* that I taught in the spring of 2012 where students worked through these stages in order to be prepared to create a culminating project that asked them to respond to Vergil's poem through multiple modalities.

In the observation stage, they explored Vergilian intertextual allusion to Homer by comparing three famous passages from *Aeneid* 1 in Latin with passages from Homer's *Odyssey* in English: the proem (*Od.* 1.1-10; *Aen.* 1.1-11), the Juno and Aeolus scene (*Od.* 10. 1-79; *Aen.* 1.50-83), and the storm scene (*Od.* 5.291-312; *Aen.* 1.81-101). By comparing these passages, students began to realize how Vergil has transformed his epic in significant ways all the while alluding explicitly to his Homeric sources. In other words, within the context of Augustan readers, this Juno and this Aeneas have much different goals and qualities and values than Homer's.<sup>11</sup>

In addition, as part of the observation and collection stage, pairs of students also examined an example of the reception of Vergil's *Aeneid*, such as Ogilby's illustrated translation, and prepared an oral presentation on the historical and cultural background needed for understanding this new adaptation of Vergil's text. Preparing this presentation involved several steps: visiting the library and selecting an earlier example of Vergil recomposed,<sup>12</sup> developing a bibliography in consultation with a librarian and myself, and preparing the presentation. The project culminated with each pair of students giving a twenty minute presentation, providing historical and cultural background, excerpts, and analysis of the work, including a comparison with the relevant scenes from Vergil. Key questions the students were asked to consider: How is this work a product of its era? How has the creator transformed the *Aeneid*? How has the different genre or medium affected this new presentation? What new cultural values and perspectives has this re-composition included that were not in Vergil? What are some possible reasons for this transformation? Student projects ranged from Jan Breughel the Elder's three paintings of Aeneas and the Sibyl in the Underworld and Chaucer's Dido in the *Legend of Good Women* to Harry Stillwell Edwards' *Eneas Africanus* (1919), a series of fictional letters by a Major George E. Tomney purported to be seeking the whereabouts of his slave Eneas, and Giorgio Venturi's film *The Avenger* (1962), starring Steve Reeves as Aeneas and retelling Aeneas' struggle to found a new Troy once he arrives in Italy.

Although the questions posed by these projects began to ask the students to move into the second phase (analysis), their analyses concentrated on characterization, images, and themes rather than linguistic choices. Thus, the second phase of guided exploration and analysis also included a series of four Latin compositions, in which students were given a series of prompts to guide them as they wrote their own versions of Vergil's narrative in different genres. In the first composition, based on *Aen.* 1.1-80, students were asked to focus on key words, especially adjectives and verbs, to describe Juno: what qualities does she exhibit, what actions does she take, and what motivations drive her to action. The second assignment covered more text and asked students to rewrite the Laocoon scene, the entrance of the Trojan horse, and the death of Priam at the hands of Pyrrhus—the symbolic end of Troy—as a comic strip. The change of style and form required that Thorne.

11 In order to help students understand early examples of print literacy in the ancient and medieval world, students could spend some time examining manuscripts of Vergil's *Aeneid* (M. Thorne; Wright), some with illuminations and others with glosses and commentaries, showing the multiple ways of presenting the *Aeneid* to different audiences.

12 Several works especially useful in helping students explore the range of possibilities in the reception of the *Aeneid* are Farrell and Putnam; Martindale; Reid; and Ziolkowski and Putnam.

students compress the story as well as render it in another medium. Additionally, they could choose to render it from a particular character's point of view rather than a third person omniscient one.

In the third written piece, students were required to take on the perspective of a particular character and employ a new genre, the letter. After they had read the prophecy of Apollo at Delos telling the Trojans to seek their ancient mother (*Aen.* 3.80-120), students were invited to write a letter in Latin to Venus, King Acestes in Sicily, or Andromache, Hector's former wife who is now married to Helenus at Buthrotum. Besides providing opportunities for students to use indirect statement, indirect question, or indirect commands, this letter required that students comprehend how the recipient and their backstory might shape the letter. Finally, the fourth Latin composition pushed students to transform the long rhetorical speeches of Dido and Aeneas from the middle of Book 4 into a dialogue. In the process, students had to break down the arguments developed by the two lovers and shape them so that each portion of the dialogue responded one to the other and developed in a logical and emotionally satisfactory way. In short, these four writing assignments offered possibilities for transforming Vergil's text, playing with different genres, probing different characters from new points of view, and becoming more confident working with Vergil's rich language and making it their own.

Finally, these three activities were designed to prepare students for the culminating project of the course, to re-create a scene (150-250 lines) from the *Aeneid* in Latin. The goals of the project were to make Vergil's text come alive for their generation, to better comprehend the characters, themes, and purposes of Vergil's poem, and to understand how new media, genres, and audiences intersect to deliver a new perspective. The only requirement was that this remix present Vergil's narrative through some combination of visual and aural, and both spoken and written text, utilizing Vergil's *ipsissima verba* or a Latin prose paraphrase of Vergil's text. They were encouraged to be inventive and imaginative, using multiple media, such as a dramatic dialogue, a narrated map, an interview, a series of images that described or retold/revised the story, a medieval patchwork of Vergilian lines, a new operatic rendition, a video, a blog/vlog, etc. By asking them to interpret Vergil's text through new media, it was expected that they would develop greater proficiency in reading and writing Latin, confront the different rules and linguistic choices associated with different media, communities, and genres, and reflect critically on the cultural and generic differences and power dynamics embedded in their remixes.

### THE STUDENT PROJECTS

Fourteen students (eight groups) produced a wide range of projects in various formats (video, children's stories, puppet show) for different audiences and for different purposes (see Fig. 1). As students recognized when they were preparing their reports on the *Aeneid's* reception, earlier reinterpretations and reenactments delivered their reimaginings of Vergil in new media. Likewise, students felt free to borrow from many different media (e.g., music, television, film, puppetry, clip art, comics) and genres (e.g., documentary, children's literature, melodrama, tragedy, mock-epic).

"Aeneas, Inc." is a video that utilizes documentary techniques such as voice-over narration, "archival" photos of Ronald Reagan speaking the prophetic words of Apollo and Jupiter, and oral interviews of sweatshop workers at DidoConn, asking them to critique the worldwide economic influence that Aeneas, Inc. commands, from sweatshops to consumers.

"*Casus Ilii*" imagines the fall of Troy after the entry of the Trojan horse as a children's book illustrated with clip art featuring adorable animals, comic images, and traffic signs. The resulting story designed for children intentionally diminishes the fury and horror that is conjured in

Vergil's version with cute animals experiencing comic high jinx and harmless blows that temporarily knock them dizzy. Nonetheless, the choice and juxtaposition of the images with the words spoken afford listeners a number of amusing and sophisticated interactions between image and text.

"Cat on a Hot Tin Roof" reworks the story of Dido and Aeneas as the failed marriage of Maggie (Elizabeth Taylor) and Brick (Paul Newman). The author re-edited the scene and dubbed Maggie's and Brick's lines with a dialogue created from Dido and Aeneas' Latin speeches from the final argument in Book 4. The result was to reinscribe Dido's desperation and Aeneas' aloofness in a 1950s setting.

"Gangs of Troy" evokes 1930s mobster films to retell the story of Priam's death by Pyrrhus at the altar. Playing cards in an isolated, interior room with his fellow mobsters, Don Troiani anxiously awaits the return of Nicky Neoptolemus, the leader of the rival mob, the Rhodesians (from Rhode Island). The film alternates between scenes played by the students and scenes from gangster films such as *The Godfather* and *Scarface*, and epic films such as *Lord of the Rings* and the *Matrix*.

"Laocoon and the Snakes" mixes footage from Star Wars I and IV as well as snakes and wildlife from National Geographic and the Discovery Channel with original scenes featuring a student playing Laocoon, child actors as the sons, and students dressed in enormous green hoop cylinders to represent the snakes. The result was a self-consciously aware spoof on the Laocoon story that was intended to delight children and children at heart.

"Silent Movie of Dido and Aeneas" mashes up Chaucer's version of Dido and Aeneas (*Legend of Good Women*) with Vergil's language and films it as an early silent-movie style. Filmed in black and white outside in a forested park on a wintry day and costumed in 1920s flapper style, the video exploits broad theatrical acting along with techniques adapted from George Melies' films. Although the film takes advantage of spoken Latin dialogue, title cards providing English translations between scenes maintain the silent-era feel. Similar to Chaucer's Dido, the story is told from Dido's point of view; the heroine, moreover, is lovelorn, not wrathful.

"Sinon and the Trojan Horse" retells the first third of Book 2 as a story for young children with hand-drawn illustrations. Narrated from the point of view of the Greeks (and Sinon), this example of Vergil recomposed stresses the divine approval of the Trojan horse as witnessed by Laocoon's impious act (hurling his spear at the horse) and ending with the joyous entrance of the horse into Troy.

"Sock-puppet Dido and Aeneas" reworks the entire story of Dido and Aeneas as a puppet show with black and white puppets made of socks. In this version, the characters of Dido and Aeneas are just as black and white: Dido is smitten by Aeneas' good looks and fame while Aeneas is motivated by Dido's beauty and wealthy kingdom. Each scene is brief, most just a few interchanges between the two characters. Notably, the vision of the Trojan War paintings on the temple of Juno is a tour led by Dido, and the "marriage" of Dido and Aeneas is announced by Dido herself to a sleepy Aeneas who has not really comprehended (or heard) what she has declared.

*Figure 1: Student Projects analyzed by media, genre, audience, and purpose*

Title	Media	Genres	Audience	Purpose
Aeneas, Inc	Video	Documentary, including narration, voiceover, and interviews	Fellow students	Links the imperialist tendencies of the <i>Aeneid</i> with present-day capitalism
(Fall of Troy)	Children's story presented as a PowerPoint slide show	Children's literature, comics	Both children and adults	Retells the story of the destruction of Troy and amuse adults who would appreciate how images counter the somber words
Cat on a Hot Tin Roof	Dubbed video	Dubbed video similar to Italian films from the 50s-70s	Those familiar with Tennessee Williams' play or film	Reimagines the conflict between Dido and Aeneas as a failing marriage
Gangs of Troy	Video	30s gangster films, film noir, and "epic" films, action films	Fellow students	Updates the slaughter of Priam as a mobster film
Laocoon and the snakes	Video	Nature documentaries, epic films, metatheatrical techniques	Children through children at heart	Presents a mock-epic version of Laocoon and his sons being destroyed by Neptune's snakes
Silent Movie of Dido and Aeneas	video	Black-and-white, silent-era film, theatrical acting, title cards for translations, melodrama	All audiences	Brings Chaucer's rendering of Dido and Aeneas into the era of silent movies
Sinon and the Trojan Horse	Illustrated children's book	Hand-drawn illustrations, 3 <sup>rd</sup> person narration, cheerful presentation	young children	Emphasizes divine approval of the Trojan horse and celebrates the horse's entrance into Ilium

Sock-puppet Dido and Aeneas	Puppet show	Puppet show with black and white socks, story board sets	All audiences	Makes the story more accessible to a wider audience by exaggerating the characters' personalities
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In addition to an ability to use a wide variety of media and formats, student projects demonstrated the ability to use Latin to express their perspective on a scene from the *Aeneid* (see Fig. 2). Every project involved a substantial amount of Latin, and five out of seven projects comprised more than 200 words of Latin. In contrast, the length of the third Latin composition, the letter from Aeneas, was between 50-80 words long. Projects that emphasized dialogue (Silent Movie Dido and Aeneas, and Sock-Puppet Dido and Aeneas) or dialogue mixed with narration (Gangs of Troy and Laocoon and the Snakes) tended to have shorter sentences (5.47 words/sentence), but many more sentences, largely because dialogue frequently included exclamations, commands, questions, and brief responses. Conversely, projects that focused on narration (Aeneas, Inc. and *Casus Ilii*) were likely to have sentences twice as long as the dialogue group (10 words/sentence), but a proportionately smaller number of total sentences. Yet the dialogue format did not prevent students from writing longer and more complex sentences as part of the Vergil Recomposed Project. Indeed, each project group featured at a minimum 20% of the total number of sentences with a length of 8 words or more.

**Fig. 2. Student Projects analyzed by length of sentences, number of sentences, and total number of words<sup>13</sup>**

Project	Median: words/sentence	Mean: words/sentence	# of sentences 8 words or longer	Total Sentences	Total words
Aeneas, Inc	9	10.364	19	33	342
<i>Casus Ilii</i>	8	9.294	10	17	158
Cat on a Hot Tin Roof	8.5	9.979	27	49	489
Gangs of Troy	4	5.407	8	27	146
Laocoon and the snakes	3	4.951	8	41	203
Silent Movie of Dido and Aeneas	5	5.500	12	58	319
Sock-puppet Dido and Aeneas	4.5	5.714	20	84	480

<sup>13</sup> Statistics for Sinon and the Trojan Horse were not available since the group requested that the physical book be returned.

### EVIDENCE FROM STUDENT REFLECTIVE ESSAYS

Each project group submitted a one- to two-page reflection in English discussing its Vergil Recomposed Project. These reflective essays give evidence of each group's thoughtfulness and keen awareness of language, audience, character, genre, other reworkings, and intercultural competence. To begin with, students were sensitive to issues of language in their remixes. Much as lines of the *Aeneid* have become famous well-beyond their original contexts yet encapsulate particular scenes within the poem, the pair of students who wrote Laocoon and the Snakes chose to translate famous lines from *Star Wars* and *Lord of the Rings*:

*We also gave iconic lines from modern epics to Laocoon to say in Latin which was much less obvious. Laocoon borrows from Admiral Akbar [Star Wars Episode VI: Return of the Jedi] in the line "[It's a trap](#)" as well as Gandalf the Gray from The Lord of the Rings: the Fellowship of the Ring" in the lines, "[You shall not pass](#)" (to the snakes) and "[Flee, \[sic\] you fools](#)" (at the sons). In this we hoped that the audience would have a deeper connection to the video by linking it to commonly known aspects of pop-culture.*

Not surprisingly, all three of these famous lines have been the subject of countless remixes, but their use in these scenes adds an intertextual element that lends extra poignancy to the scene with Laocoon and his sons as the father and sons discover that Neptune's snakes are being sent, not to authorize Laocoon's interpretation of the Trojan Horse, but to destroy them (It's a trap). Placing Gandalf's words "You shall not pass!" in Laocoon's mouth heightens the courage that the father evinces before the snakes, yet reminds the viewer that his words are insufficient before a god's power. Finally, Laocoon's quotation of Gandalf's warning, "Fly, you fools!" suggests the father's final warning as he falls to the destructive force of the sea serpents. This insertion of famous quotations from contemporary films demonstrates students' awareness of how language mediates and creates intercultural dialogue between past and present audiences.

Students in every group revealed their sensitivity to language and genre through their choice of words and the length of speeches. The group that presented a Sock-Puppet Dido and Aeneas decided to follow the tradition frequently found within the reception of the *Aeneid* of a love-smitten Dido and a shallow and insensitive Aeneas. The students were able to bring out this contrast between these two extremes through their use of language, playing heavily

*on Dido's tendency to be verbose and grandiose, both by drawing her lines directly from Vergil's epic poetry and by reducing Aeneas to short, blunt statements barely above the grade of grunts and whistles. This is especially evident in the argument scene, as Aeneas struggles to say more than "I ought to go..." in response to Dido's lengthy pleas and dramatic speeches. Finally, Aeneas simply leaves, saying that he wants "his own kingdom."*

The Silent Movie Dido and Aeneas made similar choices in language to amplify Dido's leadership in contrast to Aeneas' self-interest. Once again, the students realized how the choice of words, register, tone, and length of utterances can transform cultural perspectives on gender and authority.

Scholars have pointed to instances where Vergil borrows generic elements from other writers who represent non-epic genres such as tragedy, elegy, Hellenistic epigram, didactic poetry,

religious ritual, just to name a few. Students revealed a great sensitivity to the use of genre to re-configure their understanding of their scene for a modern audience. Two groups, in particular, recognized the importance of importing footage from current “epic” films such as *Star Wars* or *Lord of the Rings* to provide the appropriate framework and ambience for their pieces. Laocoon and the Snakes quite consciously compared what they were doing to how Vergil borrowed from Homer to evince the epic genre: “Our goal in rendering the scene in the way we did was to draw on the epics of our time in order to use a cultural dialogue which an audience of present day would pick up on, much like Vergil drew from the works of Homer and other works to form a cultural dialogue that his audience could take part in.” The group introduced their video with an imitation of the scrolling narration that begins *Star Wars Episode IV*. At the end of the video, they spliced footage from the final celebration scene of *Star Wars Episode I: the Phantom Menace* with the entrance of the Trojan Horse from the movie *Troy*. The alternation between the raucous celebration of *Star Wars* was constantly interrupted by the darker, foreboding music of the scene from *Troy*, finally punctuated by a serpent snickering sinisterly after the screen went to black, *victor sum* (“I am the winner”). Gangs of Troy, in setting the beginning and end of their mashup, also introduced scenes from the epic film *Lord of the Rings* to set the tone.

For both groups, these clips from epic films established the generic boundaries against which they could then introduce other genres. Clips from National Geographic and the Discovery Channel showing dangerous alligators and pythons added to the suspense and danger, yet the authors of Laocoon and the Snakes clearly meant to produce a mock epic. The child actors, the sleeping bag snakes, and the metatheatrical close-ups of actors smiling eliminated the fear factor and let knowing viewers into the secret that the snakes, indeed the entire scene, were “pretend.” Likewise, Gangs of Troy added scenes from *The Matrix* lobby scene to create a sense of imminent peril while introducing Nicky Neoptolemus as an amazing-ruthless-epic-action-hero. Indeed, the contrast between these threatening scenes and the cool-headed gangsters playing cards speaking in an exaggerated argot did produce some humorous touches. Nonetheless, Gangs of Troy never moved completely into the realm of spoof. Dark themes of gangster movies like family, death, loyalty, and betrayal offered parallels to the *Aeneid*. As the group concluded, “the genre [gangster movies] . . . was a suitable way to transition an ancient epic to a modern context and it helped strike a balance between *gravitas* and humor.”

Finally, students were sensitive to cultural parallels as well, such as the gods, family and marriage, and imperialism. In each case, students not only showed an understanding of the cultural values that shaped Vergil’s poem, but they also revealed the critical dimension of multiple literacies, comparing these Roman *mores* with modern cultural beliefs. The Gangs of Troy project intentionally chose to eliminate the gods and piety in their reworking and replace them with Don Troiani’s desire for money:

*An interesting point brought up in the class discussion was the focus on deities and piety in the Aeneid but replaced with money in Gangs of Troy. This was something we hoped to accomplish. What kept Priam back from battle was his wife and the rest of the princes’ wives huddled around an altar. What keeps Don Troiani back from battle is the potential winning hand and a very large pot.*

The author of *Cat on a Hot Tin Roof* stressed the importance of family for the production of children as the underpinning of the state:

*What we can discern about the function of marriage, both in the ancient Roman world as well as in cold war America, is the importance of producing progeny. In Augustus' time, family was a duty following the gods and the nation. In cold war America, the ideal of the nuclear family unit worked in an ascending order, the strength of the family unit strengthened the unity of the nation.*

Unlike groups that wanted to focus on gender dynamics and the personal relationship of Dido and Aeneas, the author of *Aeneas, Inc.* wanted to explore larger, political themes. In particular, she wanted to investigate how the principles of the early Roman Empire apply to America, “a Republic,” she noted, “founded on the very doctrines of Roman Imperial order.” Therefore, she explored where authority emanated from, who it was assigned to, and how it was used to dominate others:

*The speeches of Apollo and Jupiter were very easy to transform within a contemporary setting. I gave the idolized Reagan (who has played a particularly God-like role in our recent presidential campaigns) the power to pass authority to Aeneas, Inc. It's also historically significant to note that Reagan passed much of the economic policies that allow for corporations to earn the freedom and profit surplus that they enjoy today. Aeneas, Inc. then goes on to “conquer” its given territory by maximizing profit and using native peoples for its own purpose. I created Aeneas' counterpart, DidoConn, in an effort not only to emulate the relationship of Aeneas and Dido, but also, to mock the contemporary relationship of Apple, Inc. and Foxconn. The deity-like Steve Jobs and Apple, Inc. continue to remain blameless for the injustices done to workers in Foxconn factories. By blaming the “middleman” or Foxconn for such atrocities, Apple reaps the profits of cheap labor and is morally justified in the minds of American consumers. DidoConn sets up all the factories around the world for Aeneas, Inc. These factories exploit local workers, who, like Dido, feel abandoned by Aeneas, Inc. While the feeling in this setting is somewhat metaphorical, I think the essence of the dialogue still applies.*

### VERGIL RECOMPOSED: A CASE STUDY

Every project clearly demonstrated a sensitivity to Vergil's Latin, blending Vergilian diction and phrases, sometimes in verse and other times in prose paraphrases, with their own original Latin composition. As we saw above, groups used Vergilian language to establish genre, enhance character, and set tone. By way of an example, the last portion of this essay is devoted to one student project, the documentary *Aeneas, Inc.*, to illustrate the ways that Vergil's language can be reused and remixed in order to create resonances for a new generation of readers. In particular, *Aeneas, Inc.* repurposed key Vergilian speeches by Jupiter to Venus in Book 1 and Apollo's prophecy in Book 3 to authorize the imperial dominion of the conglomerate *Aeneas, Inc.* When *Aeneas* arrives at Delos in Book 3, he prays to Apollo, asking for a home and safety:

*'da propriam, Thymbraee, domum; da moenia fessis 85  
et genus et mansuram urbem; serua altera Troiae  
Pergama, reliquias Danaum atque immitis Achilli.  
quem sequimur? quoue ire iubes? ubi ponere sedes?  
da, pater, augurium atque animis inlabere nostris.'* (Aen. 3.85-89)

*Give us a suitable home, Apollo. Grant walls to the weary,  
a family and a city that will last. Save the second citadel  
of Troy, the remnants of the Greeks and hostile Achilles.  
Whom are we to follow? Where do you order us to go? To settle down?  
Grant us a sign, father, and glide into our hearts.*

In the opening voiceover of Aeneas, Inc., instead of Aeneas addressing Apollo, it is a businessman who asks Ronald Reagan for a new home, a second kingdom of Rome, the remnants of the Caesars and mild Augustus, in this new *patria*, America.

*Da propriam, O Reagan, domum; da moenia, et genus, et mansuram  
patriam; altera regna serva Romae, reliquias Caesarum atque mitis  
Augusti. Quem sequi rogas? Quoue ire iubes? Ubi sedemus? Da,  
pater, augurium. Nostri animae fessae sunt.*

The author adroitly utilizes Aeneas' words, but substitutes the desire for a new Troy with a second Roman empire (*altera regna Romae*), and instead of being refugees from the Greeks, they are now remnants of the great leaders of Rome, Caesars and kindly Augustus (*reliquias Caesarum atque mitis Augusti*). Finally, instead of the final request for Apollo's oracle to "glide into our hearts (*animis inlabere nostris*), she ends the speech with exhaustion: Our spirits are tired (*nostri animae fessae sunt*).

In the narration following Aeneas' speech, the author of Aeneas, Inc. blurs the ancient world with the present. Instead of the threshold and laurel trembling and the entire hill shaking (*totusque moueri mons circum*, Aen. 3.91-92), the Capitoline Hill and Lincoln Memorial tremble: *totusque Mons Capitolinus moverit et adytis Lincolnis reclusit*. Furthermore, when Apollo responds to Aeneas' prayer, the god expresses an oracle (*antiquam exquirite matrem*, "seek your ancient mother," Aen. 3.96) whose interpretation is misconstrued by Anchises as Crete rather than Italy:

*Dardanidae duri, quae uos a stirpe parentum  
prima tulit tellus, eadem uos ubere laeto 95  
accipiet reduces. antiquam exquirite matrem.  
hic domus Aeneae cunctis dominabitur oris  
et nati natorum et qui nascentur ab illis.* (Aen. 3.94-98)

*Enduring Trojans, the land which first brought you forth  
From your parents will receive you with a joyful abundance  
As you wander back. Seek out your ancient mother.  
Here will the house of Aeneas have dominion on all shores,  
Both the sons of sons and those who will be born from them.*

Instead of the uncertainty that Aeneas and his fellow Trojans experience as they seek their ancient mother on Crete, Reagan offers a clear, unambiguous response:

*Columbidae duri, multae terrae quae primum viceratis vos accipient. Populos qui a nostris colonis edomiti erant exquirite. . . . In his locis domus Aeneae cunctis dominabitur oris et nati natorum et qui nascentur ab illis.*

The author retains the patronymic, but cleverly inserts sons of Columbus (*Columbidae*) for Trojans (*Dardanidae*). More importantly, she omits any reference to the ambiguous ancient mother and replaces it with the much more explicit “many lands which you had conquered (*multae terrae quae primum viceratis*)” and “peoples conquered by our colonists (*a nostris colonis edomiti*).”

The prophecy, moreover, does not end here, as Apollo’s does in Book 3, but continues with Jupiter’s promise to Venus in Book 1. While Jupiter uses the second person singular (*feres ad sidera caeli magnanimum Aenean*, *Aen.* 1.259-60), the author of Aeneas, Inc. tellingly uses the plural to refer to the sons of Columbus (*Columbidae*) and transforms Aeneas from a hero to a corporation: *Magnanimum Aenean ad sidera caeli feretis* (You will bear greathearted Aeneas to the stars of the sky). While Jupiter explains that Venus’ child Aeneas will crush fierce peoples in a great war and impose customs and walls (*populosque feroces/contundet, moresque viris et moenia ponet*, *Aen.* 1.263-64), Reagan announces that the child of America (Aeneas, Inc. understood) will wage a great war throughout the entire world (*per orbem terrarum*) and will crush innocent nations and establish its customs and walls (*gentes castas contundet et mores et moenia statuet.*) And like Ascanius’ rule for 300 years (1.272), so too will Aeneas, Inc. (*dux Aeneas*) rule three hundred years into the future with great authority (*magno imperio*): *Hic iam ter centum primos annos magno imperio regnaverint dux Aeneas*. The words of Jupiter to Venus take on an even more sinister quality since the speech is delivered in contemporary America. Now in addition to Jupiter’s declaration “I give you authority without end (*imperium sine fine dedi*, *Aen.* 1.279), in this new era of peace (1.291) Reagan pledges that “the time will come when Aeneas, Inc. will dominate over all peoples (*tempus veniet cum domus Aenea dominabit super omnes populos*) and hoary Faith and Vesta are joined by Aeneas, Inc., granting rights and privileges (*cana Fides et Vesta et Aeneas iura dabit*; cf. *Aen.* 1.292-93).

After prophesying the future greatness of Aeneas, Inc., the documentary then switches to interviews with three workers of DidoConn. The workers of DidoConn feel trapped with nowhere else to work. The author of Aeneas, Inc. places the words of Dido into the mouths of these impoverished factory workers. Much like Dido’s words in 4.305-10, in this new context direct quotations of Dido’s retorts and stinging accusations underscore the workers’ fury at Aeneas, Inc. The second wave of speeches by these workers still speak truthfully, yet reveal their helplessness in the face of the power of the parent company, Aeneas, Inc.: In this new context, the pledge of Aeneas, Inc.’s right hand is not marriage, but the handshake of a business partner (*per ego has lacrimas dextramque tuam*, *Aen.* 4.314). *Conubia* (marriage) in *Aen.* 4.316 is replaced by *condicio* (a business arrangement). Dido’s accusation that she has lost her sense of shame and reputation (*te propter eundem/ exstinctus pudor et, qua sola sidera adibam,/ fama prior*, *Aen.* 4.321-23) points to the workers’ humiliation, and Dido’s words that she is surrounded by hostile nations (*Aen.* 4.320) reverberate with economic isolation and dependence. As the third worker speaks for the last time, she echoes Dido’s final words (*non equidem omnino capta ac deserta uiderer*, *Aen.* 4.330) while adding a harsh reminder of Aeneas’ famous piety: *Si fecisses summa pietate, non equidem omnino captae ac desertae videremur* (if you had acted with the greatest piety, we would not seem altogether captive and deserted).

In short, *Aeneas, Inc.* not only reveals linguistic agility, but also intercultural (symbolic) competence and critical awareness. By trying on different subject positions (a businessman, Ronald Reagan, and oppressed female factory workers), *Aeneas, Inc.* shows an ability to understand both the *Aeneid* and our own world from the different perspectives of socio-economic class, gender, and power. Moreover, the images on screen help the viewer to perceive that language is not simply words, but embody constructed identities and social positions. By calling to mind cultural messages from an earlier imperial text, *Aeneas, Inc.* creates a deep historical resonance that puts cultural memories and values in dialogue across time and space. The symbolic power of Vergilian scripts inserted into a new time frame, a new set of actors, and a new cultural context asks viewers to reconsider their relationship with both the past and the present. Finally, by reframing the narrative in a new time and place with a new audience in mind, this remix, like Vergil's poem, manipulates linguistic, generic, and cultural conventions to produce alternative realities that call into question what is legitimate, truthful, serious, and original.

### CONCLUSION

Through participatory, collaborative authorship, students in this advanced Latin course bent and blended generic boundaries and explored intercultural literacy by mixing Vergil's words and various media to compose a new Latin reworking of a scene from Vergil's *Aeneid*. By exploiting a variety of remix practices, students engaged in a three dimensional perspective on multiple literacies: linguistic, cultural, and critical. Linguistically, students made use of textual borrowings in their own writing, becoming competent at integrating the vocabulary and syntax of a sophisticated literary text in composing a re-working of a canonical story. As their reflective essays demonstrated, in choosing diction and syntax to suit their own reworking, they became more sensitive to Vergil's language, style, and word order. In the cultural dimension, students came to a deeper understanding of Roman constructs of gender, marriage, *pietas* in relationships, and the role of the gods in shaping the Roman imperial aspirations. Moreover, they had a much stronger understanding of how diction and syntax and the divine machinery of epic determines genre. In the critical dimension, by voicing new roles and identities, they broke out of their 21<sup>st</sup> century comfort zones and learned how to rethink their own attitudes and belief system. Through comparison of Roman and modern *mores*, they took a meta-critical view of how language, character, and genre can reframe situations and create new meanings through remixing.

The pedagogy of social literacies and bridging activities provided the foundation and support for students to explore these new identities and understandings and feel confident that they were capable of accomplishing the final project. By working together in teams, students learned to collaborate, interpret the text, solve problems, and reflect on cross-cultural issues. By being asked to make Vergil relevant to their peers, these Vergil enthusiasts responded to the original text by making it their own. As a result, they had an authentic purpose and audience for writing in Latin. By including text, sound, and visuals, they not only developed new media skills and multiple literacies, but they became more discerning consumers of new media. Finally, by blending Vergil's text with other works of art, they become participants in the ongoing reception of Vergil's *Aeneid*, remixing a canonical text and making it compelling to new audiences in new genre(s) and media.

To sum up, a multiple literacies approach engages students at all levels of language acquisition, helps them become more motivated, see themselves as part of a community of readers and writers, and learn to reflect on cultural perspectives and dynamics of power across cultures. As a result, they learn the structures of Latin, become more engaged global citizens, and more savvy

consumers and producers of print and multimedia discourses. Just as Vergil absorbed, adapted, and recomposed Homer, these students become partners in the ongoing creative process, taking what has come before and remixing it with what is new and important today, each new layer adding to and enriching what came before.

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