In This Issue:

Didaskaleia

CHAPTER I

TELL ME, O MUSE, OF THOSE INGENIOUS TEACHERS WHO TOILED LONG AND HARD AFTER COMPLETING A LANGUAGE DEGREE. MANY WERE THE DISCIPLINES WITH WHOSE PARADIGMS AND METHODS THEY WERE ACQUAINTED; MOREOVER, THEY STRUGGLED MUCH IN CLASS WHILE TRYING TO BRING THEIR STUDENTS TO AN APPRECIATION OF ANCIENT LANGUAGES; BUT DO WHAT THEY MIGHT, THEY COULD NOT TEACH ALL, FOR SOME STUDENTS FAILED THROUGH LACK OF INSPIRATION AND THEIR OWN FOLLY IN NOT STUDYING, AND STILL OTHERS FROM A CONFUSION OF TONGUES; SO THE TEACHERS EXPLORED MODERN PEDAGOGY. TELL ME TOO ABOUT ALL THESE IDEAS, O OFFSPRING OF THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH, FROM WHATSOEVER SOURCE YOU MAY KNOW OF, SO THAT WE MAY LEARN OF NEW TEXTS AND NEW TECHNIQUES.

BOOK ONE (I/XXVII)

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Teaching Classical Languages welcome articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek.

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Editor's Introduction

John Gruber-Miller

"Life's pretty simple if you just relax."

Thus Grandpa Martin Vanderhof sums up his attitude toward life in Moss Hart's and George S. Kaufman's 1938 comedy *You Can't Take It With You*. Later in the play, when he is speaking with the straight-laced, business-driven Mr. Kirby, he expands what he means: "I have a lot of fun. Time enough for everything—read, talk, visit the zoo now and then, practice my darts, even have time to notice when spring comes around."

As teachers, it often feels that we rarely have time to relax, at least during the school year. Now that summer is upon us, it makes sense that we take the opportunity to savor those precious moments when we can enjoy life and take time to step back and reflect on what we do in the classroom. This issue of *Teaching Classical Languages* serves up three articles that may challenge and stimulate you as you take a moment to think about the big questions of teaching Latin and Greek.

In "Classroom as Text: What Genres Do We Teach In?" Yasuko Taoka poses an intriguing thought experiment that asks us to think about how we teach. In particular, instead of asking us to analyze to what extent an author may combine different generic conventions, she asks us to reflect on our pedagogical practices through the lens of the eight major genres proposed by Quintilian in his Institutes: didactic, epic, lyric, satire, drama, history, oratory, and philosophy. After I read this piece, I began to think in what ways I (and my colleagues) employ different generic models in my teaching.

In "Third Language Acquisition: Spanish-Speaking Students in the Latin Classroom," Tracy Jamison Wood tackles a challenge that more and more Latin teachers are facing: how to help the Latino students in our classroom who grew up speaking Spanish and are now trying to learn Latin. She tells the story of two of her Hispanic speaking students and the strategies that she used to help them become successful Latin students.

In this issue, *Teaching Classical Languages* launches a new section in the journal: the review article. *TCL* and its predecessor *CPL Online* have never reviewed textbooks or books with a pedagogical focus, but we realize that there is need since pedagogical materials now and then get overlooked by many of the mainstream journals in the field of Classics. Furthermore, individual reviews can sometimes be unsatisfying because they frequently do not place the work in the context of other similar works. Therefore, *TCL* believes that a Review Article on a topic of interest to those who teach Latin and Greek would be even more useful than a Book Review section.

In "Aliquid Novi: The New Series of Bolchazy-Carducci Latin Readers," Judith Lynn Sebesta evaluates the first eight Latin readers in a new series edited by Ronnie Ancona and published by Bolchazy-Carducci Publishers. Not only does she discuss the merits and demerits of these Latin readers, she also offers some thought-provoking ways these texts might be paired so as to create new courses that ask students to think thematically and topically about a specific historical time period, about comparing genres, and about teaching a genre through more than one author.

This issue is the first to be available in an electronic reader format in addition to PDF. We are making an EPUB version available, as it is a open format and works on most e-readers. An excellent shareware e-reader program for PC and Mac is Calibre, which is capable both of reading EPUB and of converting EPUB to other formats, including Kindle.

  TCL also wants to hear from its readers. We are exploring adding a threaded commenting feature to the TCL website, so that readers will be able to offer moderated comments upon our articles. So whether an article provokes you or satisfies you, feel free to post a comment or question. Our authors and other readers will be interested to know what you think.

  As you read through these articles, I hope that you, like Grandpa Vanderhof, have time to relax, smell the roses, read a good book, and maybe even have time to visit a zoo. Enjoy!

Teaching Classical Languages Mission Statement

  Teaching Classical Languages is the only peer-reviewed electronic journal dedicated to the teaching and learning of Latin and ancient Greek. It addresses the interests of all Latin and Greek teachers, graduate students, coordinators, and administrators. *Teaching Classical Languages* welcome articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek. As an electronic journal, *Teaching Classical Languages* has a unique global outreach. It offers authors and readers a multimedia format that more fully illustrates the topics discussed, and provides hypermedia links to related information and websites. Articles not only contribute to successful Latin and Greek pedagogy, but draw on relevant literature in language education, applied linguistics, and second language acquisition for an ongoing dialogue with modern language educators.

Classroom as Text: What Genres Do We Teach In?

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Abstract

This essay proposes to investigate genre as a metaphor for the classroom environment. It aims, through a thought exercise, to present genre as a new paradigm through which to view the practice of teaching. By reading the classroom as a text, this piece hypothesizes about how classrooms would function were they texts of one genre or another: what "plots" do courses have, and what sort of curricular expectations do these plots arouse in the students? I consider eight of the most prevalent ancient literary genres, and for each I identify an underlying plot or structural metaphor which establishes the pedagogical expectations of the genre: didactic – the journey; epic – legendary experiences; lyric – subjectivity for community; satire – the mixed dish; drama – biology; history – the monument; oratory – the battle; philosophy – the quest. I then hypothesize about how these characteristics might play out in the classroom. I do not advocate for any genre in particular; rather, I hope that this thought experiment may give us pause to reconsider the environment of our classrooms, and the expectations for behavior established by the environment.[1]

Keywords: pedagogy, genre, plot, ancient literary theory

Just over a decade ago the late Oxford Classicist Don Fowler (219) closed "The Didactic Plot" with the questions "When we teach, what genres do we teach in, and what are the expectations engendered by the plots and structural metaphors that are part of them?" Fowler frames the question in reference to the genre of didactic, surmising that characteristics of didactic were not restricted to poetry, or to antiquity, or to text. Thus this essay seeks to answer Fowler's questions in earnest. I will offer neither fixed answers nor practical exercises; instead I aim, through a thought exercise, to present a new paradigm through which to view the practice of teaching.

The use of genre in the classroom has been explored with respect to secondary language acquisition and English composition courses (Johns, Paltridge). Such approaches seek to use genre theory as a tool to teach language and writing by, for example, asking students to compose works in a given genre in order to raise their awareness of the different characteristics demanded by the context of a composition. My work differs fundamentally from theirs in that I propose to treat the classroom itself as a text that may be read as participating in a genre. We might consider genre a metaphor for the structure of the classroom: if the classroom and the course are texts, what does it mean for it to be structured like epic poetry? Lyric poetry? History? I hope, by making explicit some of the expectations implicit in our classroom environment, to provide a new and different model for reflecting upon our teaching practices. Perhaps we will see some of our own practices in some of these genres, and perhaps we will be enticed to add elements of other genres to our own practices.

Classics as traditionally taught, particularly Latin and Greek, has been widely acknowledged as catering to one type of learner: ISTJ (introverted, sensing, thinking, judging), in Myers-Briggs parlance (Deagon 33). This model is a very long-standing, centuries-old, time-tested

pedagogy. Yet as the Classics curriculum increasingly expands to reach more—and more novice—students, and with the influx of the so-termed "Millennials," we continue to scrutinize our teaching practices to better address the strengths (and weaknesses) of our student body. I hope here to present another prism through which we may examine our teaching practices: genre.

By way of introduction we may consider Fowler's analysis of the influence of epic plots upon didactic poetry. As Fowler sees it, the martial and heroic metaphors of didactic are vestiges of the martial and heroic plots of epic: the "quest for knowledge" and the "fight with ignorance" are part of the fabric of Parmenides and Empedocles (218). Similarly, "Lucretius as didactic hero is someone who has the epic power to know and to act" (218). In this way the characteristics of the epic genre have influenced Lucretius' didactic project. We might say that Lucretius as teacher, then, teaches in the genre of epic, and the plots of heroic journeys and battles inform his students' (both Memmius' and our) expectations of his teaching.

How, then, might we see the influence of literary genres in our teaching? What might constitute the various genres of teaching? While generic theory in the ancient world is by no means unified, it seems advantageous for our purposes to rely upon a more fastidious categorizer such as Quintilian over a more philosophically-directed treatment in Plato or Aristotle (Quintilian *Inst. Orat.* 10.1; Plato *Rep.* 3.392c-394d; Aristotle *Poet.* 1447b). Any selection of genres is bound to be somewhat arbitrary, given the fluidity of generic categories. Quintilian provides us with: epic, didactic, iambic, lyric, comedy, tragedy, history, oratory, philosophy, and satire (*Inst. Orat.* 10.1.46-93). We may in some sense view these categories as an expansion of Plato's division of poetic genres (*Rep.* 3.394c): mimetic (διὰ μιμήσεως), for which he provides the example of tragedy and comedy; narrative in which the poet speaks in his own voice (δι᾽ ἀππαγγελίας αὐτοῦ ποιητοῦ), for which the example is dithyramb; and mixed (δι᾽ ἀμφοτέρων), for which the example is epic. With the addition of the predominantly prose genres (history, oratory, philosophy) and the Roman innovation of satire, Quintilian's list of genres is fairly clearly an outgrowth of Plato's.[2]

Since we are discussing the question posed by Fowler in "The Didactic Plot," it seems only fitting to consider first what teaching in the genre of didactic entails. Fowler homes in on the characteristics of plot and structural metaphor for the role they play in the formation of expectations. Fowler specifically identifies the plot of "the journey" as a common trait of didactic. Structural metaphors which support this plot include the path, the hunt, the religious initiation (208-9, 214). As both he and Katharina Volk have shown, the identification of the roles of teacher and student also contribute to this "journey" plot: the teacher shows the student where to go, and how to act (Fowler 210; Volk 37-39). Volk, moreover, identifies another characteristic of didactic poetry that contributes to the "journey" plot: "poetic simultaneity" (39-40). Volk uses this term to refer to the appearance of composition and performance as occurring simultaneously. The poet/teacher depicts the poem as a work in progress, and refers to his progress throughout the course of the curriculum. Volk presents as a primary example the phrase "having sung of *x*, I shall now tell you *y*" (40). Thus we might identify some of the features of didactic poetry as: 1) the journey plot with its attendant metaphors of the path, the hunt, and the initiation; 2) the identification of the roles of teacher and student; 3) simultaneity.[3]

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2 The scholarship on ancient literary genres is vast, particularly with respect to the practice and execution of genres by specific authors. On the explication of genre by ancient theorists and philosophers such as Plato, Aristotle, Horace, and Quintilian, see Farrell, Genette, Rosenmeyer.

3 Fowler, using Francis Cairns' distinction of primary and secondary elements of a genre, identifies these characteristics as secondary. The primary elements of didactic are 1) a teacher; 2) teaching something; 3) to a student. Fowler rightly identifies that while these primary elements help delineate a genre, they are less helpful in considering the ex-

How might these three characteristics manifest themselves in a classroom environment? What does a classroom as didactic poem look like? The task of learning is framed as a journey, and students are situated as travelers and hunters. Thus the notion of a destination or a target is implicit: there is a goal for the course. The students are led on their journey by their teacher, a guide who has already made the trip. The roles of student and teacher, then, are fairly distinct and fixed. Finally, poetic simultaneity means that the material is presented as though it is discovered along the journey—the teacher presents the appearance that the material, and the order in which the material is presented, have not been planned in advance.

We may observe some advantages and disadvantages to the didactic model for a classroom. The journey plot establishes an expectation for a destination, a goal for the course, and consistent progress can serve as encouragement to the students. However, too much emphasis on the goal itself may lead students to assume that learning ends when the coursework ends. This potential problem is exacerbated by the role of the teacher in the didactic model. Since the role of the teacher as the leader on the journey and as the font of knowledge is emphasized, students have few resources to teach themselves after the conclusion of the course. When they reach the destination, they are left at the finish line without a guide or even a map to the next destination. The metaphor of the hunt is worse yet: the purpose of the hunt is to catch the prey. Once the prey is caught, the hunt is over. Finally, while simultaneity in teaching can give the appearance of a natural pace and organization to learning, it can of course also appear haphazard: students may be unsettled by an instructor who appears to be making up the lessons as s/he goes.

Further, the metaphor of religious initiation lends an additional, unique perspective from which to view the didactic classroom. While the religious metaphor elevates the position of the teacher to that of a sanctified representative of a divinity, it also unites the students as a select group gathered to participate in a life-altering event. To that end this metaphor, while emphasizing the authority of the teacher perhaps overmuch, nonetheless encourages group identification and cohesion among the students. Moreover, the initiation metaphor circumvents the problem of premature closure posed by the journey and hunt metaphors: in the initiation metaphor, the end of the religious experience is not envisioned to take place until death, or beyond death.

The current state of language teaching has much in common with the didactic model. The introductory language classroom, particularly of the ancient languages, tends to be instructor-centered, due in part, no doubt, to the nature of a beginning-level skills course. Moreover, as many teachers can attest, often Latin and Greek classes form a tight-knit community, even at the introductory level. While such cohesion is likely a result of smaller class sizes, it is also a result of the perceived difficulty and esotericism of the ancient languages (which, I should note, in turn leads to smaller class sizes). Students may view themselves as part of an elite, mysterious society which is distinct from the other—modern—languages. Finally, the simultaneity of the course curriculum is mimicked by the Reading Method approach to Latin and Greek learning, which introduces new grammatical concepts in the context of reading (i.e. the context in which a student would naturally encounter a new concept), and encourages students to use their intuition and experience in comprehending the concepts.

These observations about the didactic classroom should not come as much of a surprise. After all, it only makes sense that we teach in the didactic genre. Thus didactic is the baseline from

pectations of a reader. Certainly primary elements largely determine the secondary elements—the journey plot is well suited to the process of learning, more so than a post-apocalyptic survival plot—but the secondary elements provide the texture which constructs reader expectations of the genre.

which we may consider other genres. Following the lead of Fowler and Volk, we may consider these features in the remaining genres: 1) the plot and structural metaphors; 2) the inflexibility in the roles of teacher and student, which is indicative of the degree to which knowledge is centralized in the classroom (and here we may also take into consideration Plato's distinction of whether the author, i.e. teacher, speaks in his own voice or in a character's); and 3) simultaneity. I propose that we follow Quintilian's order in general, with a few modifications: epic; lyric; satire; drama; history; oratory; philosophy.

Epic

Epic is larger than life; it is the stuff of legends. We might generalize the plots of epic as the adventures of heroes, the interventions of divinities, and the bonds of fate.[4] Perhaps Vergil put it best at *Aeneid* 1.1: to paraphrase, epics are about massive wars and personal journeys. Plato categorizes epic as one of the poetic genres which mix mimetic and narrative forms: the poet speaks both through the characters and in his own voice. Homer at times speaks as Chryses in direct quotation, and at times in his own voice as a narrator (Plato, *Rep*. 3.392e-394b). As for simultaneity, epic is, per the Parry-Lord thesis, the genre of simultaneity *par excellence*: the poet composes the poem as he performs it (Lord).

These characteristics of epic might translate to the classroom in the following ways: Students view themselves as the legendary hero at war, on a quest, or seeking homecoming. Latin and Greek thus become the treasure to be sought, or the beast to be defeated. The epic plot may imbue the student and his/her role in the course with a sense of larger-than-life importance, which may in turn provide motivation and encouragement. Moreover, the epic classroom may seek explicitly to link the students' personal journeys with grander movements in the world. For example, a course reading Cicero's oratory (in Latin or in translation) may draw comparisons between Ciceronian oratory and the history of oratory, or perhaps even modern American oratory. Similarly, many curricula read Aristophanes' *Lysistrata* and connect it to modern discourses about war. An introductory Latin or Greek course, in turn, might seek to equate the acquisition of vocabulary or grammar with other journeys of language acquisition throughout the world. In contrast to these positive aspects of the epic plot, the disadvantages of this sort of casting are that the language is viewed negatively, as an adversity; and that the language is perceived monolithically, which the student believes s/he defeats or is defeated by, with no room in the middle.

The teacher's position in the epic classroom is more malleable than in the didactic classroom: s/he is cast simultaneously as the narrator and as characters, be they gods or mortals. In this context the teacher serves as a coach, a companion, or even devil's advocate, rather than an overseer or a master-planner. A teacher in the epic classroom, then, may on occasion take on the role of another student, offering advice and critique in the guise of another learner. Many teachers do so in the form of hypothetical questions, posing as a student who doubts the correctness of a translation, or as a student who offers a wrong answer (e.g. "What would you say if someone thought *x* was a good translation here?"). As a result one hopes that the students of the epic classroom, bolstered by the larger-than-life plotline of their language learning and by the less instructor-centric structure, will be more self-sufficient and confident in their abilities. Consequently the student is granted

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4 These determinations about the plot and structural metaphors of a genre will necessarily be broad. Genres are fluid, and often works are composed which purposefully defy generic conventions. There will thus be exceptions to these broad tendencies of plot and metaphor.

more agency in his/her education and may be more successful in continuing his/her progress after the end of the course, in contrast to the student in the didactic classroom.

The epic form exhibits simultaneity: the teacher plans the course as it proceeds. As with didactic, the advantage of simultaneity is that students learn the material as they encounter it, as opposed to a prescribed march through the grammar. On the other hand, lack of planning in the curriculum may entirely derail the course.

Lyric

If epic is the telling of tall tales through legendary heroes, lyric is the telling of everyday tales in the personal voice. While there is great variety within lyric poetry, perhaps some characteristics may be teased out. Love, hate, friendship, and rivalry are the stuff of lyric. The plots of solo lyric tend to revolve around subjective experiences related in the first person: expressions of emotion (e.g., the most famous of Catullus and Sappho's lyrics), time shared with friends (particularly evident in Catullus 50), or an encomium of an object (Catullus 4, Horace *Odes* 3.13). Lyric poets speak both in their own voice and through others, as in the case of Sappho's and Catullus' *epithalamia* or Horace's *carmen saeculare*. Lyric was composed for a number of different occasions and purposes, but we might see the importance of community in all of them. Certainly choral lyric was often composed for occasions in which the community was being reinforced or expanded (e.g., victory celebrations, weddings). However, even solo lyric can be said to emphasize the importance of a community—at times authors redefine or create anew their own poetic community in opposition to the overriding socio-political community (Sappho, Archilochus, Catullus) and at times authors incorporate the socio-political community into their poems (Pindar, Horace). This interpretation of lyric has been demonstrated by W. R. Johnson's *The Idea of Lyric*, which asserts that "lyricism requires real performance in a real community" (144). Thus, despite the broad variety of lyric poetry, perhaps we might characterize its structure as the personal subjective experience in service of the community. The role of the audience, then, becomes incorporated with that of the author. The addressee or audience is implicitly asked to join the community of the poem. Regarding simultaneity, lyric, like didactic, projects the façade of simultaneity, as if the poems were composed in direct response to the events taking place around the poet.

What, then, is a lyric classroom? It stands in stark contrast to the epic classroom. It speaks not of the bigger picture and the big issues, but rather focuses on the mundane and the minute. This is not, however, to say that the lyric classroom is petty; rather it locates questions of universal humanity in the accessible everyday world instead of the larger unseen world. It strives to be both timeless and timely, rendering the classroom an educational Arcadia. The lyric classroom strives for self-expression and communal understanding. Thus this classroom may exhibit more creative work from the students, such as asking them to compose their own pieces in the target language in lieu of traditional translation. Furthermore, the expression may come from either the teacher or the students. On one hand, given that in solo lyric the poet speaks predominantly in his/her own voice, we might expect the teacher to speak exclusively. On the other hand, we might envision a situation akin to some of the *epithalamia* or *partheneia* (e.g. Catullus 62, Alcman's first *partheneion*), in which a group sings together: students working in groups to produce a single voice, a single position, a single product. Examples of such work might include group research presentations, or a collaborative group translation. The goal of a lyric-structured classroom, then, is personal expression in the service of community-building. As such, while the course will certainly benefit

from pre-planning, this type of classroom is more amenable to spontaneity and simultaneity in curriculum-planning.

The lyric-modeled classroom, then, works well for students and courses which seek interpersonal activity and self-expression. While it stands in stark contrast to traditional Latin and Greek pedagogy, it may be particularly successful with students for whom the traditional model is felt as too restrictive, isolating, and regulated.

Satire

Though satire shares the subjective point of view with lyric, in other respects it is quite distinct. We might characterize it as a conservative genre, concerned with carping on moral faults, though with humor and colloquialisms. Perhaps of all the genres satire has the most clear structural metaphor, derived from its very name. One of the etymologies of *satura* is the mixed dish (Lewis and Short, s.v. *satur* 2B), and this variety is indicative of satire: high poetic vocabulary is mixed with crude idioms, high morals with vulgar language, everyday occurrences with philosophical ideals. In terms of the roles of the teacher and students, Plato would likely classify satire as mixed in form, in which the poet speaks both in his own voice and through the voices of others in both monologue and dialogue. For example, Juvenal 6 is a monologue in the satirist's own voice, while Horace *Serm*. 1.8 is a monologue in the voice of a statue; Juvenal 9 and Horace 1.9 are examples of the dialogue form in satire. When he speaks in his own voice, however, the poet often denigrates others, including interlocutors and addressees. As with lyric, satire is made to appear spontaneous, responding to daily events.

A classroom that embodies the structural metaphor of the *satura* will necessarily be diverse in its language and pacing. It should be suffused with humor. We might thus characterize the satire classroom as generally more casual. The relaxed atmosphere and varied pacing is likely to be helpful for all students, but particularly attractive to classrooms with students who require frequent changes in activity.

And yet the spirit of satire is the maintenance of the status quo through the expression of disapproval and the nitpicking of faults. Thus we might expect the satire classroom to approach the curriculum with a critical eye. This is welcome, but we should also recall that the narrator of satire looks down upon others with disdain; this posture may in fact be counterproductive if it serves as an excuse to dismiss the curriculum or the ideas of others. And when assumed by the teacher this condescending posture is clearly counterproductive: we are all familiar (thanks to Horace's *plagosus Orbilius*) with the stereotype of the harsh teacher who belittles the students' every mistake.

Finally, the appearance of simultaneity, as in the lyric classroom, is important for the satire classroom: humor falls flat when it appears to be scripted. Moreover, a key characteristic of satire is its timeliness: it is thoroughly enmeshed in its time and culture. This aspect may translate to the modern classroom in either the classroom atmosphere or the curriculum itself. For example, a teacher may reference current events and culture during the lesson or design assignments that ask students to connect the course material with current events, such as in *Nuntii Latini*. However, while variety, colloquialism, and simultaneity make the satire classroom a spontaneous classroom, the lack of a more fixed itinerary detracts from the cohesion and continuity of the course as a whole. It should be noted that in at least satire, didactic, and certain forms of lyric, the simultaneity is merely an appearance of it—the poetry is composed as if it were spontaneous. Similarly many teachers employ the appearance of simultaneity, while nonetheless knowing precisely where the lesson is headed.

While satire's carping on errors and faults is not a productive practice to adopt, nonetheless it offers a variety and freshness that we may seek to reproduce in our classrooms.

DRAMA

Drama, whether tragedy or comedy, tends to revolve around problem-solving: tragedy and Old Comedy encourage audiences to process political and ethical issues; New and Roman Comedy feature problem-solving as the plot itself; even in the plots of tragedies the protagonist must negotiate the particular situation or fate that befalls him/her. Drama is structured with what might be called a biological metaphor: the play grows in complexity until it reaches its climax or resolution. In his discussion of the proper magnitude and arrangement of the plot of tragedy, Aristotle provides a biological metaphor, explaining that plots, like living creatures, should be neither too large nor too small, and should be logically structured (*Poet.* 1450b-1451a). Plato classifies drama as mimetic: the poet speaks through the characters, rather than in his own voice. Drama is of course not simultaneously composed and performed, but composed in advance of performance.

A drama-modeled classroom is unique in the absence of the teacher speaking as the authoritative head. Rather, it is the students who do the talking. We should note, however, that the material is scripted out by the teacher in advance. Thus the topics of the class sessions, and perhaps to some extent what the students say about the topics, are planned by the teacher. Despite the teacher's scripting, the students still do the bulk of the learning on their own. The biological metaphor establishes the expectation that the course will continuously expand, and that there will be a payoff at the conclusion. The teacher, then, must plot out the course accordingly—failure to provide a satisfactorily grand conclusion will disappoint. Finally, the course should include some problem-solving aspect—the students work together to resolve an issue.

The drama classroom does indeed already exist in the form of the Reacting to the Past pedagogy, in which students take on the roles of historical figures and determine the course of key moments in history.[5] In the Athens game, for example, the students are members of the voting citizenry who must decide the course of democracy after the expulsion of the Thirty and in the face of such rabble-rousing characters as Socrates. The teacher provides the roles, the context, advice, and mediation, but the students ultimately choose the course of history. Often roles are predetermined to behave in particular ways such that the event occurs as it happened historically.

In both Reacting as well as in other applications of dramatic pedagogy, students are responsible for locating, digesting, and reproducing information; in essence, they are facilitated in teaching themselves and each other. There are, however, some difficulties with solely student-driven curriculum. Some students express dissatisfaction with it, in part because they are accustomed to the traditional format of a classroom in which the teacher stands before the students and dispenses knowledge, and in part because student-generated curriculum requires that all students participate fully—disinterested or undermotivated students are a greater detriment than in the traditional classroom. While the former complaint arises mainly out of the comfort of maintaining the status

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5 E.g., Anderson and Dix. Brooklyn College CUNY, "CORE 10.5 Brings Students to the Front of the Classroom" (http://www.youtube.com/watch?v=VDXyEhdUc6o) and Southwestern University, "First-Year Students debate some 'Fundamental Questions of Democracy'" (http://www.youtube.com/watch?v=NTSgRfe-96M) have produced news stories about the game on campus. At Trinity College, students themselves produced news updates about the progress through the game: "Episode 1: BFF or Strange Bedfellows" (http://www.youtube.com/user/myreacting#p/u/7/zuFJWVP0eDY). For more information about the game, the pedagogy, and different scenarios, visit Reacting to the Past (http://reacting.barnard.edu/). I must thank my colleague and Reacting practitioner David M. Johnson for enlightening me on the Reacting pedagogy.

quo of passive learning, the latter needs to be addressed. Teachers may institute checks on each student's participation, or this type of student-generated curriculum may be better suited for students who take a course voluntarily or are generally more mature. Finally, student-generated curriculum may not be workable for skills courses such as beginning Greek and Latin language, given that it is difficult for students who do not have the tools to learn the skills on their own and in turn teach them to another. While such a methodology is useful as a review activity, it seems counterproductive to ask a student to explain the genitive case to his/her classmates when s/he does not know what the genitive case is. It may be practicable in an upper-level language course in which the instructor sets the task or goal for the course, gives students guidance and resources, but ultimately leaves the daily execution to them. For example, in a course on drama, the instructor may ask the students to create a translation and production of a play, leaving the organization, debate on translation, research into staging, etc. for them to determine.

History

Quintilian lists three prose genres in addition to the poetic genres: history, oratory, and philosophy. Whereas drama seeks to work through socio-political issues in the present, history seeks to preserve the past for the benefit of posterity. As such, the plot of history is the monumentalization of lives and wars for the edification of future generations, as Thucydides famously claimed in his preface (1.22.4). Accordingly a structural metaphor for history might be, *pace* Horace, the monument. In constructing this monument the historian speaks both in his own voice and in the voices of various figures. As many a historian makes evident in his preface, there is no simultaneity of composition and performance: the shape of the monument is planned out in advance. Thucydides 1.1.1 describes his history in the past tense (Θουκυδίδης Ἀθηναῖος ξυνέγραψε), as a completed work; Livy pref. 4-6 in contrast lays out the entire scope of his work at the outset. For both historians, the entire work is envisaged as a whole.

A classroom conducted in the genre of history works toward the construction of a monument to memorialize the material. This monument need not be a physical object, but rather the course is envisioned as ultimately forming some coherent whole product, tangible or in the abstract. Tangible examples of this monument in language courses include a course website, grammar book or grammar poster, and may especially suit visual and kinesthetic learners. Visual learners may benefit from seeing grammar charts with a clear organizational principle, while kinesthetic learners may benefit from the process of fashioning the organization and the actual putting together of the monument (particularly in the case of a large physical product, like a wall-size grammar poster). In advanced language courses, the students may create a commentary for the text at hand. The expectation of this metaphor is that the various pieces of the curriculum play a part in the ultimate whole. This particular aspect is a challenge in introductory language courses, and the construction of a course monument may alleviate it somewhat. Having a physical or visible reminder of how the different aspects of grammar relate to one another may reinforce the point that there is an overarching structure to the daily lessons. Another implicit expectation of the monument metaphor is the sense of completion at the end of the course. While the sense of completion is on the one hand satisfying, on the other it gives the impression that the study of the curriculum is over: it is not a work in progress, nor is it subject to modification after it is finished. In this light the website monument may be particularly appropriate precisely because it can be revisited and edited to reflect the students' changing understanding of the content, say, at the next level of Latin or Greek.

Throughout the course the teacher teaches both in his/her own voice and through the students'—at times the teacher disseminates information, at times the students discover it. Finally, as a monument with discrete parts which each play a role in the final product, the curriculum cannot be composed at it is encountered, but needs rather to be planned out in advance.

Oratory

Perhaps more than any other genre, oratory has a clear and explicit purpose: to persuade the audience. More often than not there exists an opposing speech which attempts to convince the audience of the opposite point of view. Thus the structural metaphor for oratory is battle: the orator must defeat his opponent for control of the discourse. This metaphor is particularly pronounced in discussions of forensic oratory, which stresses the two sides of prosecution and defense (Aristotle *Rhet*. 1358b, Quintilian *Inst. Orat*. 3.9, Seneca the Elder *Controversiae*). Speeches as a matter of course feature only one side of the story, the point of view of the orator. The orator dominates the speech, speaking in his own voice only. He has likely composed and memorized the speech in advance of delivering it.

The oratory classroom proves to be rather one-sided. The teacher dispenses his/her beliefs about the material, persuading the students of his/her correctness. Other points of view are not represented by either the teacher or the students: if they are presented at all, it is in order that they be refuted. The lessons are scripted in advance, providing little opportunity to discuss the material. However, in the figure of the teacher the students may be provided with a good model for the presentation of a persuasive case. The agonistic metaphor adds some interesting characteristics to the classroom. Students view learning as a zero-sum competitive activity: someone wins, someone loses. In contrast, however, students also acquire the impression that the material is not a set of facts to be memorized but rather interpretations to be debated.

The oratorical genre may be found in the traditional stereotype of the classroom of a teacher lecturing to a roomful of students. This correlation is not entirely surprising, given that for centuries oratory was the centerpiece of an education. While this genre of teaching is still practiced as a component of the modern classroom, it has largely fallen out of favor, particularly in the language classroom. (It survives, perhaps, in the most stringent versions of the grammar-translation method.) The limitations of exclusively teacher-centered education in an introductory-level language course are evident, but despite efforts of the modern classroom to stamp out the extreme power inequality of the method, students still exhibit its vestiges. For example, students often fixate on producing the right answer to please the teacher, and often students unconsciously hierarchize the students in the class.

Philosophy

Philosophy, like oratory, encourages the consideration of material as questions to be debated. But in contrast to oratory, the plot and structural metaphor of philosophy is the search. While oratory posits that only one version of an event will be judged to be true, philosophy acknowledges that various competing claims may be true to differing degrees, and perhaps no one in fact knows what is true. Philosophers, though espousing competing claims about the world, are nonetheless all engaged in the communal activity of searching for the answer. Perhaps the question has no answer at all, but the philosophers nonetheless participate in the quest. In Plato's and Cicero's philosophical dialogues the author speaks both as himself and in the guise of other characters, staging discus-

sion and disagreement. Indeed, the question of simultaneity is complicated by the prevalent frame and dialogue form: the author (or a character) reports a conversation held in the past. Indeed, the entirety of Epictetus' output is thus preserved by Arrian. The frame may be staged to appear as if the action occurs simultaneous to its composition, but the reported dialogue has already occurred prior to the composition of the piece. Thus philosophy both exhibits and lacks simultaneity.

The classroom modeled on the philosophical genre, then, may be a combination of impromptu thoughts and prepared statements. It is also a combination of the teacher disseminating his/her thoughts and student discussion. But what is most characteristic of the philosophy classroom is its underlying plot of the search. The class is engaged in a search for an answer to a fundamental question on the material. There may or may not be a distinct correct answer for this question, and the students are aware of this. Thus in contrast to the oratory classroom, the philosophy classroom is not fixated upon winning, but rather upon the processes of considering an answer and evaluating its merits. The students—and even the teacher—are together involved in the project of ferreting out the answer; while they are to some extent in competition with each other, more powerful is the notion that each searcher contributes to the overall project by surveying his/her portion of the territory. Moreover, the notion that there may be no correct answer extends the search indefinitely, beyond the bounds of the classroom. The absence of one correct answer encourages more cooperation among the searchers, but it may also result in nihilism: why search if there is nothing we are searching for?

In practical application, philosophical pedagogy may be more appropriate for more advanced language students; informing less advanced students that there is a spectrum of (in)correct answers may have the opposite effect of what the teacher intends, confusing and demoralizing the students. In advanced language courses, however, a teacher might ask students to consider a range of translations, or to create various translations on their own, and discuss the merits of different approaches to translation. Students may thus learn to appreciate various points of view in seeking a solution to a complex question.

Conclusion

I have above taken eight of the most prevalent ancient literary genres into consideration as potential pedagogical genres. For each I have attempted to identify 1) an underlying plot or structural metaphor which establishes the pedagogical expectations of the genre; 2) the (de)centralization of knowledge in teacher and student; and 3) the presence or absence of poetic simultaneity (Table). I then hypothesized about how these characteristics might play out in the classroom, and I hope that the advantages and disadvantages of each genre are observable. While many pedagogical genres have similarities, I believe they have distinct constellations of characteristics that give each a unique flavor. I do not mean to advocate for any genre in particular; rather, I hope that this thought experiment may give us pause to reconsider the environment of our classrooms, and the expectations for behavior (both our and our students') established by the environment. I suspect that many teachers have identified pieces of themselves in many of the genres—we are perhaps like Lucretius, teaching at the intersection of two (or more) genres. But I also hope that the paradigm of genre will provide us with new avenues for conceiving of teaching: there are yet many genres I have not considered, as well as the hybridization and parody of genres. Ultimately teachers, like authors, have a message they want to impart to an audience, and our choice of genre plays a central role in the communication of that message.

TABLE. SUMMARY OF CHARACTERISTICS BY GENRE

Genre	Plot Metaphor	Knowledge Taught By	Simultaneity
Didactic	journey	teacher only	yes
Epic	legend	teacher and student	yes
Lyric	personal community	teacher and student	yes
Satire	medley	teacher and student	yes
Drama	biology	student primarily	no
History	monument	teacher and student	no
Oratory	battle	teacher only	no
Philosophy	quest	teacher and student	unclear

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Third Language Acquisition: Spanish-Speaking Students in the Latin Classroom

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Abstract

In ten years of teaching Latin at the junior high, high school, community college, and university levels, I have had mixed success teaching Latin to Hispanophone[1] students. Coming from Texas and now teaching in California, where in both states the number of Latino students is higher than it is in many other parts of the country, I found this a surprising trend, and I began the research for this paper by wondering how I could improve both my teaching and the success rate of Hispanophone students. This paper details several field-tested approaches for the improvement of Latin language acquisition among native Spanish-speaking students. First, I discuss the identification and assessment of potential problems and/or difficulties. Then, I share my approach to communication between instructor and student. Finally, I delineate strategies for improved learning for the ESL student. Although this paper's discussion about *third language acquisition* (L3) will primarily use examples drawn from working with Hispanophone students, it may apply to students who are speakers of other Romance languages.

Keywords: L3, third language acquisition, bilingualism, language acquisition, Latin, teaching

Mine is a tale of two cultures that generally inhabit the same space in places like Southern California, my birth-state of Texas, and many other states in the South and Southwest. In both states, the Latino population is growing exponentially.[2] The Census Bureau's national demographic tally from the 2010 Census indicates that the U.S. Latino population increased by 43% since the previous census, rising to 50.5 million in 2010 from 35.3 million in 2000. This population now constitutes 16% of the nation's total population of 308.7 million (www.census.gov). As a result, our schools—private and public, secondary and collegiate—are rapidly filling with this so-called minority: the Pew Hispanic Center reports that in 2006, Latinos made up 1 in 5 students in the nation's public schools, up from 1 in 8 in 1990 (http://pewhispanic.org/reports/report.php?ReportID=92). Given these numbers, we must adjust our methods of teaching and increase our own cultural understanding in order to be effective teachers in this new age of multiculturalism. As Andrew Laird writes, "Once the multivalent connections between the Roman tradition and the ethnically complex Hispanic American tradition are better understood, classical studies may have a new part to play in today's curricula" (5). Likewise, I would suggest, the commonalities between the Latin language and Spanish ought to be celebrated and ways of teaching Latin to bilingual Latinos further explored.

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1 Hispanophone is used here to refer to students who are bilingual in Spanish and English, with Spanish as a first or familial language and English as a second language. The term *Latino* is used to refer more broadly to individuals from Latin America or with Latin American roots.

2 According to the 2009 U.S. Census Bureau findings, New Mexico at 45%, California at 37% , and Texas at 36.9% lead the nation in the percentage of Latinos living in each state.

Over the course of my ten years of teaching at multiple levels, I came to realize that the failure rate for my Hispanophone students was far higher than the general failure rate for all students. By "failure" I mean that the students literally fail out of the course before its completion. Though my own sample is quite small, I would say that at least 85% of my Hispanophone students make a poor enough grade to either drop the course or simply fail at the course's end. Although it is true that my sample size may be too small for generalization, considering I have only my own experience to gauge at this point, I hope to continue monitoring this trend in the coming years and perhaps to recruit other teachers to monitor it as well. After seeing this pattern of high failure rate combined with low comprehension of reading, grammar, and even (surprisingly) vocabulary, I began to question why this had occurred and simultaneously to attempt to work out a strategy (or series of strategies) for aiding these particular students.

This paper details a pair of field-tested approaches for the improvement of Latin language acquisition among native Spanish-speaking students whose second language is English. In the two exploratory case studies illustrated here, I delineate three parts to the "experiment." First, I discuss the identification and assessment of potential problems and/or difficulties. Next, I share my approach for effective communication between instructor and student. Finally, I describe strategies for improved learning for the L3 student. Before I begin with the case studies, however, a brief discussion on the relevant points of L3 research is in order.

RESEARCH ON THIRD LANGUAGE ACQUISITION

Although there is some good, recent research done on L3 in general (that is, on the acquisition of language rather than on pedagogic strategies), I have found no research on L3 in languages which are primarily *not* spoken as a mode of instruction in the classroom, such as Latin, Greek, Biblical Hebrew, Sanskrit, *et aliae*.[3] Although we all make it a point to be sure our students can pronounce the language properly, rarely is it used as *the primary* instructional language. The use of spoken Latin in the classroom I address below. What follows is some information from existing literature on L3, but let me be clear that this article will only in a very limited way follow the lead of previous L3 literature, because my intent is to focus on how a student's L2 or even L1 can *help* rather than confound his/her L3 acquisition.

Recent L3 research seems to focus on four main factors: *proficiency, typological similarity, recency of use*, and the closely related *recency of acquisition* or *foreign language effect*. De Angelis has found that the proficiency of the third language learner is dependent upon a working vocabulary and proficiency in the second language (133). In other words, the ability of the student to learn a third (or any additional) language is highly dependent upon the student's grasp of the second language. Proficiency in a language seems to be defined, at least in part, by whether or not the subject learned the L2 in a formal setting (such as in classes at school). Maria Eisenstein found that those who had learned their L2 formally showed a greater ability for learning subsequent languages than those who had become bilingual at home (see also Klein).

Another important factor in third language acquisition is the similarity of the L1 or the L2 to the L3. Hammarberg calls this "typological similarity" ("Roles of L1 and L2" 22; *Processes* 127-53); it may also be referred to as language or linguistic distance (Cenoz, Hufeisen and Jessner, Chapter 1). As Hammarberg clarifies, "influence from L2 is favoured [sic] if L2 is typologically

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3 The research itself also indicates that there is little work that has been done specifically on the pedagogic—versus the other side which is normally reported, namely the *learning*—aspects of learning a third language in bi- or trilingual schools (Cenoz, Hufeisen, and Jessner; Jessner).

close to L3, especially if L1 is more distant" (22). In my case, since L2 (English) is not as typologically close to L3 (Latin) as is L1 (Spanish), then the influence shifts. In other words, since the typology of Spanish (L1) is more similar to Latin (L3) than English (L2), the influence of Spanish rather than English should be favored in the acquisition of the Latin language.

There is, however, another crucial factor to consider, namely *recency of use*. This concept takes into account whether or not the subject has used the L2 more recently than the L1. The recency of the language's use seems to have an effect on how the learner acquires the L3 (Williams and Hammarberg). A good example of how this works is as follows: I learned very rudimentary Spanish in high school. When I first went to Italy, I had a difficult time speaking Italian, because I often confused it with Spanish. Today, however, with more years between me and my high school Spanish than I would like to admit, my recency of use for Italian is far closer than for my Spanish, so I find speaking Italian much easier than speaking Spanish.

Very similar to the recency of *use* is the recency of *acquisition*, or the so-called *foreign language effect*. As Jessner (32) states, the foreign language effect occurs when an L3 learner chooses (whether consciously or unconsciously) to activate the first foreign language (in our cases here, English) instead of the first language (here, Spanish), where there might be more typological similarities. It is almost as if the student's mind concludes that his/her native language cannot possibly be foreign enough to compare to the target language, so the comparison between L2 and L3 must be made instead of comparing L1 to L3. There seems to be a desire to "suppress L1 in the belief that this is inherently 'non-foreign' and thus that using a non-L1 and hence 'foreign' language would be a better strategy in acquiring another 'foreign' language" (Williams & Hammarberg 323). Stated slightly differently, if a child grows up in a household that only speaks Spanish from birth until school-age at which time s/he begins learning English, the recency of English acquisition may influence the way the child learns a third language.[4] In the case of many bilinguals, this may not seem relevant, but I believe it is, as I will attempt to show in my case studies.

A Problem Like Maria

My first and perhaps best case study is a young woman whom I will call Maria.[5] The course—Intensive Elementary Latin, wherein we covered an entire college year's worth of grammar in twelve summer weeks—was not for the faint of heart. Maria was certainly not timid, but her language skills were a hindrance to her. Struggling to keep her D in Latin 1 that summer, she came to me to find out what she could do to become better at Latin. She was spending many hours studying, but to no avail. Her unique situation deserves a study in and of itself, but, essentially, Maria is the child of Mexican migrant workers who shuttled her back and forth across the border all throughout her grammar school years. In this case, the L1, Spanish—in which theoretically she should have been proficient—was not at all solidified. Neither her Spanish nor her English grammar was in any way proficient. This in itself throws off the data and suppositions of a great deal of the L3 research, because most L3 research presupposes a level of linguistic aptitude in at least one

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4 I say "child" for this example, but I am, of course, working with adult learners for the most part in the community college and university setting. As was noted by one of my reviewers, the age of the language learners is not considered in my article, but clearly the younger the language learner, the quicker the acquisition. The body of scholarship for age and language acquisition is extensive, so I will merely cite a few examples here: Krashen, Long, and Scarcella; Singleton and Ryan. On the neurochemical analysis of age-related language acquisition: Daniela Parani, et al. Additionally, however, there is some suggestion that though the younger learner may acquire certain parts of language quicker, the more mature learner acquires it more universally; see Dekeyser et al.

5 Both names of my case-studies have been changed in the interest of their privacy.

language. According to Murphy (and others), however, low L3 proficiency can be "the result of a lack of linguistic awareness due to limited formal education and subsequent low literacy" (Murphy 13). How could Maria learn a third language when she has no strong foundation, no proficiency, in either Spanish or English?

Although Maria's lack of much formal language training may have left her Spanish grammar weak, overall her native language, Spanish, was more solidified than her English. Hammarberg states that "…studies that directly focused on L3 acquisition provide ample evidence that prior L2s actually have a greater role to play than has usually been assumed" ("Roles of L1 and L2" 22). On the basis of the *recency of acquisition* concept, one might think that English would play a greater role than Spanish. If, however, this L2—English in this case—is not stabilized, then the greater role of the L2 is a *hindrance* rather than a boon.[6] In this case we should flee to L1, based on Maria's greater fluency in Spanish and the greater typological similarities between Spanish and Latin, since the problem was not necessarily the target language, Latin, but English. This is what I did.

Part of the solution to this challenge was admittedly purely self-interested. I wanted to refresh my Spanish and maybe learn a few new terms along the way. In addition to working with Maria in Spanish before or after class, I allowed Maria to translate her Latin homework into Spanish (after all, the target language is *Latin*, not *English*). Based on the typological similarities that Maria began to notice between Spanish vocabulary and Latin vocabulary, this simple change was a large part of the solution. As we worked through her Spanish translation of her Latin homework, she would ask questions about Latin vocabulary items, which were similar to Spanish, almost as if she were afraid to accept the fact that often the cognate word in Latin has the same basic meaning in Spanish. Maria began to gain confidence.

Along the way, however, I noticed that her understanding of *Spanish* grammar was weak as well. This was no surprise after finding out that she never spent more than a year at any one grammar school, whether in Mexico or in California, during her childhood. Therefore, the other part of my remedy came in the form of a rather innocuous book by Edith and C. Frederick Farrell, *Side by Side Spanish & English Grammar* (2004). I gave her this book, and within a couple of weeks she absolutely began to thrive: her confidence rose, her participation in class increased, and she began completing her homework and quizzes. She utilized the book's short introduction on the parts of speech (10-11) and read carefully each section as she needed it. For example, when our lesson in Latin class was on relative pronouns, after looking at how *Wheelock's Latin* presents them (Chapter 17), she then would turn to *Side by Side*, page 36, to view the chart on the left side for English relative pronouns and on the right for the Spanish equivalent. Maria was self-motivated enough not to need me to tell her which sections of the book were relevant; she independently looked them up in the index. For secondary school teachers, however, a more structured course of action might be in order, namely devising a mini-lesson plan for the student in question, focusing his/her study in a particular chapter or chapter sections of the Farrells' book. Clearly the use of the *Side-by-Side* grammar book helped raise Maria's Spanish proficiency enough for her to begin to view the typological similarities between her native tongue and the target language, thus making her acquisition of her L3 a bit easier.

Having Maria complete her homework in Spanish and participate in tutorial sessions with me did improve her grade from a low D to a C, but I think the *Side by Side* grammar pushed her

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6 This was indeed the case in Cenoz's (2001) study on students whose L1 and L2 were either Spanish or Basque who were trying to acquire English as their L3.

from a C to a B. Soon Maria was not only translating her Latin homework into English, but our tutorial sessions (still held primarily in Spanish or mixed "Spanglish") were getting better as well. She began to understand the assignments better and complete the tasks with more confidence. When she did not understand, clearing up questions became simpler as we began to work with an increasingly familiar shared grammatical vocabulary. What I mean by a "shared grammatical vocabulary" is that Maria began to learn and understand the complex terminology that Latin grammar uses, and she did this through better understanding the grammar of both Spanish and English. Maria finished the summer with a B average and went on to Intermediate Latin in the fall. She struggled, most likely because of her inability to have Spanish tutorial sessions, but nevertheless successfully finished her language requirement in the winter.

THE SUCCESS WITH ALICIA

My next case study involves a young woman I will call Alicia. She, too, was in my Intensive Elementary Latin class, but in the subsequent year. Her background was not nearly as challenging as Maria's, but she too was struggling with Latin as L3. Also from an immigrant family, Alicia had been out of her parents' home longer and therefore was not speaking Spanish at home. This information is quite relevant, since one thread of L3 research credits so-called *passive bilingualism* with enhanced L3 learning, mostly due to instances of positive transfer (i.e., the correct identification of, for example, cognate words).[7] An older student (she was in her mid-20s just beginning her undergraduate education), Alicia had been in the working world before returning to higher education, and hence her proficiency in both English and Spanish was higher than Maria's. In a way, her passive bilingualism aided her proficiency in English, making her more likely to rely upon her knowledge of her L2 rather than her L1 to identify typological consistencies between Latin and English rather than Latin and Spanish. In other words, Alicia was more consciously aware of the connections between English and Latin than the helpful connections which could be made between Spanish and Latin. Unlike in Maria's case, where the typological similarities between Latin and Spanish were the driving force behind my pedagogical strategies to help her learn Latin, in Alicia's case recency of use and her proficiency with English were two paths to guide Alicia upon to aid her in learning Latin.

Her problem, as with many of my monolingual or non-Hispanophone students, was not with the target language (L3) but rather with English (L2) grammar. Not only did she not know grammatical terms but she did not seem comfortable with the usage of many formal English elements of grammar. I suggested Norma Goldman's *English Grammar for Students of Latin* to Alicia, which she read faithfully, also working through some of the exercises in the book with me in tutorial sessions. I also suggested the *Side-by-Side* book, and though she looked at it, she found the bridge that Goldman creates more relevant to her situation than Maria did, probably because Alicia was more proficient in English (L2) than in Spanish (L1). She did not opt to take advantage of my suggestion that she complete her homework in Spanish, as she seemed more comfortable in English than Maria was. Though not struggling nearly as much as Maria had at the beginning, Alicia's performance did indeed improve from one term to the next from a B- to a solid A as we

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7 Alicia is what linguists would call a *passive bilingual*, since she knows her L1 but uses her L2 at home with American roommates and in her daily life at school. Murphy states, "Mägiste (1984) holds a more constrained view, pointing out that evidence shows that while L3 learners do show instances of negative transfer such as lexical interference and slower rate of acquisition particularly when they are active bilinguals, passive bilingualism facilitates L3 acquisition because the learners are able to maximize the positive transfer effects while reducing the potential for negative transfer" (11).

continued to collaborate and work through some of the exercises from Goldman's text. In the summer of 2009, Alicia graduated with a BA in Classics, and she was accepted to the University of Vermont's MA program in Classics.

TEACHING STRATEGIES

In the following section, I discuss what worked, what did not, and what I would try next in the classroom. I present this information in a problem-solution format under four different headings which represent four different parts of the learning experience, namely tutorials (outside of class-time that the student spends one-on-one with me), homework, classroom time, and next-step pedagogical strategies. This is by no means an exhaustive account, nor is it meant to suggest that these are the only strategies that might work for helping the Hispanophone student to succeed in a Latin classroom. Certainly these methods, as all good methods of pedagogy, are constantly evolving, and should carry the caveat that what works for one student may not work for another. Trial and error is quite possibly the best key to success; as long as we, as teachers, consistently are creative and willing to step outside the usual bounds of teaching, we can create successful students, no matter their previous background.

Tutorials

Problem: Using only *English as a language of instruction.*

My personal experiences with struggling Hispanophone students showed me that I could not simply use the L2 (English) as the only language of instruction. Although it is certainly easy to become complacent in our duties to struggling students—especially when we have countless other responsibilities both in and out of the classroom—we must be proactive and flexible with our language of instruction. The hardest part is, of course, overcoming these obstacles and spending time working with the student one-on-one both in the target language and in the L1 (Spanish, in our case here). Truly we are all capable of learning a bit of Spanish, if we do not already know some already (see note 9 for some good places to start). Most Latin teachers have a degree in Classics or in Latin, which, through its rigorous study, probably has at least introduced the teacher to Italian, French, and/or Spanish. By using the knowledge we already have and being willing to make some mistakes, we can help our students more.

Solution: Set aside time with the student for a tutorial at least partially in Spanish.

Setting aside tutorial time, no matter how much the teacher's proficiency in Spanish is lacking, will help. It allows the student to enter a comfort zone with the instructor, as mentioned earlier, and by showing a potential weakness on the teacher's part, it also allows the student to learn by teaching the *teacher*. This situation is empowering both to the student and the teacher, as both are simultaneously in control and handing over control. This creates a more collaborative and interactive learning environment. In addition to this added boon to our students, we learn something new, and by actually displaying our own weaknesses to our students, the students can let down their guard. As a result, both teacher and student feel comfortable making mistakes and therefore learning together.

Homework

Problem: Allowing only *English as the student's language of translation on homework.*

Another method that did not work with these students was requiring only the L2 as acceptable homework assignment language. Sometimes it is difficult to recall that as valuable a lesson as learning Latin is also to learning (or solidifying the knowledge of) English grammar, English is not the target language but rather Latin. If this is the case, and the student feels stronger in his own native language, he should be allowed to translate the exercises into Spanish.

Solution: Permit students to translate homework into Spanish instead of English.

Again, I urge teachers to get a bit out of their comfort zones by purchasing an English-Spanish dictionary or investing in language CDs. Latin teachers can grade their Spanish-speaking students' homework with some ease; it only takes a little bit of up-front effort. As with learning any new language, it gets easier with practice. This is what we ask of our students, and perhaps they should expect no less of us. If, however, a teacher feels very insecure about this prospect, I suggest that the teacher ask the student to take time during their tutorial session together to translate their Spanish answers into English orally together. This way the teacher is better prepared to receive more homework in Spanish, and the student gains a better knowledge of (and perhaps even more comfort with) English.

In the Classroom

Problem: Building vocabulary based on cognates and derivatives and combatting the "foreign language effect."

I found that emphasizing English cognates or derivatives over and above Spanish ones for the whole class was not the best method of teaching etymology and vocabulary—to any of my students. Indeed we all teach Latin not only for the purpose of reading Latin texts but also to help our students perform better on the SAT/ACT and otherwise build vocabulary. By no means should teachers stop making English-Latin cognate and/or derivative worksheets; I am merely suggesting that we add some Spanish-Latin cognates and derivatives as well. If we point out these similarities, then students like Maria, who may have been experiencing what I mentioned earlier, namely the "foreign language effect," will be introduced to a whole different way of considering language. In other words, Maria may not have been equating her native language as a "foreign language" and therefore not allowing herself to see the similarities between her L1 and Latin (the "foreign" L3); she was equating the "foreignness" of English to Latin. She had difficulty trusting her knowledge of Spanish since perhaps it did not seem "foreign" enough to her. This combined with the "last language effect" (wherein the last language learned usually has more influence in learning the L3 than the native language) may have blinded her (unnecessarily) to the similarity between Spanish and Latin.[8]

Solution: Try exercises with English, Spanish, AND Latin cognates and derivatives.

Another strategy that certainly worked in my experience was bringing together points of comparison between not just L3 (Latin) and L2 (English) but *L1* (Spanish) and L3 (Latin). My solution to this problem, i.e. the student's inability to recognize similarities between Spanish and Latin, is simple: use *Wheelock's Latin*, even if it is not your textbook. At the end of some of the chapters in the newer editions, several useful charts help the student to visualize the points of contact between Latin and Italian, Spanish, and French that can be used in the classroom with all

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8 This *last language effect,* as first discussed by Shanon (1991) and clarified by Williams & Hammarberg (1998), Cenoz (2001), Hammarberg (2001), basically shows that in L3 learners, the language of most recent use (e.g., an L2) influences L3 acquisition more strongly, even if there are elements in the L1 that might have more bearing on the L3. See also Murphy 2 and de Angelis 132 ("Language distance affects crosslinguistic influence in multilinguals").

students (not just students with L2 difficulties) or in a one-on-one study session between teacher and student.[9] Not only does it help the Spanish-speaking students, but it shows the relevance of Latin to learning other modern languages and making our society a more multilingual (and hence more globally savvy) one.

What to Try Next

While I tried many different teaching strategies to help my Hispanophone students, I encountered varying levels of success and failure. This prompted me to consider additional approaches, which may be helpful for the next time I have a student struggling with L3.

As I mentioned before, one idea is to employ more cognate exercises. These exercises, applicable to everyone, help Spanish-speaking students to learn more English and English-speaking students to learn more Spanish, French, or Italian. In the same vein, I would consider incorporating more in-class cognate comparisons in many of my lessons. This way, the instructor does not necessarily single out Hispanophone students but instead introduces material relevant to other students with perhaps some experience with Spanish. Recently I tutored a high school girl in Latin who was concurrently enrolled in Spanish. She was an advanced student of Latin while an elementary learner of Spanish. The more we read Latin together, the more I pointed out not only English cognates and derivatives but also Spanish ones as well. Her grades in both classes have risen, due to more time spent reflecting on cognate words and vocabulary and making connections between Latin and Spanish.[10] I imagine more focused lessons concerning Spanish-Latin cross-over would be even more helpful.

I also suggest that making Latin a more spoken language and creating a more extensive oral part of the class may help solidify the similarities between Spanish and Latin.[11] This emphasis on oral Latin may be uncomfortable to many Latin teachers, but it is well worth the effort for *all* students in the class, not just for native Spanish speakers. All of the research done on L2 and L3 acquisition refers to modern and therefore mostly spoken and conversational languages; as most Latin teachers know, this is why a great deal of language instructional pedagogy does not truly apply to our situation. Why not, however, try adapting some of the methods of instruction from our Modern Languages colleagues? It might bring to the forefront more similarities than differences between Spanish and Latin. Also, making students more comfortable with an oral format can activate a different aspect of their language processing capacity; students who are adept at listening and speaking may make more connections between sound, form, and meaning, thus helping them to use the language more actively and fluently and thereby increasing vocabulary and reading comprehension.[12]

Finally, if I could create a perfect storm of elements designed to help Hispanophone students and their classmates understand not only Latin, but also Spanish and their place in a larger

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9 *Wheelock's Latin*, 7th edition, pages 30, 62, 78, 95, 121, 130, 175, 217, 243, 331, 340. There are also a lot of great websites out there for teaching Spanish and Latin etymology. See, for example, Vogt; Williams; Williams and Hadley.

10 If we can get our students to think more *of* and *about* words, as Kelley, et al. state, I believe that not only Spanish-speaking students but also English-speaking students will benefit. I owe the reference to this fascinating article to one of my anonymous reviewers.

11 This could lead to more so-called "code-switching," however. Code-switching is where the student confuses (either lexically, or syntactically, or both) one language for another. Since all of the L3 literature deals with *spoken* languages, this terminology is safely removed from the Latin classroom…until speaking Latin becomes more common in the class.

12 I must thank the editors for helping me clarify this point about orality and different learning styles.

world, it would be to invite more team-taught classes between Spanish and Latin. I would try this in part because a colleague of mine participated in a team-taught class, which was wildly successful. For his part, he presented a mini-lesson on Roman Spain through architecture, art, and especially language. Through pointing out similarities between Latin and Spanish, the Latin students in the class were surprised at how much Spanish they already knew, and the Spanish students likewise realized the debt owed to the classical language. Much as dual language programs in some K-12 schools use both Spanish and English as languages of instruction for both Hispanophone and non-Hispanophone students, this approach uses instead a common language of instruction (namely English) but dual languages of expression. Even though students in the Spanish class may not believe they know a single Latin word, they will realize they do when confronted with a comparative chart of numerals in both languages, for instance. The same would be true the other way around. In this vein of mutual learning, I would suggest using the final assessment (at the end of the team-taught class) to bring out what the student knows, whether it be on the Latin or the Spanish side. I would encourage students to "cross the aisle" between Latin and Spanish. See the Appendix for a sample assessment of a cross-curricular unit on Roman Spain.

Conclusion

Hispanophone students *can* be successful in the Latin classroom. Teachers must be flexible and willing to take a few extra steps to help push these talented students in the right direction. By using research on L3 and L2 and my own classroom experience, I have attempted to offer the initial elements of an approach that will help Hispanophone students succeed in American classrooms. Most of the current research in the field of L3 is conducted in Europe, where many people are bilingual, if not trilingual. In addition, all of the research done on L2 and L3 acquisition refers to *spoken* languages. This suggests that some if not most of the instruction time in the classroom is spent using the L2 or L3 instead of the L1.[13] This line of research regarding Latin or other classical languages as proper L3s, therefore, is important. We need to conduct our own research on L3—both as Americans and as teachers of classical languages—in order to grapple with specifically American scenarios. In conducting *American* research on a unique topic of a non-spoken L3, while also working towards a method (or methods) to help Hispanophone students become more successful students of Latin, we can create a "win-win" situation. In short, as regards L3 research and praxis, we as teachers have an opportunity to do something new in terms of L3 Latin acquisition, both in research and in the formulation and implementation of practical teaching strategies. I hope that this paper is an initial step in this direction.[14]

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13 The actual numbers on this are interesting, and I have one of my anonymous reviewers to thank for pointing me to the following survey by Rhodes and Pufahl: www.cal.org/flsurvey . A look at the data suggests that perhaps even modern, spoken languages would benefit from more oral language time.

14 For those readers who would like more information about teaching foreign languages, including links to more critical and less anecdotal studies, view the following links:

American Council on the Teaching of Foreign Languages:
http://actfl.org/i4a/pages/index.cfm?pageid=1

Vivian Cook's page, which is a clearinghouse for all things SLA (Second Language Acquisition):
http://homepage.ntlworld.com/vivian.c/SLA/

The Center for Applied Linguistics:
http://www.cal.org/

The University of Minnesota's Center for Advanced Research on Language Acquisition (CARLA):
http://www.carla.umn.edu/culture/resources/websites.html

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CROSS-CURRICULAR LEARNING: ROMAN SPAIN

1. What do you know about the Spanish/Latin language? _____

2. What do you know about the history of Roman Spain? _____

3. Write down the Spanish/Latin words for the following English terms:

    son _____   to say _____   we _____   cat _____

    father _____   to see _____   you _____   water _____

    brother _____   cold _____   god _____   day _____

    mother _____   house _____   street _____   hot _____

4. What did you learn about Spanish history today? _____

    _____

    _____

    _____

5. How did the Phoenicians, Greeks, Celts, or Romans affect the development of Spain? ___

    _____

    _____

    _____

6. Why is the study of language important to history, and conversely, why is the study of

    history conducive to language? _____

    _____

    _____

    _____

Aliquid Novi: The New Series of Bolchazy-Carducci Latin Readers

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Abstract

This article discusses the new series of Bolchazy-Carducci Readers (BCReaders), using the eight volumes so far released. It evaluates these readers in terms of their targeted student audience and also a potential audience of advanced secondary students whose teachers are looking for ideas to replace the now defunct second Latin AP course; the series' goal to broaden the canon of authors generally read in college courses; the level of help provided by the commentaries; other features of the readers; and the rationale for how the selections were chosen for each volume. The article also offers three examples of how these volumes can be used with one another and one example of how a volume can be used with another textbook. Each example offers four to five topics to use in a classroom, useful websites, and a bibliography for assigned student readings. Appendices catalogue the passages included in the currently published BCReaders; and list forth-coming BCReaders.

Key words: Latin pedagogy, Latin readers, Latin textbooks, Latin literature, Latin genre, teaching Latin authors, Bolchazy-Carducci

Texts Reviewed

Anderson, William S. *A Terence Reader: Selections from Six Plays*. Bolchazy-Carducci Publishers. Mundelein, IL. 2009. 978-0-86516-678-3. Paper. $19.00.

Braund, Susanna. *A Lucan Reader: Selections from Civil War*. Bolchazy-Carducci Publishers. Mundelein, IL. 2009. 978-0-86516-661-5. Paper. $19.00.

Henderson, John. *A Plautus Reader: Selections from Eleven Plays*. Bolchazy-Carducci Publishers. Mundelein, IL. 2009. 978-0-86516-694-3. Paper. $19.00.

Jaeger, Mary. *A Livy Reader: Selections from Ab Urbe Condita*. Bolchazy-Carducci Publishers. Mundelein, IL. 2009. 978-0-86516-680-6. Paper. $19.00.

Keane, Catherine C. *A Roman Verse Satire Reader: Selections from Lucilius, Horace, Persius, and Juvenal*. Bolchazy-Carducci Publishers. Mundelein, IL. 2010. 978-0-86516-685-1. Paper. $19.00.

Osgood, Josiah. *A Suetonius Reader: Selections from the Lives of the Caesars and the Life of Horace.* Bolchazy-Carducci Publishers. Mundelein, IL. 2009. 978-0-86516-716-6. Paper. $19.00.

Pagán, Victoria E. *A Sallust Reader: Selections from Bellum Catilinae, Bellum Iugurthinum, and Historiae.* Bolchazy-Carducci Publishers. Mundelein, IL. 2009. 978-0-86516-687-5. Paper. $19.00.

Williams, Craig. *A Martial Reader: Selections from the Epigrams*. Bolchazy-Carducci Publishers. Mundelein, IL. 2011. 978-0-86516-704-9. Paper. $19.00.

What textbooks to use with secondary or college students that have just completed their beginning Latin textbook? For more advanced students, what textbooks to use that will assist them to understand more difficult texts/authors? For all students, what textbooks to use that will give them the needed background information on Roman culture, history, personages, etc. so that they may complete the course with some knowledge of Roman literature as well as more advanced Latin grammar? In selecting a reader (or readers) for a course, like many teachers I consider first the amount of help the commentary will provide my students, for, depending upon the level of this help, I will need to supplement explanations of grammar and stylistics and provide specialized or idiomatic vocabulary. Another item I consider is whether vocabulary is included at the back of the reader. Including a vocabulary is particularly helpful for intermediate students, as it guides them in selecting the best English meaning for the word because a certain number of reading difficulties and errors are caused by a student's selection of the wrong lexical meaning for the particular context. Grammatical explanations need to be concise but clear, so that a student can apply the explanation to the passage. Many older, reprinted readers were written for students who had studied Latin many years prior to college, and the grammatical explanations in these readers can be too austere or unhelpful for today's students—I recall using as a college student a reader that "explained" a Latin construction by citing some Greek passages as a comparison. Important, too, is the cultural and historical content in the commentary. Because an increasing number of classical studies majors begin their study of Latin in college, a commentary should provide students with a level of cultural literacy that enables them to understand more fully what they are reading.

A glance at the *Classical World* Textbook Survey shows that there are many Latin readers available, including at least one complete survey of Latin literature, and textbooks that offer thematic selections of several authors, or individual works of an author, or selections from several works of an author. With so many readers available, we might well ask what need(s) does the new series of Bolchazy-Carducci Readers (BCReaders) aim to fulfill? This article is an evaluation of the readers in terms of their targeted college student audience and a potential (albeit unstated) audience of advanced secondary students; their goal in broadening the canon of authors generally read in college courses; the level of help provided by the commentaries; and their rationale for how the selections were chosen for each volume. It then offers three examples of how these volumes can be used with one another and one example of how a volume can be used with another textbook. Finally, the article concludes with two appendices: the first catalogues the passages included in the currently published BCReaders; the second lists forth-coming BC Latin Readers.

Bolchazy-Carducci Publishers explains the rationale for developing these readers thus:

> *These readers, written by experts in the field, provide well annotated Latin selections to be used as authoritative introductions to Latin authors, genres, or topics, for intermediate or advanced college Latin study. Their relatively small size (covering 500-600 lines) makes them ideal to use in combination. Each volume includes a*

> *comprehensive introduction, bibliography for further reading, Latin text with notes at the back, and complete vocabulary. Nineteen volumes are scheduled for publication; others are under consideration. (*http://www.bolchazy.com/readers)

At the 2011 CAMWS panel presenting the BCReaders, the series editor, Ronnie Ancona, further explained the two main aims of the series. First, the series aims to help expand advanced Latin curricula by providing selections and a commentary that meet the interests and needs of today's Latin students and teachers. Second, as the series aims for flexibility in use, each BCReader can be used by itself, in conjunction with others in the series, or even with other readers produced by other presses. Ancona noted that though the BCReaders are aimed at college level Latin classes, they have generated interest among "secondary school teachers looking to design their own courses, especially since the demise of the second AP Latin course."

Do the BCReaders, whether now published or scheduled for publication, expand the range of authors conventionally read in the college classroom? I searched course inventories of fifteen state universities and private institutions and found that though a number of them have single author courses (e.g. Vergil; Cicero), most also had courses devoted to a pair of authors (e.g. Catullus and Horace) and/or genre types of courses, such as Lyric Poetry, Latin Historians, or a "historical period" type of course (Augustan Poetry). Within all these courses there was a considerable range of authors. For example, a course in Roman Biography listed Nepos, Suetonius, Tacitus, the *Scriptores Historiae Augustae*, and Einhard, and a course in Roman Historians listed Caesar, Sallust, Ammianus Marcellinus "and others." While all of the Latin authors in the current BCReaders are listed in some of the surveyed course offerings, it does not follow that all these authors are read as quite possibly instructors can pick and choose among those listed. Of the projected readers (see Appendix 2), probably only Hoyos' *A Roman Army Reader* is on a topic not generally taught today. At present there is no volume on Pliny the Younger planned (e-mail from Ronnie Ancona, May 13, 2011), which is surprising, given that several of these schools teach a course in Pliny the Younger or on Latin Epistolography, and he would likely be included among the authors in literature survey courses. I also noted that a number of the surveyed programs teach a course in medieval Latin or St. Augustine, but currently a BCReader of Latin texts from late antiquity or the middle ages is not planned.

Instructors interested in teaching a one or two semester course surveying Latin literature will be pleased to find that the current and projected list of authors covers fairly well many of the authors for such a course: mid-Republic: Plautus, Terence, Lucilius (*Roman Verse Satire*); late Republic: Sallust, Cicero, Caesar; Augustan: Horace (*Roman Verse Satire*), Livy, Ovid, Tibullus, Propertius; Julio-Claudian: Lucan, Persius (*Roman Verse Satire*); late first/early second century: Tacitus, Suetonius, Martial, Juvenal (*Roman Verse Satire*), Apuleius. (The volume with selections from Latin epic will fill out this list a little more, as it includes selections from Statius, Silius Italicus, Lucretius, and Vergil.)

How well do the BCReaders meet the needs of their intended audience of intermediate or advanced Latin students? There are several facets to evaluating how well these needs are met. Authors of several volumes (Pagán x; Osgood vii-viii; Keane vii-viii; Jaeger viii) acknowledge in their prefaces that their draft manuscripts were tried out in college classes and profited by students' comments and suggestions. This "field testing" is a good way of evaluating the suitability of the draft commentary and where possible should be employed in future BCReaders.

Each volume contains an introduction to the author and his times, and, depending upon the volume, such topics as his literary works and their genre(s); cultural matters such as philosophy, religion and the supernatural; meter; style; grammar; orthography; influence or reception; and a bibliography titled "Suggested Reading." As the length of these introductions varies between thirteen and nineteen pages, the authors' difficult task is to provide *multum in parvo*. In general, they succeed very well, giving enough detail and background on the author and/or genre, historico-cultural matters such as philosophy and the different emperors, that students have a sufficient over-all perspective on the readings they will commence. Not all the BCReaders, however, include a section on reception. Given our profession's current degree of interest in classical reception, the inclusion of this topic in all author/genre readers is recommended.

Thirdly, examination of the commentaries indicates that their focus is on the most essential information that the student needs to read the selected passage. As students are beginning *in medias res*, so to speak, with each selection, they need background information on the preceding part of the work, which information is given in the introduction to each selected passage. This introduction may give the setting of the selection, e.g. what has gone on in a Plautine play before the selection. It may relate the selection to other parts of the work, e.g. how Horace *Satire* 2.7 relates to the other satires in the second book of his *Satires* and the first book as well. To determine how well one commentary provided essential information for the student to read the selected passage, I compared Pagán's commentary on Sallust's description of why he turned to writing history late in life, *Catiline* 3.3-3.5 (the first selection in the volume), with two other available editions (Mc-Gushin; Ramsey). Pagán's commentary is shorter than those in the other two volumes and goes into less stylistic and linguistic discussion and cultural background. Yet the omitted information can be covered in class by the instructor and is not, I think, so very necessary for a student's preparation for class. For example, the instructor can explain what Sallust refers to by *advorsa* and, in reference to *sicuti plerique,* the difficulty for an "outsider" like Sallust to be elected to the offices of quaestor, praetor, and consul. Pagán's commentary does give help that is essential for preparing a translation. It provides a translation for *initio* and notes that it is an ablative of time used as an adverb. It points out that *studio* is an ablative of means with *latus sum* and explains that "*Studium* is the hallmark of the dedicated historian, but in youth, Sallust's *studium* was misdirected towards politics (*rem publicam*)." This cultural information about *studium* helps the student understand Sallust's purpose in writing history since he can no longer participate in politics, but also prepares the student for Catiline's wrongly directed *studium* that prompts his conspiracy. Pagán's commentary on *nam…vigebant* points out the complexity of what Sallust is saying and the simplicity of his grammar, a hallmark of his style, thus preparing the student for the numerous examples in the other selections. The other two commentaries provide fuller discussion on a number of phrases, but an intermediate student (and many an advanced student as well) generally focuses more on "getting through and making sense" of a passage. More extensive comments on alternative readings, or comparisons with similar expressions or thoughts in other orations do not facilitate most students' basic preparation for class. These more extensive points can be taken up in class as the instructor deems useful or necessary. The commentaries in the BCReaders aim to provide sufficient help for construing and understanding in a basic way what is being read.

Lastly, a feature that Jaeger, Keane, and Osgood include in their commentaries is particularly useful for intermediate and advanced Latin students. They reference either (or both) *Gildersleeve's Latin Grammar* and *Bennett's New Latin Grammar*. Both intermediate and advanced students at this point in their Latin study should be learning how to use a Latin grammar and how

to locate the grammatical construction that is puzzling them. For idiomatic expressions, Jaeger includes references to the *OLD*, e.g. *uenisse* + dat. (*OLD* s.v. *uenire*, 15). Implementing these features in future commentaries would be beneficial to students.

How well do the BCReaders serve the needs of an audience of secondary school students not explicitly envisioned as a target audience by the publisher? Unlike some secondary readers, such as the Longman Latin readers (Arnold, Aronson, LaFleur, LaFleur and McKay, Lawall), the BCreaders do not include comprehension and discussion questions on the passages, which are extremely useful in giving students an overview of the content of a Latin selection and initiating class discussion on its content. As devising pedagogically helpful comprehension and discussion questions is not easily accomplished, the omission of such questions in these volumes makes them less immediately useful for teaching secondary students. Moreover, secondary school readers commonly include facing vocabulary, many more glosses and more grammatical notes, and fewer stylistic comments than the BCReaders' commentaries provide. Many secondary teachers will likely find that they need to produce more extensive notes on grammar, and, possibly, supplementary vocabulary lists for each section, for their students to use these readers.

How usefully are the books illustrated for students, whether college or secondary? The volumes generally have few illustrations, usually a map or diagram, a portrait bust of an emperor or other historical figure. Several illustrations, however, are worth mentioning in particular. In his Suetonius volume, Osgood, for example, has the new alphabet letters that Claudius devised. Jaeger includes in her volume of Livy a photo of *Senatus consultum de Bacchanalibus* in the Vienna Kunsthistoriches Museum. In her Roman satire volume, Keane presents a Pompeiian graffito of a victorious gladiator carrying a palm branch and a terracotta figurine of two comic actors playing a male slave and a *paterfamilias*. Williams illustrates his Martial with a mosaic depicting Ganymede being carried by Jupiter's eagle, the Isola Sacra necropolis near Ostia, and an Ostian public latrine. In his Plautus reader, Henderson provides the replica of a Roman stage set at the Getty Museum in Malibu, a Pompeiian fresco of a comic scene, and the modern British Panto(mime) characters of the Dame and the Principal Boy. Given the ease of finding on-line images in VRoma or downloading images from ARTstor or even from Wiki Images, finding further illustrations of places, people, cultural objects can be easily rectified, and even made into a student assignment.

Lastly, the volumes are inexpensive and, because they are bound well, the BCReaders will survive their use in a semester.

The main problem, of course, facing anyone producing a reader is what selections to choose. The series' requirement that the lines of Latin total between 500 and 600 certainly constrains choice, challenging editors to make interrelating selections truly interrelate. Sometimes editors' comments in the introduction explain why they made a particular selection. Jaeger (xvi) comments that Livy's

> *. . . focus on human behavior in all its variety largely determines Livy's treatment of religion. . . . His narrative shows Roman pietas and lapses in pietas influencing events rather than the gods acting in order to influence events.*

The selection from Livy's fourth decade on the Bacchic "conspiracy" is an example of a near lapse in *pietas*, which, fortunately for Rome, was discovered in time. This exotic cult, celebrated with debauchery, so contravened Roman traditional forms of worship that it was harshly

suppressed and magistrates required to set night watches to detect illegal meetings and attempted arson.

Some editors explain their rationales in their prefaces or introductions. Suetonius' thematic organization of biographies, Osgood observes, "facilitates comparison of one emperor against another" and so Osgood (xxiii) made his choices "to give you a sense of all the typical parts of the Suetonian life." Henderson (ix) explains that for his volume on Plautus, "There is no such creature as a typical Plautus play, but we have chosen excerpts that give a good sense of how a whole script runs, from opening call for hush (**1**) to final bow, and call for applause (**5**)—with two varieties of each." Throughout his introductory discussion he makes frequent reference to those sections that illustrate the reading of Plautus, e.g. stage scenery described by a character (**3A**) and the costuming of wigs, padding, masks (**4E**). In her volume on Roman satire, Keane (xxii) comments that

> *Without a doubt, ten different instructors would choose different lists of selections for a volume like this one. In making my choices I have aimed at various goals: to trace the broad changes in satire from the Republic to the high Imperial period; to show each author's range of themes and strategies; to draw attention to the ways the authors imitate and modify one another's work; and occasionally to train the spotlight on a poem that might not otherwise make it onto course syllabi.*

These rationales of choice are very interesting to read and very helpful in gaining an overall estimation of the possible themes an instructor might use in presenting the selections. In knowing why the editors selected these particular passages, students can become more understanding of the importance that commentaries and readers have in our profession and, one hopes, more appreciative of the scholarship and reflection required in producing them.

Because the number of lines of Latin in each volume is set between 500 and 600, a single volume is unlikely to suffice for a course, but this amount of Latin makes it easy—even encourages the instructor—to mix and match a BCReader with another BCReader or with readers published by other presses. Keane (xxiii) suggests additional Latin readings that are "class favorites" and useful reader sources for satirical verse and commentaries. She helpfully advises, "Verse satire would pair well with the comic drama of Plautus or Terence, with Martial's *Epigrams*, with Apuleius' novel *Metamorphoses*, or even with assorted sources on Roman women to build a syllabus dealing with Roman social and domestic life." Explanations and suggestions like these are very useful, to both students and instructors, assisting them to begin interrelating the readings in a volume. Keane's suggestions show that pairing of authors/genres can result in some intriguing combinations. Whether or not the suggestions below are equally intriguing, I hope that they sufficiently interest readers to devise pairings for their own classes.

Suggested Pairings

1. Teaching Roman Historians and Historiography: Livy and Sallust

An understanding of historiography, the methodology that a historian uses to write history, is essential in reading any Roman historian. Roman historical writing can be divided into two traditions, the annalistic tradition in which the historian writes about events year by year, and the monographic tradition, in which he examines a particular event or period. Examples of the annal-

istic tradition are Livy's *Ab Urbe Condita* and Tacitus' *Annales* and *Historiae*. The monographic tradition, which includes biography, is represented by Sallust's *Bellum Catilinae* (Pagán), Sueto-nius' *Lives of the Caesars* (Osgood), and Tacitus' *Agricola* (Rutledge). Whether writing annalistic or monographic history, the Roman historian, however, was writing "ethical" history which relates the effect of morals upon events; figures in history were held up as examples to readers of virtue and vice, excellence and degeneracy, honor and shame. What we call social history or economic history or cultural history was unknown to Roman historians. But, as recent dialogue on "American exceptionalism" shows, some continue to frame history in ethical terms (see e.g., Gingrich; Zinn).

Still, Roman historiography is generally unlike modern historical writing, which is supposed to be disinterested and unbiased. The Roman historian presented history as a vindication of Roman (im)morality or as confirming the political agenda of a particular political party. Unlike historians today, Roman historians did not hesitate to use their imagination to reconstruct details that support their interpretation of events and to craft speeches that give insight to the thoughts and motives of their characters. As Wiseman has commented (146), "The invention of circumstantial detail was a way to reach the truth."

Suggested course topics:

1. The Lives of the Authors. Students should know the background of both authors' lives, including where they were born and the political status of their birthplace (the plebeian Sallust was born at Amiternum in Sabine country, Livy at Patavium which then was part of the province of Cisalpine Gaul). They should also know about the historical events the authors lived through.

2. Roman Historiography. It is important for students to read Livy's preface, which explains how he approached his historical investigations. (I recommend that students read the rest of the preface in translation.) For example, in recounting the earliest years of Roman history (for which he found little historical verification), he states he found it sufficient to relate legendary stories without arguing about their truth or falsehood. (Of these legendary stories, Jaegar includes the founding of Rome (1.6.3-1.73), Horatius at the bridge (2.10.1-13), and Mucius Scaevola (2.12.1-16)). Livy observes that the study of history is rewarding because it gives clear examples of how the good and bad conduct of kings, generals, and political leaders influenced the course of history. Throughout his history, Livy's comments make clear that he did not always sift evidence or evaluate his sources, but preferred to side with what he deemed most likely to have happened or with the account presented by a predominant number of his sources. However, because Sallust wrote on an event that occurred in his lifetime, he was able to use eye-witness accounts (including his own) of Catiline's conspiracy as well as written sources such as Cicero's speeches and letters preserved in state archives. For this reason Sallust's accounts may seem to students closer to historical truth than those of Livy. To illustrate to students Livy's historiography, students can contrast Livy's *praefatio* 6-10 in which he explains how he views his sources and their accounts and the moralizing themes he expresses in his history with Sallust's introduction to the Catilinarian conspiracy which reveals how *he* moralizes history (Pagán, *Bellum Catilinae* 3.3-4.5). For Sallust, Catiline is a prime example of the moral degeneracy of Romans due to the wealth that flowed into Rome from its ever-expanding Roman empire, and the vices of greed, love of indulgence (*luxuria*) and selfish ambition that this wealth created.

3. The Use of Oratory by Roman Historians. Both historians include many speeches in their works. Jaeger has selected sections of the speeches of Scipio and Hannibal in book 21 and

the consul's speech on the Bacchic conspiracy in book 39. Pagán includes the speech of Marius in *Bellum Jugurthinum* 85. As Pagán notes (91), Roman historians do not give speeches verbatim or in part, but one that "approximates what the speaker is likely to have said, so as to convey not only the speaker's intentions, but also the historian's themes and attitudes." The speeches have several functions: charged with emotion, they engage the reader more deeply in the narrative; they serve to give insight into the speakers' characters; and, if paired against the speech of another, they dramatize the issues almost as a duel between the two speakers (Miller, Skard, Walsh, Woodman). In order to understand better the use of speeches by the authors, students need to be familiar with the rhetorical training elite Roman men received and be able to identify rhetorical figures of speech in the selections they read.

       4. Gender and historiography. Students should also consider how the two historians use gender to slant readers' views of events and protagonists. Pagán includes Sallust's portrait of Sempronia, who plays a minor role in Catiline's conspiracy but epitomizes the moral corruption of the Republic, and Jaeger the passages on Hispala Faecenia, who has a major role in the Bacchic "conspiracy," and only reveals the conspiracy to the consul Albinus under threat of punishment. Barbara Weiden Boyd has pointed out that Sallust employs the *topos* that a woman is treacherous when she acts outside her domestic sphere and argues that despite the fact that Sallust devotes only a single paragraph to Sempronia, she is "both thematically appropriate to and structurally significant for the greater concerns of Sallust's monograph" (Boyd 185). Adele Scafuro has discussed the relationship of the individual to the state, a relationship that is pertinent to Hispala Faecenia, in her article "Livy's comic narrative of the Bacchanalia." Useful too is Pagán's examination of Hispala Faecenia and Sempronia in her volume on conspiracy narratives. Francesca Santoro-L'Hoir analyzes the intersection of gender vocabulary and rhetoric in her volume, *The Rhetoric of Gender Terms: "Man," "Woman," and the Portrayal of Character in Latin Prose*.

2. Contrasting Two Civil Wars: Sallust and Lucan

       Though certainly Catiline's insurrection did not quite become a civil war because it was so quickly aborted, a number of those Romans who had lived through the wars of Marius and Sulla likely feared it would become one, and so it is not inappropriate to join Sallust's work with Lucan's *Civil War*, a civil war that resulted in radical political change. These two works give students the opportunity to read both historical prose and epic poetry and to contrast the authors' use of rhetoric in their speeches and *sententiae*.

       Suggested course topics:

       1. The Lives of the Authors. It is essential for understanding the background of both works that students have a reasonably detailed understanding of the events from the Gracchi through the war between Caesar and Pompey and an understanding of the breakdown of the Sullan constitution, which allowed the rise of Crassus and Pompey, gave Catiline reason to think that he, too, could exploit the political situation, and ultimately led to the First Triumvirate. In the lengthy introduction to his *Catiline*, Sallust gives some autobiographical details that, not surprisingly, show him in good light. Students should contrast his autobiography with what we know about his life and his relationship with Caesar, a relationship that students must take into account as they read Sallust's passages dealing with Caesar. Suetonius' *Life of Lucan* (http://www.thelatinlibrary.com/suetonius/suet.lucan.html) is short enough that it can be read in Latin in a single class period, and, as a class project, students can write a short commentary on it. (See suggestion 5 "Reading further in Latin" under "Roman Comedy" below.) Students should be cognizant of Lucan's relationship with the

two Senecas and Martial and have some idea of what was the life and culture of Spain during the Neronian and Flavian periods.

2. Historiography and Poetry. Quintilian (*Inst. Orat.* 10.1.31) compares history to poetry, in particular their purposes and their use of language:

> *Historia quoque alere oratorem quodam uberi iucundoque suco potest. Verum et ipsa sic est legenda ut sciamus plerasque eius virtutes oratori esse vitandas. Est enim proxima poetis, et quodam modo carmen solutum est, et scribitur ad narrandum, non ad probandum, totumque opus non ad actum rei pugnamque praesentem sed ad memoriam posteritatis et ingenii famam componitur: ideoque et verbis remotioribus et liberioribus figuris narrandi taedium evitat.*

Cicero (*de Leg.* 1.4-5), moreover, points out that those writing history and poetry use different laws, but that it is more proper for an orator to write history than poetry. It may surprise students that Quintilian sees history as a kind of a poem, but the relationship between history and poetry in Roman literature is a topic worth exploring with them. The volume of collected essays, *Clio and the Poets*, edited by Levine and Nelis, provides several articles readable by students. In "Epic Encounters? Ancient historical battle narratives and the epic tradition," Rhiannon Ash discusses Vergil, *Aeneid* 7.37-44; Sallust, *Catilina* 60.4-7; and Tacitus, *Historiae* 2.22. In the same volume Timothy P. Wiseman ("History, Poetry, and *Annales*") analyzes Livy, *praef.* 6-7 and 1.16.4; Cicero, *de Legibus* 1.1-5; Dionysius of Halicarnassos 1.77.1-3; and Varro, frr. 7, 10.

3. Use of Rhetorical Characterization: Sallust's lurid picture of Catiline as a man given over to *superbia, crudelitas, avaritia*, and other vices has generally been followed unquestioningly by subsequent historians and authors (Wilkins). Though Livy depicts Hannibal as also possessing these vices, the Romans did have a somewhat grudging respect for him as their greatest adversary, and Polybius portrays him more sympathetically in his histories (Leigh). Dunkle has pointed out that the portraits of Catiline, Hannibal, and several of the Roman emperors, given by Catiline, Livy, and Tacitus respectively, are closely connected with the theatrical and rhetorical stock character of the tyrant. For this reason, students should have an understanding of the cultural importance of *declamatio* in Roman culture and education. The essays contained in *A Companion to Roman Rhetoric*, eds. William Dominik and John Hall, offer clear and deep discussion of this topic and are suitable for students to read; of particular pertinence are "Rhetorical Education and Social Reproduction in the Republic and Early Empire" by Anthony Corbeill and "Roman Oratorical Invective" by Valentina Arena. Also of interest is Rossi's analysis of how Livy frames Hannibal and Scipio as parallel lives and how he "sets up an exemplary antithesis between Rome's past *virtus* and her present decline."

3. Teaching a Genre: Roman Comedy

A course focusing on the plays of Terence and Plautus and their influence in western literature affords students the opportunity to work with spoken Latin, and to gain some knowledge of manuscript tradition. Since the Middle Ages both authors have been favorite student texts, Plautus because of his humor and despite the fact that his dialogue is challenging with colloquialisms, puns, and comic word inventions, and Terence because of his humanity and clarity in dialogue. President John Adams, in fact, thought that the young should read Terence, commenting that "Ter-

ence is remarkable, for good morals, good taste, and good Latin. . . . His language has simplicity and an elegance that make him proper to be accurately studied as a model" (McCullough 259).

Suggested course topics:

1. Definition and Characteristics of Comedy. Some attention in the class can be given to the genre of Comedy, including questions such as: How do the people generally define comedy vs. the literary definition? What are the various kinds of comedy (e.g. satire, parody, comedy of manners)? What means do writers of comedy employ and, since several of these means (surprises, reversals, conflict) are used in tragedy, what are the differences in their employment in comedy and tragedy? (Goldberg 1980, 13-28; Lowe 23-29, 51-57, 65-72) (For a vocabulary of comedy, see http://www3.dbu.edu/mitchell/comedydi.htm/.)

2. Characterizing the Audiences and Comedies of Plautus and Terence. Traditional New Comedy used the prologue to give the audience enough background to the play to follow its exposition, cluing the spectators in to the double meanings, mistaken conclusions of characters, and the like so that the audience could enjoy the irony, and even, at times, hinting towards how the comedy will end. Varro (*Men.* 399) praised Plautus for his comic exuberance in word play, and Terence for his excellence in delineating his characters (*in ethesin Terentius, in sermonibus Plautus*). In the past, modern scholars have viewed Plautus as more successful than Terence, noting that on one occasion Terence's audience left to watch some gladiators. Holt Parker, however, in his excellent article "Plautus vs. Terence: Audience and Popularity Re-Examined" (592), argues on the basis of close study of ancient testimonia that Terence was "not just a successful comic playwright; he was more successful than any other playwright of his generation, more successful than the writer of any previous generation (including Plautus) and possibly the most successful writer of *palliatae* in the entire history of the Roman stage." This article, as suggested below, can be used to prompt student discussion of the comedies of Plautus and Terence.

In his edition of Plautus, Henderson includes two versions of the prologue to the *Poenulus*, Anderson the prologue to the *Adelphoe*. By reading closely these two introductions, students can draw some conclusions about what kind of audience the authors were playing to. As they read the other selections in the two BCReaders, students can identify the various methods each author used to create comic effect and keep the audience engaged and consider what effect the background of each author had on the characteristics of the plays he wrote, e.g. types of characters—the clever slave, the bragging soldier, the hen-pecked husband, and make connections with modern use of "stock" characters, for example, comedy films set on college campuses, which have the nerd, the smooth frat playboy, the anarchic drunken frat brother, and the scheming girl "friend." Students can be assigned to read the ancient testimonia about the two playwrights and two or three items of modern scholarship that present the traditional view of Plautus' greater success before reading Holt Parker's article. (Suggested readings: Chalmers, Gilula, Goldberg 1986, Grant, Gratwick, Greenberg, Handley, Sandbach.) On the basis of their own reactions to and their comic analysis of the BCReaders' selections of Plautine and Terentian comedies, students can discuss whether they agree with Varro's estimation before critiquing modern arguments on the relative success of the two playwrights. An important feature of undergraduate education is for students to see how scholars, using the same evidence, come to their conclusions, indeed sometimes quite opposite conclusions while using the same evidence to support their arguments.

3. Bringing Roman comedy to life. Once students have learned why, when, and where these Roman comedies were performed and what were the conventions of the Roman stage in terms of scenery and set-up, they can stage scenes excerpted in the BCReader or view the production of

Plautus' *Poenulus* in Latin, as acted by students of the University of North Carolina (Starks et al.) Students, moreover, can act a translated scene from Plautus or Terence of a play included in the Henderson or Anderson volumes, designing the set and movement of the actors.

   4. Classical Reception. The reception of Plautus can be explored, *inter alia*, through Shakespeare's *Comedy of Errors* and the classic Broadway comedy, *A Funny Thing Happened on the Way to the Forum* (available in video from Amazon or, excerpted, on YouTube). Terence's more restrained comedies of manners have influenced many authors, including the Benedictine nun Hrotswitha of Gandersheim (ca. 935-1000 CE) (Damen, Jeffrey, Pascal). (For translations of several of Hrotsvitha's plays, see http://home.infionline.net/~ddisse/hrotsvit.html.) The web site, *Latin with Laughter: Terence through Time* (http://www.umilta.net/terrance.html) has links to an illustrated manuscript of Terence from 1493 and an early twelfth-century manuscript at Tours, two of Hrotswitha's plays, and several e-book essays on the reception of Terence. Attention can also be given to the reception of Terence by black writers, beginning with Phyllis Wheatley (the earliest one that I know of who refers to Terence as a black poet), who, on the basis of his cognomen *Afer* and his birth in North Africa (in the area of modern Libya) claim him as one of the earliest African poets (http://docsouth.unc.edu/neh/wheatley/wheatley.html/).

   5. Reading further in Latin. Fortunately, we have available through the on-line Latin Library Suetonius' biography of Terence (http://www.thelatinlibrary.com/suetonius/suet.terence.html), (though, unfortunately, no biography for Plautus). Terence's biography is short and readable by students with more or less help from the instructor. It is ideal for the type of cooperative learning project sometimes called the "jigsaw group puzzle" in which groups work on discrete parts of an assignment. In this assignment, each section of the *vita Terenti* is given to a small group required to produce not only a translation of that section, but also provide vocabulary and grammatical commentary. The task may also require each group to reference grammatical constructions to a Latin grammar such as Allen and Greenough. Equally important, the student groups should provide commentary for historical, geographical, cultural, etc. references in their section of the *vita Terenti*. Such references range from various peoples in North Africa, and the location on the Via Appia of Terence's villa, to Menander and New Comedy, dating using consulships, and the *compitalia*. Where possible students can download from a repository such as ARTstor for maps, illustrations of northern Africa, the Via Appia, and the like. This part of the assignment requires students to become familiar with some aspects of Roman life, history, and culture and to learn something of the scholar's task of preparing commentary for readers of a text; my students have found such an assignment a welcome change from the standard research paper. Work on this project can be done during some class meetings, with the teacher assisting groups as needed.

4. Teaching a historical period: Martial and Pliny

   As mentioned earlier, no Pliny BCReader is currently planned. I include Pliny as an example of how a BCReader can be used with another reader. (Currently available textbooks are Sebesta and Sherwin-White.)

   In this approach, two or more authors from a particular period help students gain a better idea of the history and/or culture of that period, e.g., Martial and Pliny and the late first/early second century CE. The degree of their acquaintance is hard to establish, but Pliny at least knew of Martial's work, which he praised as both witty and good-natured (*Ep. iii. 2*, included in both Sebesta and Sherwin-White).

The two authors present contrasting views of their contemporaries. Martial writes about types of people, bringing to our attention, for example, the boorish (BCReader Epigrams 1.20, 2.37) and the ridiculous (BCReader 1.72, 2,62, 3.43) Romans of his day. He introduces us to Roman types of people we all have met or know about: those that flatter unashamedly to gain some favor or money (BCReader 1.10, 2.26, 4.56, 6.63) and husbands and wives at (sometimes murderous) odds with each other (BCReader 4.24, 9.15). His poems on the Flavian Amphitheatre (BCReader *Liber spectaculorum* 1, 2, 7) illustrate how authors like Martial were required to fawn on a man who exercised unlimited control over his subjects, and little or no control over himself. Though earlier Romans wrote epigrams on various topics to while away their time, Martial elevated this poetic form to literary quality and modified his verses so as to have a satiric or sarcastic punch. Pliny carefully composed and ordered his letters for publication, so that they are also a literary reflection on contemporary Roman society. Pliny writes not about types, but about individuals. Pliny's letters are about occasional topics, such as a reflection on an anecdote comparing his literary reputation with that of Tacitus (*Ep*. 9.23), or the remarkably friendly dolphin of Hippo (*Ep*. 9.33), or a frightening eyewitness account such as the eruption of Vesuvius (*Ep*. 6.16, 20) (all included in both Sebesta and Sherwin-White). The reliability of Martial and Pliny as sources about the crudity and cruelty, credulity and charity that existed in Roman society of this period rests in part upon their creating credible *personae* (self-representation) through their writings. This process is a complex one, as Craig Williams points out in his introduction (xix-xx):

> *Arguably the most prominent character in Martial's poetry is Martial himself, or rather the persona he adopts as the speaker or narrator . . . . [His] stance is often straightforwardly autobiographical . . . . [There are] some significant internal contradictions. Sometimes, for example, Martial writes in the voice of the unmarried man and confirmed bachelor, sometimes . . . as an experienced husband . . . . We sometimes find contradictory attitudes as well . . . . It is not coincidental that Martial never adopts a perspective or plays a role that would be seriously shaming or otherwise risky for him as a Roman man living in his social circles.*

As for Pliny, Jaqueline Carlon (8) comments that

> *. . . much recent work has focused on Pliny's letters as a vehicle for presenting himself as a model, both for his contemporaries and for posterity . . . recent examinations have made clear that the function of the letters in his self-representation begins with the very first letter of the collection, where he asserts that the arrangement of the letters is entirely incidental, implying that they recount ordinary, everyday events in his life and thus properly represent his behavior and character.*

Suggested course topics:

1. Building Historical Understanding of the Period. Martial resided in Rome between 64 CE and 98 CE, when he returned home to Spain. Not quite a generation younger, Pliny entered public life in 81 CE and assumed his last government position in 110 as governor of Bithynia and Pontus; he died ca. 112 CE. It is important for students to understand the character of the reigns

during which these authors lived. Students can read in translation Suetonius' *Life of Domitian* for details of his cruelty and caprice; two selections (*Dom*. 12, 18) of this life, it should be noted, are included in Osgood's BCReader.

2. The Lives of the Authors. Students should know that Martial was an immigrant from Spain (as were the elder and younger Seneca and Lucan) and should have some knowledge of the history and Romanization of that province. Important also for their reading of both authors is a familiarity, *inter alia*, with the social structure of Rome at that time. Students should be aware of Pliny's higher social status, his rise from *eques* to senator, etc., and the fact that he managed to accomplish this rise under several emperors, including Domitian. Students should be aware of what important political and literary figures the two authors had as mutual acquaintances (e.g. Silius Italicus, Quintilian).

3. The Concept of a Persona. While the concept of the *persona* is one that students are in actuality familiar with and very engaged in creating for themselves, they may not consciously think of themselves as creating "*personae*" through Facebook, Twitter, or their interactions with friends—or in their applications for a job or graduate school. Class discussion can focus on the concept of an author's *persona* and how s/he creates it. As the class reads the poems and letters, they can continuously refine their views on what kind of *personae* Martial and Pliny create and what were their motivations in doing so. Discussion can expand to contemporary authors who have used memoirs and autobiography to create their *personae*, such as President Obama and his *Dreams from My Father*, or Sarah Palin and her *Going Rogue*.

4. The Depiction of Women. Martial, of course, writes of women of all ranks of society, with biting satire. (For articles on women in Martial's poetry, see: Colton, Hallett, and Marino. Epigrams concerning women in the Martial reader include: 1.10, 1.13, 1.33, 1.34; 2.26; 4.24; 7.14; 8.12; 9.15; 10.8; 11.15; 12.20, 12.23, 12.93.) Pliny restricts himself to women of his elite status and even when he disapproves of their conduct, as in the case of Umidia Quadratilla (*Ep*. vii.24), his reproof is mild. Selections from Carlon's recent book, *Pliny's Women: Constructing Virtue and Creating Identity in the Roman World,* provide essential reading here and will give students an idea both of how prosopographical research and literary research complement each other and of how our understanding of Pliny's social circle is deepened by "a comprehensive examination of the women in the letters, focused particularly on their identities and the ways in which they serve Pliny's primary goals—preserving his *gloria* and securing *aeternitas* (3-4)." (On Pliny's depiction of women, see also Dobson.)

The above four suggestions and those made by Keane (quoted above) illustrate the potential versatility of this series of readers. The authors' expertise about their particular Latin writer or genre and their ability to keep in mind the needs of intermediate and advanced college students to read the passages have resulted in textbooks that can be used in multiple ways and combinations in courses that focus on "Latin Epistolography," "Golden Age literature," or authors courses such as "Catullus and Horace." The authors of these initial eight volumes are to be commended for inaugurating so exemplarily the BCReaders textbook series.

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APPENDIX 1. PASSAGES IN THE PUBLISHED BCREADERS

Anderson, William S. *A Terence Reader: Selections from Six Plays*.

- *Andria* 28-139 "Starting the Plot".
- *Heautontimoroumenos* 175-256 "Complications".
- *Phormio* 1-12; 884-989 "Plot Summary and Vigorous Ending".
- *Hecyra* 198-228 "Misunderstandings".
- *Eunuchus* 539-614 "Characterization".
- *Adelphoe* 1-25; 787-881 "Prologue and Ending".

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- 1.1-45 "Lucan's theme"; 67-157 "The causes of the civil war"; 183-227 "Caesar at the Rubicon"; 486-504 "Rome is abandoned".
- 3.8-35 "Pompey is visited by the ghost of Julia"; 399-4454 "Caesar fells the sacred grove".
- 6.624-653 "The witch Erichtho prepares to perform a necromancy".
- 7.617-637 "The end of the battle of Pharsalia"; 647-682 "Pompey concedes defeat and leaves the battlefield"; 728-746 "Caesar on the battlefield"; 760-811 "Caesar on the battlefield (continued)".
- 8.542-636 "The death of Pompey"; 663-688 "The death of Pompey (continued)".
- 9.190-217 "Cato's funeral oration for Pompey"; 961-999 "Caesar at the site of Troy".

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- *Poenulus* 1-45 "Getting the Audience in on the Act".
- *Pseudolus* 1-2 "Plunging In".
- *Curculio* 462-486 "Rough Guide to the Roman Forum".
- *Poenulus* 541-566 "Backstage Onstage".
- *Pseudolus* 394-414 "The Cunning Slave, or Brains".
- *Menaechmi* 77-109 "The Parasite, or Smarm-on-legs—'Greaseball' ".
- *Cistellaria* 203-229 "Teenager in Love: The Loverboy".
- *Menaechmi* 351-369 "Drop-dead Gorgeous: The Babe".
- *Truculentus* 482-548 "Outmaneuvered: The Soldier and the Whore".
- *Casina* 780-854 "Invitation to a Wedding: Comedy Gets Married".
- *Asinaria* 746-809 "The Foolproof Contract: Scriptwriting Onstage".
- *Rudens* 938-1044 "The Tug of War: Finders and Keepers".
- *Amphitruo* 361-462 "The Slave Meets His Match: Identity Theft".
- *Captivi* 1029-1036 "Clap Now".
- *Casina* 1012-1018 "Or Else".

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- *Praefatio* 6-10 "From Livy's Preface".
- 1.6.3-7.3 "The Founding of Rome".
- 2.10.1-13 "Horatius at the Bridge"; 2.12.1-16 "Mucius Scaevola"; 2.13.6-11 "Cloelia".
- 7.9.6-10.14 "Manlius and the Gaul".

- 21.1.11-2.2 "The causes of the Second Punic War"; 21.35.4-12 "Hannibal crosses the Alps"; 21.40.6-11 "Scipio addresses his army"; 21.41.13-17 "Scipio concludes his speech"; 21.42-43.10 "Hannibal illustrates the nature of the situation"; 21.44.1-9 "Hannibal concludes his speech".
- 22.51.1-9 "The day after Cannae".
- 39.9.1-7 "The Beginning of the Bacchic Conspiracy"; 39.10.1-8 "The Bacchic conspiracy (continued)"; 39.13.1-14 "The magistrates learn of the conspiracy"; 39.15.1-14 "The consul's speech"; 39.16.1-13 "The consul's speech (continued)?.

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- *Gai*. 55 "Caligula's capers"; 45-46 "Caligula's capers (continued)".
- *Claud*. 41-42 "Claudius the scholar".
- *Ner*. 20-12 "Nero the artist".
- *Galb*. 2-3 "Galba's family".
- *Oth*. 2-3 "Otho's youth".
- *Vit*. 13 "Vitellius the glutton".
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- *Tit*. 8.3-4 "Titus and the eruption of Vesuvius".
- *Dom*. 12 "Difficulties for Domitian"; 18 "Difficulties for Domitian (continued)".
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- *Book 13*: 3, 4, 14, 29, 63, 74, 82, 108.
- *Book 14*: 73, 134, 188-191, 194, 195, 198-200, 203-205.

APPENDIX 2. BC LATIN READERS IN PREPARATION

Bowditch, P. Lowell. *A Propertius Reader: 11 Selected Elegies*. 978-086516-723-0.

Dickison, Sheila and Judith P. Hallett. *A Roman Women Reader: Selections from the 2nd Century BCE - 2nd Century CE*. 978-0-86516-662-2.

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Keith, Alison. *A Latin Epic Reader: Selections from 10 Epics*. 978-0-86516-686-8.

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May, James. *A Cicero Reader: Selections from 5 Essays and 4 Speeches, with 5 Letters*. 978-0-86516-713-3.

Miller, Paul Allen. *A Tibullus Reader: Seven Selected Elegies*. 978-0-86516-724-7.

Newlands, Carole E. *An Ovid Reader: Selections from Six Works*. 978-0-86516-722-3.

Rutledge, Steven H. *A Tacitus Reader: Selections from Annales, Historiae, Germania, Agricola, and Dialogus* . 978-0-86516-697-4.

Tatum, W. Jeffrey. *A Caesar Reader: Selections from Bellum Gallicum and Bellum Civile, with Evidence on Caesar's Letters, Oratory, and Poetry*. 978-0-86516-696-7.