The Biduum Experience: Speaking Latin to Learn

Ginny Lindzey
Dripping Springs High School

Abstract

This article presents detailed snapshots of a two-day SALVI Latin immersion workshop in order to broaden awareness of immersion workshops and their benefits, to remove misconceptions, and to alleviate fears of what being in an immersion environment is really like. A range of techniques is employed for instruction and illustrated through photos and videoclips, including but not limited to Total Physical Response (TPR), Teaching Proficiency through Reading and Storytelling (TPRS), Comprehensible Input (CI), and Where Are Your Keys? (WAYK). Specific attention is given to the first time immersion participants, including addressing performance anxiety and fear of making mistakes. Students participate in micrologues (orally/aurally) and dictation, build word webs that are used to compose short compositions, write and perform dialogues, engage and activate Latin through oral substitution and transformation drills, read and discuss Latin passages from Caesar and Vergil in Latin, and play a variety of vocabulary building games with white boards. Incorporating these techniques into your own classroom is also discussed.

Keywords

oral Latin, Latin immersion, TPR, TPRS, CI, WAYK, Latin pedagogy

The extraordinary experience of a SALVI[1] immersion program should not be underestimated. Unfortunately many people do not avail themselves of these wonderful programs for several reasons. First, many people believe that conversational Latin is a relatively meaningless diversion from the true study of the language, which is to read Latin. Second, those who may be interested are intimidated by the somewhat frightening idea of having to speak continuously in Latin. Latin teachers and professors are used to being the smartest people in the room; nothing can be more humbling than the process of "activating" the language, but it is a necessary

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1 SALVI stands for *Septentrionāle Americānum Latinitātis Vīvae Īnstitūtum* – North American Institute for Living Latin Studies. Its mission is to propagate communicative approaches to Latin language acquisition, making the entire Classical tradition of Western culture more available to—and enjoyable for—students, teachers, and the general public. For a list of other immersion workshops, please go to the [SALVI website]("Community").

step in developing true fluency with the language, including reading fluency. Third, even those who can imagine the fun of immersing oneself in speaking Latin can be skeptical about the practical benefits for themselves and their classrooms. However, if our goal as teachers and students is to read Latin fluently, then finding ways to develop that fluency is our utmost concern (see Rasmussen).

In the summer of 2013, I served as a *repetītor* (assistant) at a *Biduum* at Austin College in Sherman, Texas[2]. For the four previous summers I had attended *Rusticātiō Virginiāna* as a participant, and I have gradually begun to work some of these techniques into my own classes. Thus I have an understanding of what it is like being a participant as well as being an assistant, plus some of the challenges and the excitement of incorporating what I have learned into my own classroom. In this paper, I will describe and demonstrate via photos and video clips what takes place at one of SALVI's immersion programs, and how these activities tie into what we can carry back to our own classrooms, not to mention to our own lives.

The following topics do not follow the order in which participants experienced them. After explaining how the immersion process begins, I have tried to sort and group activities according to pedagogical innovations that are far from what is typical of a traditional Latin class, with emphasis on different ways to approach passages of Latin text besides simply translating into English. Reinforcement activities and review games which consolidate learning then follow. Many of the approaches and activities are based on the Rassias Method, TPR (Total Physical Response), TPRS (Teaching Proficiency through Reading and Storytelling), CI (Comprehensible Input) and the works of Stephen Krashen, and WAYK (Where Are Your Keys?), a language hunting system developed by Evan Gardner (see Appendix 1 for further explanation of each approach).

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2 I want to offer a very special thanks to Austin College in Sherman, Texas, and the Richardson Summer Language Institute for hosting this first Texas *Biduum*. The Richardson Summer Language Institute has been very generous to Texas foreign language teachers over the years and this was a particularly wonderful event. The ability to use the Jordan Family Language House (we occupied the Japanese corner which included dorm rooms and a commons room, plus we had access to a full kitchen and computer labs) allowed us to be isolated from those speaking English on the rest of the Austin College campus, thus allowing us to have our immersion experience. The participants, most of whom are pictured throughout this paper, included Deborah Baptiste, Philip Bennett, Sarah Buhidma, Suzanne DePedro, Frank Kelland, Emmie Osburn, Michala Perreault, Shelly Sable, and Kenneth Toliver. Also present were Jim Johnson, Professor Emeritus, Austin College, and our host, Bob Cape, Professor of Classics & Director of the Center for Liberal Arts Teaching and Scholarship, Austin College.

How We Begin

Ideally, to benefit from an immersion experience, students need to be totally engaged in the activities involving them, not taking notes. Of course, as teachers, we are keen to take notes so that we don't forget any aspect of what we are learning. For this reason, while the *magistra*[3] instructs and engages the participants from the front of the room, a *repetītor* is placed somewhere to the side with a large paper easel and markers in order to write down virtually everything the *magistra* is saying in Latin. If explanations or definitions are needed, they are also written in Latin or illustrated with pictures. (There is no English!) Once a sheet is filled, it is posted on the wall for all to see. Some pages will have odd inclusions that come from side discussions about weather or other tangential topics. During breaks, participants can either copy down notes or take pictures of these sheets for their own use.

The *magistra* begins by announcing and discussing three basic principles that create a framework for communicating and learning in a safe, non-threatening environment (Figure 1).

Figure 1. Nancy Llewellyn discussing her three rules for a successful immersion experience.

3 The magistra for this *Biduum* was the amazing Nancy Llewellyn who founded SALVI in 1997. Since 1998 she has conducted weekend and summer immersion seminars around the country and occasionally abroad. She has taught Latin at UCLA and Loyola Marymount University, and currently serves as Associate Professor of Latin at Wyoming Catholic College, whose innovative, immersion-based Latin program she created in 2007. She holds a BA from Bryn Mawr College, a Licenza from the Pontifical Salesian University in Rome (where she also studied at the Gregorian University with Father Reginal Foster), and a PhD in Classics from UCLA. It is her vision that breathes life into SALVI and inspires so many of us to strive to broaden ourselves in our own understanding of Latin and how we can teach it to the next generation of eager learners.

1. *servā pātientiam*! (If you can't be patient with yourself, you will become too frustrated to learn! It's not a race; it's an adventure.)
2. *quod nōndum dīcere scīs, id praetermitte*! (In other words, say what you can to communicate and don't worry about the rest. It will come. Save the hard stuff for later.)
3. *mementō tē inter amīcōs versārī*! (Friends help and support one another. It's not a competition nor a performance. We are all here to learn.)

This is followed by the introduction of some gestures or WAYK techniques that participants will use to signal various things to the instructor, shaving time off of learning and making it possible for participants to get their learning needs met without leaving the target language (see Appendix 2). For instance, if someone accidentally speaks in English, everyone throws their hands up in the air and shouts "*mīrābile*!" in a good-natured way, instead of blame being cast. If someone is lost or confused, he or she can pound his/her fist in his/her hand to signify *dēsiste (Stop!)*. If one person does this, then everyone must do the same until the *magistra* realizes that there is a need to stop and repeat or simplify instructions. Additional signs can communicate the need to slow down, speak louder, respond altogether, repeat, and more. While some might see the use of signs to be unnecessary (especially if one is an experienced speaker), in practice it allows slower or more reticent students or those who simply do not want to interrupt or draw attention to themselves to communicate their needs.[4] This is especially useful for *tīrōnēs* or first-timers.

Every care is taken to insure that the learning level stays within a certain comfort zone—yes, participants are constantly stretched and challenged, but periodically there is a "full check" (*Satis!*) to make sure that no one feels overwhelmed by the activities. New signs are gradually added whenever needed. For example, in a discussion about mealtimes, the *magistra* demonstrates signs that she uses to indicate certain tenses. By using these signs, she is able to easily indicate to participants the tenses she wants them to review orally. [Click here for a demonstration video](#).

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4 If one is skeptical of the usefulness of using these techniques or gestures, consider this: the use of the "stop" gesture spread on the Wyoming Catholic College campus because of its utility. Students in science classes apparently taught the technique to professors, thus enabling students to indicate lack of comprehension without interrupting the flow of the professor's lecture. Could the student have raised his or her hand? Yes, but consider how many speakers would prefer questions be saved until the end. However, if it is communicated that it is not a question but a lack of comprehension, this is very different and should be addressed immediately.

Throughout the day breaks are taken from instruction (though participants must continue to speak in Latin). Sometimes instruction is simply paused for physical stretching, which reduces fatigue. Even this stretching is learning time—participants stretch and learn a stream of new vocabulary for body parts (Figure 2), not to mention review of such things as the imperative of deponent verbs, e.g. *pandiculāminī* (*Stretch out!*). It is a simple TPR activity that helps to engage the groggy mind, involve more of the senses, and lower stress levels. The physical and visual nature of this immersion experience thus imprints the language on participants' brains through a multisensory approach.
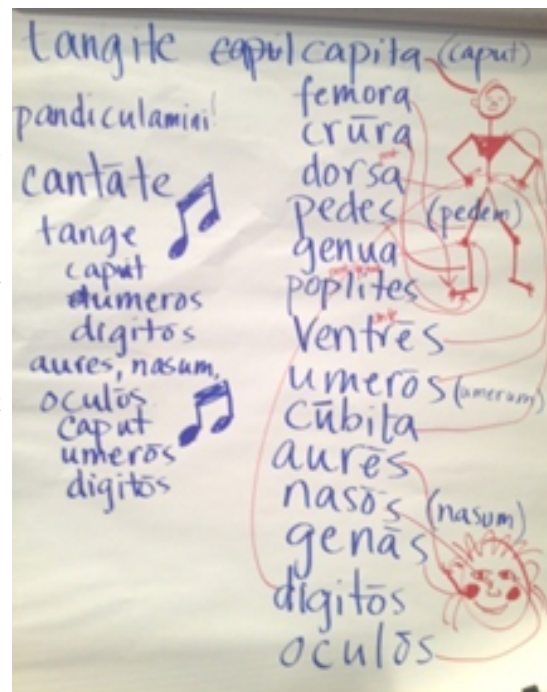

Figure 2. Stretching, parts of body, and a version of "Heads, Shoulders, Knees, and Toes."

More than just telling time

Fairly early in the first day the *magistra* introduces the subject of telling time in Latin (Figure 3). One might think that this is something not directly practical for "serious" classroom work, but consider how time dominates our life, especially as teachers. In the course of learning about telling time, participants discover it is possible to apply correct Latin to our modern worldwide system of hours, minutes and seconds, using ordinal numbers, locatives of cities in different parts of the world, and
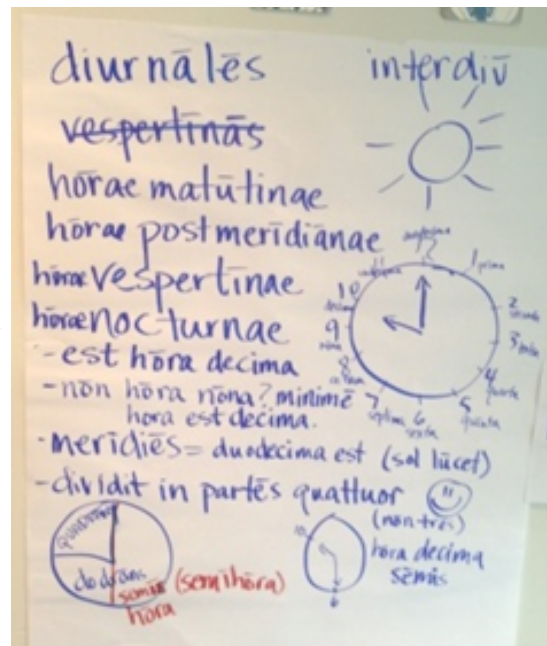

Figure 3. Telling time in Latin, divisions of the day and night, divisions of the clock.

vocabulary items such as *soleō*—a word our students never remember! The *magistra* fluidly teaches these concepts by employing circling techniques—a statement followed by a "yes" question, then an either/or question, then a "no" question, etc. (See Figure 4 to follow the pattern and variations in the circling techniques.) Indeed, throughout the *Biduum* the *magistra* circles back to telling time when working on other concepts, incorporating the new vocabulary (such as *ientāre, prandēre,* and *cēnāre*) or other aspects of grammar. This circling supports and strengthens recently gained knowledge.
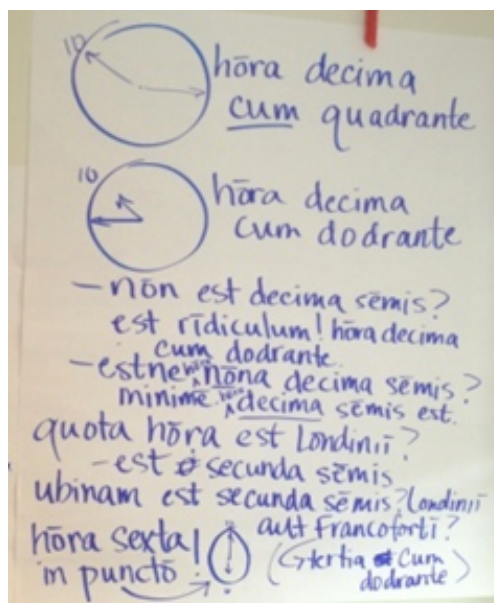

Figure 4. More on telling time, the kinds of questioning employed, use of locatives of modern cities.

Fābella: nārrātiō/dictātiō, interrogātiō, praelectiō, nārrātiō altera

The *magistra* is a master of a particular activity called a micrologue (*fābella*). A micrologue requires a story that can be reduced to 4-6 sentences and can be easily understood and repeated with visual prompts. This is sometimes called an "embedded" reading (see Appendix 1). In our case, a simplified version of *DBG* 1.3 was used, and could be used the same way with students to preview the subject matter of the original passage by Caesar. Most important for the purposes of the micrologue is the ability to use it orally/aurally. Earlier in the conference before the immersion weekend, participants were reading AP passages. Therefore the *magistra* took a passage from Caesar's *Dē Bellō Gallicō* (1.3)[5] and modified it to be a suitable *fābella* so that participants could see possible uses with our own classroom texts and curricula (Figure 5).

Before beginning, the *magistra* requests one volunteer and asks each participant to gather *arma scholastica:* a *tabella* (a white, dry erase board), *calamus* (white

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5 Hīs rēbus adductī et auctōritāte Orgetorīgis permōtī cōnstituērunt ea quae ad proficiscendum pertinērent comparāre, iūmentōrum et carrōrum quam maximum numerum coemere, sēmentēs quam maximās facere, ut in itinere cōpia frūmentī suppeteret, cum proximīs cīvitātibus pācem et amīcitiam cōnfirmāre. (*DBG* 1.3)

board marker), and *spongia* (eraser) (Figure 6). She then explains that she is going to tell a brief story (*fābella*) four times (*nārrātiō*), using simple (often comical) hand-drawn illustrations. These illustrations (Figure 7) have been created in advance and are visible the whole time. The *fābella* is also written out in advance but kept out of sight until needed for the *praelectiō* (Figure 8).

Figure 5. Participant Michala Perreault listens to the instructions for the micrologue.

1. *Narratio/Dictatio*. The first time through the *nārrātiō*, everyone is to listen actively without writing. The second through fourth times all but the volunteer are to take dictation (*dictātiō*) on their white boards. The volunteer is trying to learn the story verbatim, using the pictures as memory prompts, so that in the end she can retell the story to the class using only the pictures.

2. *Interrogatio*. After the fourth time, the *magistra* asks the volunteer leading "yes" (*nōnne*) questions (*interrogātiō*), the proper reply being an affirmative statement which repeats exactly the sentence that is embedded in the question. [Click here for a demonstration video](#).
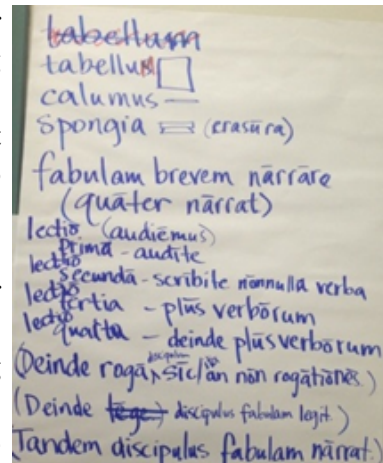

Figure 6. Arma scholastica plus instructions for *nārrātiō* (micrologue).

3. *Praelectio*. After the *nārrātiō/dictātiō* part of the micrologue, the *magistra* shows the text of the story to the volunteer to read aloud (*praelectiō*), while everyone else corrects their dictation. Attention to macrons, as indicators of vowel length and thus proper pronunciation, is part of writing the *dictātiō* and indeed part of the *praelectiō* as well as speaking the *nārrātiō altera*. (More on spelling and the Latin alphabet below.)

Figure 7. The five-part illustration to accompany the micrologue.

4. *Narratio altera*. Finally, the volunteer tells the story to the rest of the participants (*nārrātiō altera*) relying on the pictures alone, with no written text visible.

The process of the micrologue involves developing a more focused listening skill, connecting Latin directly with images and not with English, improving comprehension, and modeling storytelling for the one volunteer. For the rest of the class, the process is also developing more focused listening skills, building attention to spelling and accent (and thus vowel length), and improving comprehension. The steps are constructed to build

Figure 8. The *fābella* or embedded story used for the micrologue.

success and confidence, with plenty of support. The use of white boards for dictation (*dictātiō*) facilitates easy corrections of mistakes while listening and the end product is not full of scratch-outs and squished words. That is, the focus becomes not what mistakes were made from the beginning but what you are able to accomplish by the end, reinforcing the positive. The use of questioning (*interrogātiō*) phrased in such a way that the answer repeats the question helps to build confidence in telling the story before officially telling the story on one's own. Including a *praelectiō*, or prereading, before the final narration, enables the volunteer to correct any misunderstandings in

comprehension of the story while engaging the remaining students in correcting any mistakes in their dictation.

COMBINING A *FĀBELLA* WITH OTHER POST-READING ACTIVITIES:

Substitution and Transformation Drills

The *fābella* does not stand in isolation as an activity but if constructed well can lead to productive oral drills targeting grammatical features, such as subject/verb agreement in indirect statements. Although it can be seen as a post-reading activity, it also provides a seamless transition into a grammar practice, targeting a structure that was incorporated in the *fābella* and thus is already familiar to the participants/students. In this case, the *magistra* used the following:

> *sciēbant sē iter factūrōs esse.*

The *magistra* begins by having everyone repeat the sentence several times, often building from the end of the sentence. That is, having participants repeat *factūrōs esse* a couple of times, then *iter factūrōs esse*, then *sciēbant sē iter factūrōs esse.* It is critical for the participants to be comfortable with the sentence, having it pretty firmly placed in the mind before beginning the substitutions and transformations. Then the *magistra* models what she wants: she says "*ego,*" takes a beat to think about the transformation, then she snaps her fingers to signal readiness, and points—first to herself because she is modeling—and transforms the sentence to agree with the new subject:

> ego > *sciēbam mē iter factūram esse.* (*factūrum for male speakers)

There are three transformations here, and the last one is dependent upon the gender of the speaker. Having thus modeled the transformation, she begins calling on participants around the room. Everyone has a turn with *ego*. If someone makes a mistake, the *magistra* calls on another person (thus soliciting a model of the right answer from a participant rather than giving the correction herself) and then returns to the person who made the mistake, so that he/she has another chance to get it right. After *ego*, the *magistra* uses *tū*, pointing at one person to do the drill, and pointing toward another person that the pronoun is referring to for gender purposes. The same for *nōs*, *vōs*, and then returning to "they" by pointing at one person but saying the

names of two other people. All substitution and transformation drills return to the original sentence for closure. [Click here for a demonstration video](#).

Oral Comprehension Questions

On the second day of the *Biduum* the *magistra* returns to the micrologue activity (Figure 9), this time with a passage from Vergil. However, instead of immediately flowing from the *nārrātiō* and *dictātiō* to transformation drills, participants are asked comprehension questions that require full answers. For reference, here is the text of the *fābella*:

> *Aenēās Hectōrem rogāvit cūr sibi appāruisset. Hector iussit eum fugere. Dīxit hostem mūrōs iam habēre, Trōiamque eī sacra suōsque penātēs commendāre. Aenēās rēspondit sē eī pāritūrum esse.*

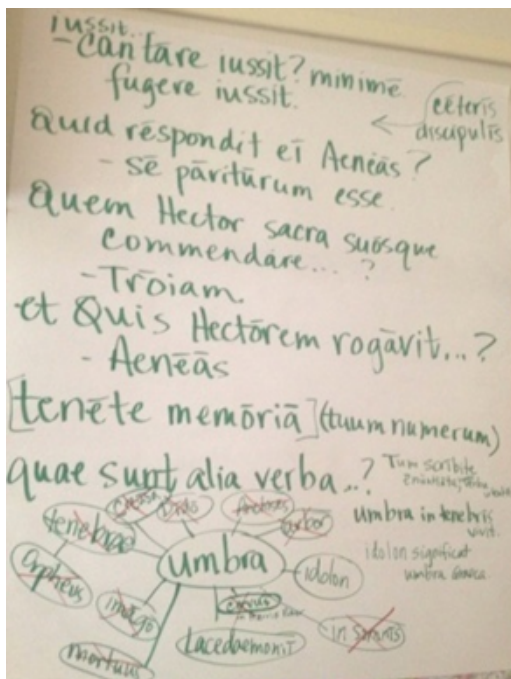Figure 9. The Vergil *fābella*, with Nancy dramatically telling the story.

Figure 10. Reading comprehension questions on the micrologue, followed by a word web.

Aeneas asked Hector why he had appeared to him. Hector ordered him to flee. He said that the enemy already had the walls, and Troy entrusted the sacred things and its own Penates to him. Aeneas replied that he would obey him. (Based on *Aeneid* 2.289-295; see Appendix 3 for the original text.)

Figure 10 shows some of the comprehension questions with sample answers.

Word Webs

After the comprehension questions, the *magistra* introduces a vocabulary building activity called a word web (Figure 10). The main word, provided by the *magistra*, (in this case *umbra*) is written in the center of a *tabella* and circled. Then around the circled word the *magistra* adds related words—such as *tenebrae, Orpheus, Creūsa, Dīdō, imāgō, mortuus, īdōlon*—that are suggested by participants, building and expanding upon relationships between words. After the sample is completed together, the *magistra* divides participants into groups, assigning each group a key word. Brainstorming together, each group constructs a word web (Figures 11-12) around its key word, based on the readings and discussions of the *Biduum* as well as any other
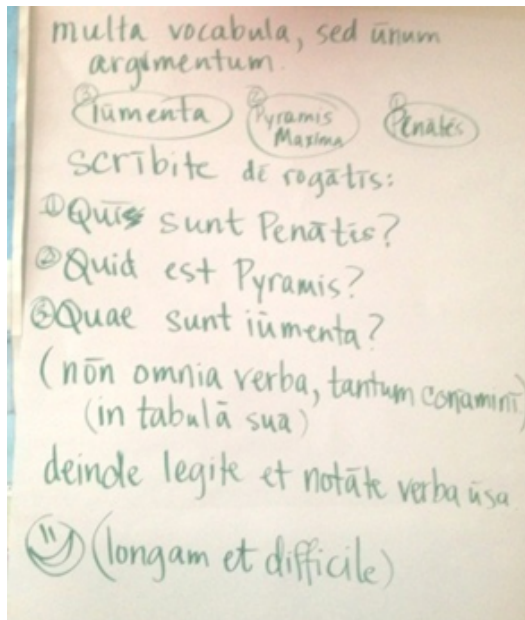

Figure 11. Topics assigned to groups for word webs, plus additional writing assignment.

prior knowledge. Next, each group erases the key word in the middle of the *tabella* – leaving the surrounding words untouched – and all the *tabellae* are exchanged among the groups. Each group must now guess what the key word was, based on the surrounding related vocabulary. After guessing the key word, each group member then writes a definition of that key word using as many of the words from the word web (Figure 13) as possible. Finally one person from each group presents the definition to the class while another marks off the words from the web that are used. It is a creative yet focused activity, related to the Vergil *fābella*, but calling on prior knowledge as well to build and strengthen active vocabulary.

Figure 12. Participants Suzanne DePedro, Shelly Sable, and Frank Kelland work on their word web.
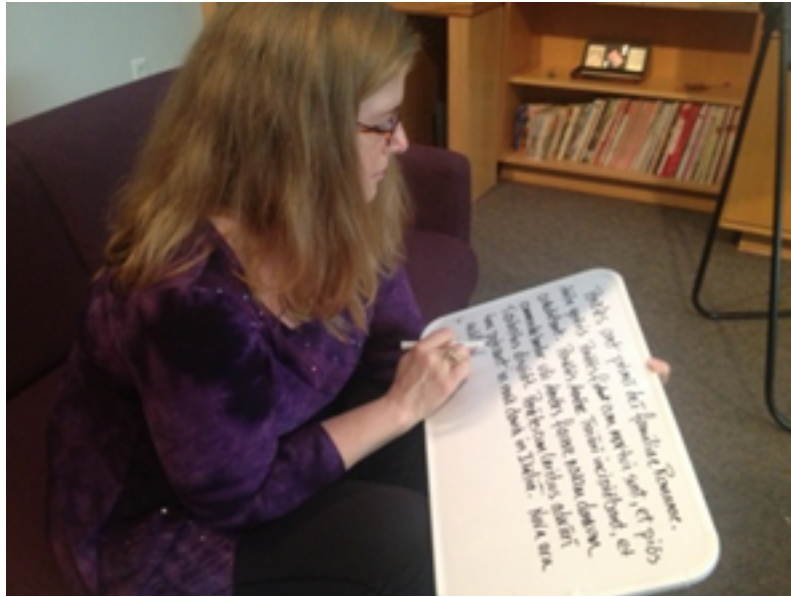
Figure 13. Participant Michala Perreault acts as a scribe for her group, composing their definition using as many of the words written on their word web.

Lectiō, ēnōdātiō, explicātiō

Discussing a passage of Latin with students doesn't have to happen in English but can, as the *magistra* demonstrates, be done entirely in Latin using a four-step process:

1. *lectiō* – the first reading of the original text
2. *ēnōdātiō* – the unknotting of the text (for difficult word order)
3. *explicātiō* – explaining the meaning while staying in Latin
4. *lectiō altera* – the second reading of the original text

The *magistra* begins by reading the following passage from the *Aeneid* to us. This, of course, is the passage from which she created the embedded text used in the *fābella*, and thus participants are primed to read the original.

> *"heu fuge, nāte deā, tēque hīs" ait "ēripe flammīs.*
> *hostis habet mūrōs; ruit altō ā culmine Trōia.*
> *sat patriae Priamōque datum: sī Pergama dextrā*
> *dēfendī possent, etiam hāc dēfēnsa fuissent.*

> *sacra suōsque tibi commendat Trōia Penātēs;*
> *hōs cape fātōrum comitēs, hīs moenia quaere*
> *magna pererrātō statuēs quae dēnique pontō.”*
> *(Aeneid 2.289-295)*

Then she takes it line by line as follows:

lectiō*: “heu fuge, nāte deā, tēque hīs” ait “ēripe flammīs.”*
    ēnōdātiō*: heu, nāte deā, fuge, ēripe tē hīs flammīs*
        explicātiō*: heu = audī, ō!*
            nāte = fīlī
            fuge = curre! festīnā!
            ēripe tē = cape tē, servā tē ipsum
            hīs flammīs = ab igne / ab incendiō
Therefore, ***explicātiō*** *= Audī, ō fīlī! Curre! Servā te ipsum ab incendiō!*

She continues in a similar fashion line by line. (See Appendix 3 for the full *ēnōdātiō*.) Before returning to the whole passage in the original, the *magistra* sums it up as follows:

explicātiō totīus locī ab initiō*:*
    curre fīlī Veneris.
    fuge ab incendiō.
    urbs cadit.
    fēcistī omnia agenda.
    sī Trōia servārī posset,
    ego Hector Trōiam meō gladiō servāvissem.
    Trōia tibi deōs suōs dat.
    aedificā novam urbem post iter longum et difficile.

And finally in unison everyone reads Vergil's original text one last time—*sine ūsū Anglicī sermōnis*!

MORE POST-READING ACTIVITIES:

Brevis dialogus

With a more straightforward passage, such as the following selection by Caesar, there is perhaps less need for *ēnōdātiō* and *explicātiō*, but still room for discussion and active use of Latin.

> *Atque nostrīs mīlitibus cūnctantibus, maximē prop-*
> *ter altitūdinem maris, quī decimae legiōnis aquilam*
> *gerēbat, obtestātus deōs, ut ea rēs legiōnī fēlīciter*
> *ēvenīret, "dēsilīte," inquit, "mīlitēs, nisi vultis aqui-*
> *lam hostibus prōdere; ego certē meum reī pūblicae*
> *atque imperātōrī officium praestiterō." (DBG 4.25)*

The *magistra* begins by reading the passage and providing a crude sketch of the timid (and perhaps seasick) soldiers and the bold *aquilifer* on board two boats on a whiteboard. Then a discussion ensues on the question of what the timid soldiers were thinking (Figure 14). Next participants are assigned to compose a brief dialogue of what the *audāx aquilifer* and the *timidulī* possibly could have said to each other. Here is one group's example:

Figure 14. Our discussion of Caesar's *DBG* 4.25, including the possibility of seasick sailors.

> *T: quam altum est!-* How deep it is!
> *A: dēsilīte! –* Jump down!
> *T: est īnsānus! –* He's insane!
> *A: dī immortālēs! favēte* nōbīs! – Immortal gods, favor us!
> *T: iam moritūrī sumus! –* Now we're going to die!
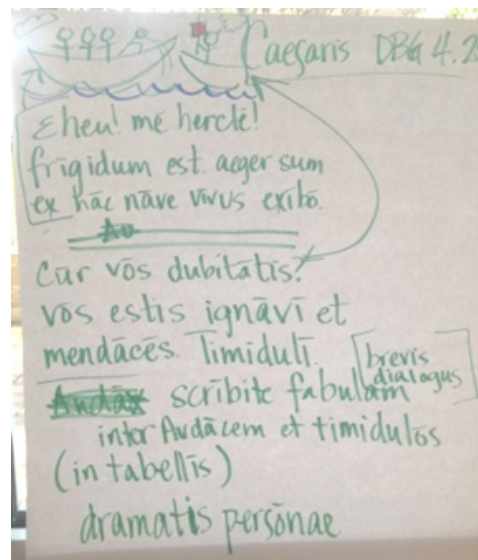> *A: memōrēs estō dē officiō vestrō! –* Be mindful about your duty!

Figure 15. Nancy fashions an *aquila* out of rolled up paper and napkins.

> *T: mōnstrā nōbīs viam! –* Show us the way!
> *A: Ecce aquilam! –* Look, the eagle!
> *nārrātor: sed mare valdē altum erat. –* but the sea was really deep.
> *T: Ecce! aquila natat! –* Look! the eagle is swimming!

Finally, participants act out their dialogues (Figure 15).

Student Sentences Used in Substitution and Transformation Drills

After the fun of performing, the *magistra* runs participants through drills based on sentences written in the dialogues, beginning with the following simple substitution drills. Note well that substitution and transformation drill work best if you start and end on the same word being substituted:

*floccī nōn faciō **aquilam***. (accusative substitution)
- *Iūlium Caesarem*
- *signum nostrum*
- *victōriam*
- *aquilam Rōmānam*

*iam **moritūrī** sumus*. (future active participle substitution)
- *locūtūrī*
- *discessūrī*
- *aquilam latūrī*
- *pugnātūrī*
- *hostēs necātūrī*
- *vomitātūrī*
- *moritūrī*

These relatively easy substitutions were followed by a rather tricky set of transformations which involved changing the *understood* subject, thus producing changes in the predicate nominative, both verbs as well as the reflexive pronoun in the accusative:

sumus** mīlit**ēs** Rōmān**ī** et **nōs** facile servābi**mus.
- ***ego** – **sum** mīl**es** Rōmān**us** et **mē** facile servāb**ō***.
- ***tū** – **es** mīl**es** Rōmān**us** et **tē** facile servābi**s***.
- ***Robertus** – **Robertus est** mīl**es** Rōmānus et sē facile servābi**t***.
- ***Robertus et Alfrēdus** – **Robertus et Alfrēdus sunt** mīlit**ēs** Rōmān**ī** et **sē** facile servābu**nt***.
- ***vōs** – **estis** mīlit**ēs** Rōmān**ī** et **vōs** facile servābi**tis***.
- ***nōs** – **sumus** mīlit**ēs** Rōmān**ī** et **nōs** facile servābi**mus***.

From personal experience, I can state that participants feel a great sense of ownership and investment in the class's activities (not to mention a simple sense of delight and pride) when participant/student sentences are used and valued in this way by the instructor.

Partēs Ōrātiōnis & Mad Libs

Following the above transformation drills, the *magistra* turns the conversation to parts of speech (see Traupman, Ch. 25). After reviewing the names and natures of the 8 parts of speech in Latin—*nōmen, prōnōmen, adiectīvum, verbum, adverbium, praepositiō, coniunctiō, interiectiō*—she explains to participants that it's time to do a "Mad Lib" and models proper phrasing:

- *date mihi, quaesō, aliud nōmen cāsū genitīvō.*
- *date mihi, quaesō, numerum ordinālem.*
- *date mihi, quaesō, participium perfectum.*
- *date mihi, quaesō, adverbium.*
- *date mihi, quaesō, verbum temporāle, numerō plūrāle, modō imperātīvō.*

The *magistra* then surprises the group by revealing that the Mad Lib is actually the same passage of Caesar that they began with, thus reviewing the original text one last time:

> *Atque nostrīs* ~~mīlitibus~~ *CANIBUS cūnctantibus, maximē propter altitūdinem* ~~maris~~ *PUELLAE,* ~~quī decimae~~ *QUAE TERTIAE legiōnis aquilam gerēbat,* ~~obtestātus~~ *AMPLEXA deōs, ut ea rēs legiōnī* ~~fēlīciter~~ *LAETISSIMĒ ēvenīret, "*~~dēsilīte~~ *AMĀTE," inquit, "mīlitēs, nisi vultis* ~~aquilam~~ *ROBERTUM* ~~hostibus~~ *ANNULAE prōdere; ego certē meum reī pūblicae atque imperātōrī officium praestiterō."*

And while our dogs were delaying, very greatly on account of the height of the girl, she who was bearing the eagle of the third legion, having hugged the gods in order that the matter for the legion might turn out very happily, "Love," she said, "soldiers, unless you want to surrender Bob to Nancy; I certainly will have carried out my duty to the republic and the general."

Interrogāta, Vincō, & Ōrātiō Oblīqua

At the very beginning of the *Biduum* before we switch into Latin only, the *magistra* asks participants to provide in writing—in English—one "fun fact" each about themselves. She turns these bits of information into Latin overnight, writes these statements on the board (e.g., *aliquis nostrum octopodem comēdit*), and sets up an interview game. First, participants help transform each statement into a question. Then they write the questions in a Bingo-style grid, in our case only 3 x 3 like tic-tac-toe (since there were only 9 questions), on white boards. Next they are taught

appropriate phrasing for approaching someone with a question: *velim aliquid tē interrogāre*. Then they circulate and interview others until someone makes a straight line on his/her board and yells out *VINCŌ*. The *magistra* wraps up this segment by leading a Latin version of the well-known children's song "Bingo." [*Habēbat canem rusticus/et nōmen eius "Vincō." V-I-N-C-Ō,* etc.]

The *magistra* follows this fun activity with a more serious review of direct speech (*ēnuntiātum dēclārātīvum*, *interrogātum*, *et mandātum*) and indirect speech (*ōrātiō oblīquā*) (Figure 16). She then models shifting from direct to indirect speech, drawing upon all the recently learned vocabulary and topics in her examples, from telling time to body parts to which participant had seen the Great Pyramid. For example,

- direct question: *tūne in Turceiā unquam versāta es?* Have you spent time in Turkey?
- declarative sentence: *versāta sum.* I have spent time.
- indirect question: *rogō num in Turceiā unquam versāta sīs.* I am asking whether you have spent time in Turkey.
- indirect statement: *dīcō mē in Turceiā versātam esse.* I say that I have spent time in Turkey.
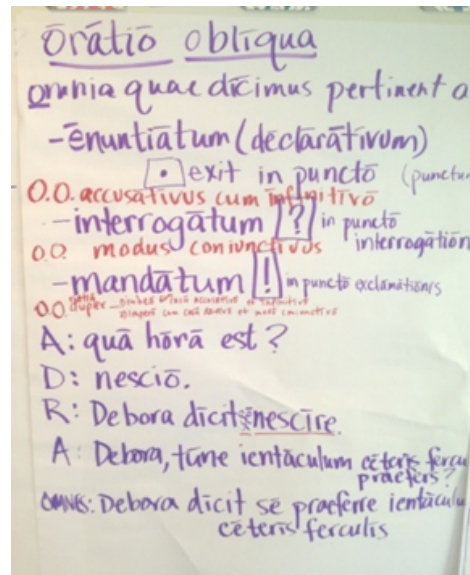

Figure 16. Discussing direct and indirect speech in Latin.

She also presents the two different ways of doing indirect commands:

- direct command: *Iacōbe, dīc litterās ābēcēdāriī!* Recite the letters of the alphabet.
- indirect command using *iubeō* and an infinitive: *Iacōbum iubeō litterās ābēcēdāriī dīcere.* I order Jim to recite the letters of the alphabet.
- indirect command using imperō and *ut* plus the subjunctive mood: *ego Iacōbō imperō ut litterās ābēcēdāriī dīcat.* I order Jim to recite the letters of the alphabet.

After discussing and modeling the various constructions, the *magistra* leads participants through more substitution and transformation drills for reinforcement.

Reviewing vocabulary with games

One thing that make a *Biduum* or *Rusticātiō* so enjoyable is the variety of activities used for consolidating information. One favorite game involves dividing the group into two teams. Each team has a representative sitting in a chair (side by side), facing the audience. All audience members have white boards and markers. The *magistra* stands behind the two representatives, holding up a white board with a Latin phrase on it (something we recently learned) and the audience members draw illustrations of that phrase. The first team representative to guess what is written in Latin on the *magistra's* white board wins a point (Figures 17 and 18).
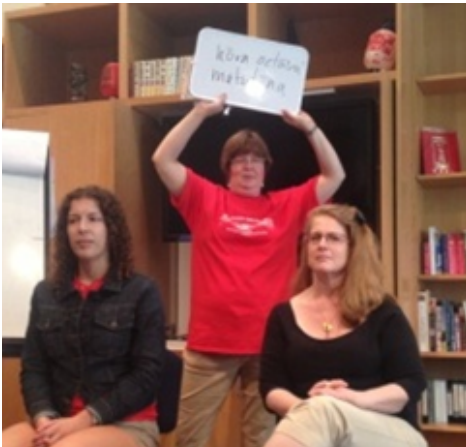

Figure 17. Participants were divided into two teams. Leaders of each side (Sarah Buhidma and Michala Perreault) sat with their backs to Nancy, who showed a word or phrases to the teams. (See Figure 18.) On the white board Nancy is holding it says *hōra octāva matutīna* (8:00 a.m.).

Figure 18. The teams drew pictures of the vocabulary item Nancy was holding up. The first leader to guess the vocabulary item won a point for their team. Most of the white boards shown simply have a picture of a clock signifying 8:00.

Hangman (*Pātibulum*) is also a favorite game to fill the last 5 minutes or so of a class. Before playing, participants first must learn the Latin names of the letters of the alphabet[6] and how to express long (*prōducta*) and short (*correpta*) vowels. Then the *magistra* can ask

habēsne bonum verbum? Do you have a good word?

---

6 a = ā, b = bē, c = cē, d = dē, e = ē, f = ef, g = gē, h = hā, i = ī, k = cā, l = el, m = em, n = en, o = ō, p = pē, q = cū, r = er, s = es, t = tē, v = ū, x = ix, y = ypsīlon, z = zēta (Ørberg 135).

quot litterās habet? How many letters does it have?
quomodo scribitur? How is it written?

A third vocabulary game involves picking a letter (F, in this case), brainstorming words that begin with F, and then doing a group composition using those words. This actually made for a fairly quick, and yet creative, filler at the end of class (Figures 19 and 20).

Eating and Cooking Together in Latin

Participants at a *Biduum* (well, most of them!) take all meals together and (may) cook at least one meal together, while almost all of the meals at *Rusticātiō* are cooked and served in common. Participants first learn critical vocabulary about meals, e.g. just as *cēna* has a related verb, *cēnāre*, so too does *ientāculum* (*ientāre*) and *prandium* (*prandēre*). Incorporated in learning these new vocabulary are useful phrases and idioms. To ask what is a person's favorite meal, *praeferre* is employed. Idioms such as *floccī nōn faciō* and *susque dēque* are taught for expressing that you have no favorite (Figure 21). (*Praeferre* was also used to ask participants what their favorite letter was for one of the vocabulary games; *floccī nōn faciō* was also used in a substitution drill.) Of course we have to learn the proper names for eating utensils: *fuscīnula*, *cochlear*, and *culter* (Figure 22). For cooking, we need a broader vocabulary. This is actually one of the joys of *Rusticātiō*—helping when it's your turn in the kitchen—because it broadens your
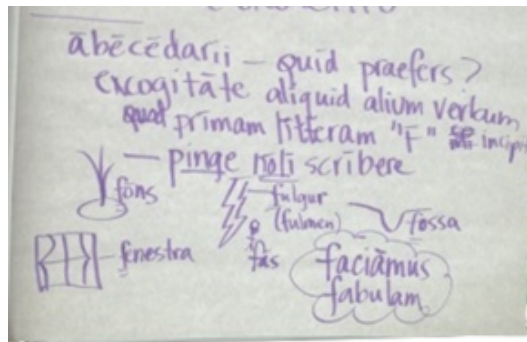

Figure 19. We picked a letter and then thought up our favorite words beginning with that letter in Latin.
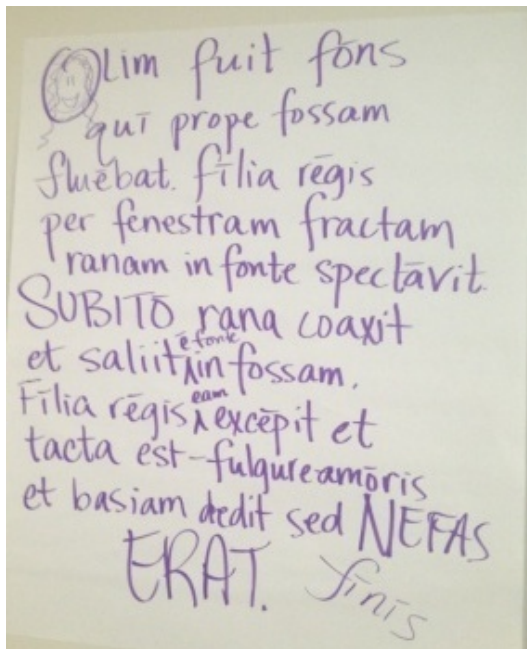

Figure 20. A *fābula* written together using all of the words beginning with F which we thought up (see Figure 19).
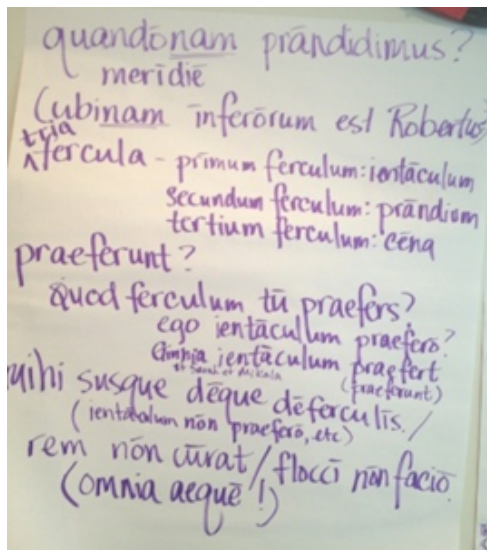
Figure 21. The three meals (*tria fercula*) of the day plus using praeferre and other expressions.
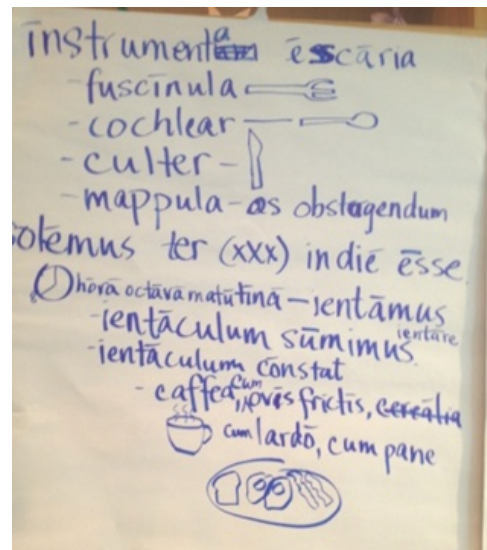
Figure 22. *Īnstrumenta ēscāria* (eating utensils) and a discussion about breakfast.

vocabulary tremendously, not just with food items but also basic kitchen terminology. For the *Biduum* I had a friend from *Rusticātiō* (2013) send me what was posted in the kitchen, and ended up with a massive list of useful verbs and adjectives to describe kitchen activities (see Appendix 4). Preparing a meal is a great communal learning experience and nothing seems quite as joyful as sitting down to a delightful meal that everyone has had a share in preparing (Figure 23). And the baklava (Bob Cape's family recipe!) was delicious.

Figure 23. Sarah Buhidma, Bob Cape, and Michala Perreault putting together the baklava.

FROM IMMERSION TO CLASSROOM

What I have described above is the experience for the teacher as student in the immersion environment. But what happens when you return home?

I teach at a public high school in a rural community that is becoming a suburb of Austin, Texas. There are two Latin teachers at our school and thus I no longer teach level 1. My current load includes regular Latin 2, pre-AP Latin 2, pre-AP Latin 3, and Latin 4 AP. We have a seven period day of roughly 50 minutes per class. I have long been a devotee of the *Cambridge Latin Course* (*CLC*) and a reading-based approach. The majority of the papers I have presented in the past at CAMWS and elsewhere expressly described many of the techniques I employ to develop true left-to-right readers (as opposed to decoders) of Latin among my students. And while I feel successful with these techniques, I have always felt that something was lacking. Speaking/reading aloud has always been a part of my teaching repertoire, with an emphasis on accurate pronunciation and phrasing. But I was still limited in what I was doing.

My exposure to SALVI immersion events such as this one has broadened my view of possibilities for my classes. Admittedly, I do not teach in full-immersion nor incorporate everything I have been exposed to. But there are techniques mentioned above that are immediately useful that I have adopted. I have used micrologues to preview a story via an "embedded" or simplified version of the story. My first two attempts were for Latin 2 and 3 respectively at the beginning of last year (and I used them again this year) (Figure 24). In the first one, for the opening of the story called "Aristō"[7] at the beginning of Stage 19 in *CLC* (which is the first stage I teach in Latin 2), I learned that it was important to give very clear instructions in advance in English with regards to the dictation and what was expected of the volunteer, especially since this was the first

Figure 24. Drawings for my first micrologue for the story "*Aristō*" in Stage 19 of the *Cambridge Latin Course* (*CLC*). (Apologies for the poor photo quality.)

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7 "Helena quoque, fīlia Aristōnis et Galatēae, patrem vexat. multōs iuvenēs ad vīllam patris invītat. amīcī Helenae sunt poētae. in vīllā Aristōnis poētae versūs suōs recitant. Aristō hōs versūs nōn amat, quod scurrīlēs sunt. saepe hī poētae inter sē pugnant" ("Aristō," *CLC*: Unit 2, 140).

time we ever did this activity. Also, it is critical that you can consistently tell your version of the story! As you can see from the pictures of the text, I realized the first time I used this story with students that I had told it differently from what I had written. (Note also that the last line of the *fābella* is always given in the pictures; I cannot fully give the reason for this but it does make the micrologue a more doable activity because of the secure "landing" at the end.) After the *dictatio* and *interrogatio*, the text of the *praelectio* went as follows:

> *Helena, fīlia Aristōnis et Galatēae, patrem vexat. Helena multōs iuvenēs ad vīllam invītat. in vīllā Aristōnis iuvenēs versūs suōs recitant. Aristō nōn amat hōs versūs quod scurrīlēs sunt.*

> Helena, the daughter of Aristo and Galatea, annoys her father. Helena invites many young men to the house. In the house of Aristo the young men recite their verses. Aristo doesn't like these verses because they are obscene.

For Latin 3, my first micrologue was for the story "*adventus*"[8] from Stage 31 (Figure 25). (I also use the original passages from *CLC*—not these *fābella*—for oral recitations and other activities because they target particular grammar features for that stage in the book.) Here is the text of the *praelectio* for Stage 31:

Figure 25. Drawings for the micrologue of the story "*adventus*" from in Stage 31 of the *CLC*.

> *diē illūcēscente, ingēns multitūdo viās complēbat. pauperēs aquam ē fontibus trahēbant. senātōrēs ad forum lectīcīs vehēbantur. in rīpā flūminis frūmentum ā saccāriīs expōnēbātur.*

> While the day was growing light, a huge crowd was filling the streets. Poor people were drawing water from the fountains. Senators were being carried in sedan chairs to the forum. On the bank of the river grain was being unloaded by dock workers.

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8 "diē illūcēscente, ingēns Rōmānōrum multitūdō viās urbis complēbat. pauperēs ex īnsulīs exībant ut aquam ē fontibus pūblicīs traherent. senātōrēs ad forum lectīcīs vehēbantur. in rīpīs flūminis Tiberis, ubi multa horrea sita erant, frūmentum ē nāvibus ā saccāriīs expōnēbātur" ("adventus," *CLC*: Unit 3, 214).

I created a more recent micrologue for "*īnsidiae*"[9] from Stage 34, though perhaps it was slightly too complex. The students still enjoyed the activity (Figure 26). Truly the only real problem I have with doing micrologues, now that I have a decent feel for them, are the time constraints of our class schedule and the pacing of our curriculum.
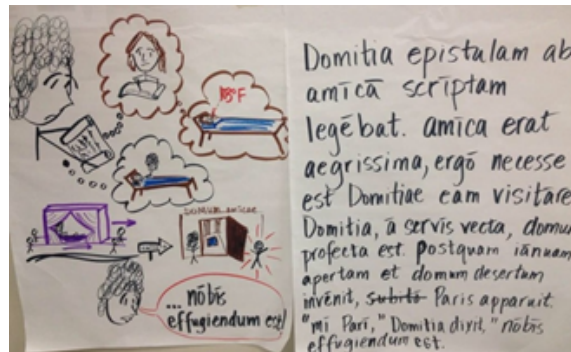

Figure 26. Drawings and *fābella* for the story "*īnsidiae*" in Stage 34 of *CLC*.

I find the substitution/transformation drills useful and fun when there is time. For me it is necessary to prepare index cards in advance as prompts to make sure I have thought of plenty of words to use in the drills because my mind will go blank. And there is an art to doing these well orally and keeping the class with you. You must keep it light, you must keep it fun while mistakes are being made under pressure or you will lose students. This takes practice to do well. Students truly enjoy using "*mīrābile*!" when someone accidentally speaks in English or if I make a mistake, and I keep them laughing and up-beat by bounding around the room. I also find that with classes larger than the intimate number at the *Biduum*, I have to have a subtle pattern for calling on students that seems unpredictable to them but that aides me in covering all the students evenly, fairly, and most importantly quickly (for pacing). Sometimes I have been known to write the base sentence on the board so that students can focus entirely on the substitution or transformation, especially if it is the first or second time we are doing such drills. As always, this depends upon your class, and your judgment of what will work for them and for you.

Often when there are only a few minutes left in class we play *Pātibulum* ("Hangman") entirely in Latin. Although I do not expressly take time out of our full curriculum to teach the alphabet thoroughly, I do have a "phone valet" (a hanging door organizer for shoes that students put their phones in during quizzes and tests) that are labeled with the letters of the alphabet. Inside of each pocket is a card (this is the valet ticket) that has the pronunciation of the letter on that pocket. When we are about to play *Pātibulum*, I will preface it by singing the alphabet in Latin to my students (to the tune of Barney the Dinosaur's "I Love You, You Love Me") while

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9 "tum Chionē, ē cubiculō dominae ēgressa, iussit lectīcam parārī et lectīcāriōs arcessī. medicum quoque nōmine Asclēpiadēn quaesīvit quī medicāmenta quaedam Vitelliae parāret. inde Domitia lectīcā vecta, comitantibus servīs, domum Hateriī profecta est" ("īnsidiae," *CLC*: Unit 3, 276).

pointing at the alphabet on the phone valet. When we are playing the game, I will simply correct their pronunciation of letters as needed as we go along, keeping it light. I teach *prōducta* (long) versus *correpta* (short) with regards to the vowels at the moment someone calls out a vowel, thus indirectly reinforcing that vowel length is important to learn and internalize. (I encourage students to internalize vowel length/sound when learning a new word and to use macrons, but I do not grade for such—that is just too nitpicky and time-consuming.)

Like many teachers, I am often held back by other considerations from doing entirely what I want or may dare to do. For instance, I confess to not having conducted an AP class using the *ēnōdātiō* technique in order read a passage and stay in Latin, nor have I used micrologues with them even though I could steal the two perfectly good ones from the *Biduum*. Why? Time. The quantity of lines on the AP syllabus for Latin that we must get through prevents me from this far more meaningful and useful exploration of Latin in Latin. Therefore I am currently brainstorming a new style of Latin 4 to replace AP (or perhaps push AP Latin to year five if we ever get a middle school Latin program), one that will consolidate and internalize all that we have learned. Reading will still be at the heart of it, but the choice of literature will be broader and not limited to the classical period alone. I want my students to have a chance to have a deeper learning experience with the language, to not be rushed at a furious pace through Caesar's *Gallic Wars* or Vergil's *Aeneid*. I want to have more time to speak and write in Latin, to create and be engaged with it and internalize it—instead of "doing Latin," to incorporate uses of the language in ways that I now see possible. Because in the end, even if we get our students "through" AP Latin, not enough of them continue to read Latin afterwards. SAT scores alone do not measure the value of learning Latin, but interacting with material that spans not only the classical period but beyond even the millenium that followed.

The Next Step

To serve as the *repetītor* (technically, *repetītrix*) and to be able to provide notes and support for the participants was a great opportunity for me (Figure 27). I hope to have shown you that a *Biduum* (or any immersion work-

Figure 27. Team work – Ginny Lindzey and Nancy Llewellyn at the end of a great workshop.

shop) can be an extraordinary and unique learning experience. While you may not be able to apply everything you learn at such a workshop at first, you will find that it furthers your own enjoyment of the Latin language and opens up a vista of possibilities of what you could be doing with your classes. The next step is up to you: sign up for a *Biduum* or other SALVI workshop, or any immersion workshop in your area. Dare yourself to step outside your comfort zone to broaden your own abilities both with the Latin language and with teaching Latin. You will not be disappointed.

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APPENDIX 1. A BRIEF INTRODUCTION TO SOME COMMUNICATIVE LANGUAGE TECHNIQUES AND METHODOLOGIES

Circling is a "scaffolding technique that involves asking systematic questions that progress from low level to higher level questions" (Gaab). For example, it may begin with a statement followed by a "yes" question, then an either/or question, then a "no" question, etc. Circling is useful when introducing new vocabulary. This is a feature of the Personalized Questions and Answers (PQA) used in TPRS in order to engage students and teach vocabulary through repetition and use in an enjoyable way.

Comprehensible Input claims for its hypothesis "that grammatical competence and vocabulary knowledge are the result of listening and reading, and that writing style and much of spelling competence is a result of reading." Thus CI does not delay gratification until after skills are mastered but "claims that we can enjoy real language use right away; we can listen to stories, read books, and engage in interesting conversations as soon as they are comprehensible" (Krashen). For more on the works of Stephen Krashen, visit his website.

An **embedded reading** or **micrologue** is a scaffolded version of the same story. In TPRS circles, a series of embedded readings are used, starting with a simplified version, then to progressively more complex versions, and ending with the original version (Toda).

The **Rassias Method**, also known as the Dartmouth Intensive Language Model, developed by John Rassias at Dartmouth College, aims to "make the participant feel comfortable and natural with the language in a short period of time" and involves "teaching procedures and dramatic techniques which seek to eliminate inhibitions and create an atmosphere of free expression from the very first day of class" ("The Method").

Teaching Proficiency through Reading and Storytelling (TPRS), developed by Blaine Ray and Contee Seely, consists of telling or asking a story with a limited focus on new structures which can be vocabulary or grammatical structures. (Patrick "TPRS"). The emphasis is on the instruction being "highly comprehensible, personalized and contextualized" in order for it to be engaging to the student. Instructors use Personalized Questions and Answers (PQA) to shape the story, elicit engagement, and circle vocabulary providing necessary repeti-

tions for acquisition without resorting to memorized lists of vocabulary (Gaab).

Total Physical Response (TPR) is a language teaching method developed by James Asher that expressly incorporates language and physical movement to demonstrate comprehension and acquisition. After all, as Asher states: "Babies don't learn by memorizing lists; why should children and adults?" TPR is a useful tool for developing listening comprehension, which naturally precedes developing skills in speaking, reading, and writing. (Asher)

WAYK (Where Are Your Keys?) is a language hunting system developed by Evan Gardner that consist of "techniques for accelerated learning, community building, and language revitalization." It is a "collection of techniques used for rapidly reaching proficiency," thus it is more than just a single method, it is a system for using any method that works. "The WAYK system allows learners to construct carefully designed games in an environment of focused, addictive play which drives the acquisition process." As the website says, it is difficult to explain but easy to show via their videos. Although originally developed to aid in rescuing languages in danger of extinction (like many Native American languages), Evan himself has demonstrated at several *Rusticatio* events that it can be used effectively to "activate" a dead language like Latin. ("What is WAYK?")

Appendix 2. WAYK? Signs Used at the Biduum

Only a small handful of WAYK gestures or "techniques" (TQs) are used at the *Biduum*. Many are based on American Sign Language with slight changes or adaptations. WAYK players (called thus because WAYK users consider this playing a game) use TQs in a variety of ways including "to control the flow of information, modify the learning environment, decrease risk, anxiety, and distraction, increase comfort, speed, and enjoyment, and, perhaps most importantly, train learners to be teachers" ("Technique Glossary"). For more information and even video clips of how to perform many of them, refer to the "Technique Glossary" link at the Where Are Your Keys? Blog.

[Click here for a video that demonstrates teaching of tenses](#).

Figure 28. Notes of signs or gestures used to speed communication.

Figure 28 Transcript

mīrābile! – wonderful! strange! (Throw your hands in the air over your head and swing backward. This is said when mistakes are made, or English is accidentally uttered. Instead of allowing ourselves to become smaller and more defensive as we make mistakes, we instead open ourselves up and laugh, and celebrate all aspects of the learning process.)

lentius – slower (The opened right hand is put on top of the left, both face down, and the right is then moved slowly up the left.)

dēsiste! – stop (The right fist is pounded into the palm of the left hand.)

simplicius – more simply – to indicate that what was said was too complex and needs to be simplified for you to understand. (Hold the four fingers of your left hand out with your thumb tucked toward the palm, then using your index and middle finger of your right hand, move in sort of a bouncing fashion from the middle finger of the left to the little finger. The four fingers of the left indicate levels of speech, or a highly simplified version of the ACTFL proficiency guidelines, known in WAYK terms as Travels with Charlie: the little finger is Novice (Sesame Street), the ring finger is Intermediate (Dora the

Explorer), the middle finger is Advanced (Larry King Live), and the index finger is Superior (Charlie Rose).

balbūtiō – I'm stammering, saying it incorrectly--to show that you are aware that you are saying something that's not exactly right and perhaps are asking for help in saying it right. This is mainly useful for new speakers. (Put index finger on closed lips and move up and down.)

plēnus/satis – full – to indicate that you are mentally and emotionally full and can't take in any more information at that time (Hold your right hand open, palm down, under the chin to indicate that you are full.)

novem mōmenta – nine moments – that is, give me a little time to say what I have to say because I am functioning more slowly (Make a gun with your right hand, index finger pointing straight forward and thumb up, and then turn the hand upside down so that the thumb is pointing down.)

signum – sign – This is to indicate the teaching of a new sign. (The left hand is open and sticking out and away from the body horizontally and the right hand is placed vertically beneath it, also open, with the middle fingers touching the outer edge of the palm.)

ēlātā vōce – with loud/carrying voice (Hands are put behind ears to indicate that you couldn't hear.)
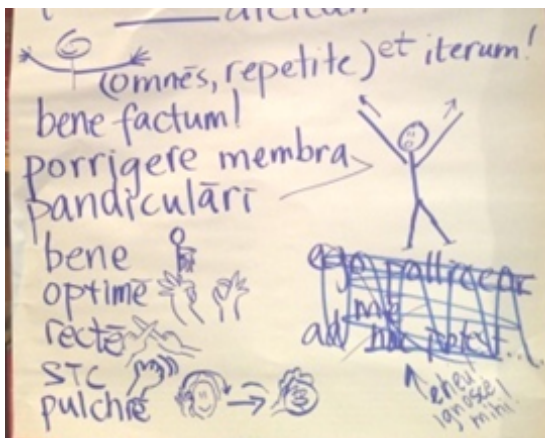
Figure 29. More notes of signs or gestures used to speed communication, mixed in with other conversation or instructions.

Figure 29 Transcript

omnēs, repetite! – everyone repeat (Open arms wide to indicate that everyone should participate, not just one individual.)

porrigere membra = pandiculārī – to stretch

bene – well done! (Open your right hand wide and touch just your thumb to the middle of your chest.)

optimē – very well done! (Make the OK sign with both hands/thumb and index finger forming an O and the remaining fingers sticking out.)

rectē – (you've answered) correctly (Cross the index finger of the left hand with that of the right hand while keeping the rest of the fingers tucked into the palms.)

sīc – yes (Make a fist with your right hand and act like you are knocking on a door.)

pulchrē - beautifully done! (Put the fingertips of your right hand together and hold them next to the right side of your face. Then move your hand in a counterclockwise motion up to your forehead and then to the left side of your face, while making your fingers explode.)
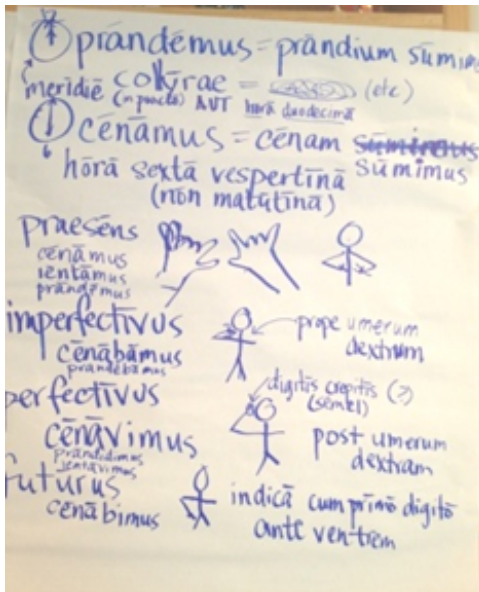
Figure 30. (Lower half) Signs/gestures for indicating tenses.

Figure 30 Transcript

praesēns – present tense (Make a fist with both hands but leave your thumb and little finger sticking out, sort of like horns. With your palms toward you, make a motion of pulling down toward the waist.)

imperfectīvus – imperfect tense (With your right hand, pat the air just above your shoulder a few times to indicate ongoing action.)

perfectīvus – perfect tense (With your right hand, snap directly over and just behind your right shoulder once and point.)

futūrus – future tense (With the index finger of your right hand, point outwards in front of your stomach.)

Appendix 3. *Enodatio* of Vergil, *Aeneid* 2.289-95

"heu fuge, nāte deā, tēque hīs" ait "ēripe flammīs.
hostis habet mūrōs; ruit altō ā culmine Trōia.
sat patriae Priamōque datum: sī Pergama dextrā
dēfendī possent, etiam hāc dēfēnsa fuissent.
sacra suōsque tibi commendat Trōia Penātēs;
hōs cape fātōrum comitēs, hīs moenia quaere
magna pererrātō statuēs quae dēnique pontō." (*Aeneid* 2.289-295)

lectiō: *"heu fuge, nāte deā, tēque hīs" ait "ēripe flammīs."*
　　　　ēnōdātiō: *heu, nāte deā, fuge, ēripe tē hīs flammīs*
　　　　　　explicātiō: *heu = audī, ō!*
　　　　　　　　　　nāte = fīlī
　　　　　　　　　　fuge = curre! festīnā!
　　　　　　　　　　ēripe tē = cape tē, servā tē ipsum
　　　　　　　　　　hīs flammīs = ab igne / ab incendiō
　　Therefore, *explicātiō* = *Audī, ō fīlī! Curre! Servā te ipsum ab incendiō!*
　　lectiō: *"ruit altō ā culmine Trōia."*
　　　　ēnōdātiō: *Trōia ruit ā culmine altō.*
　　　　　　explicātiō: *Trōia cecidit.*
　　　　　　　　　　Trōia cadit ad solum / usque ad solum.
　　　　　　　　　　Trōia dēlētur.
　　Therefore, *explicātiō* = *Trōia cadit ūsque ad solum et* dēlētur.
　　lectiō: *"sat patriae Priamōque datum."*
　　　　ēnōdātiō: *sat datum est patriae Priamōque*
　　　　　　explicātiō: *fēcistī omnia quae dēbuistī*
　　　　　　　　　　satis! exī!
　　　　　　　　　　omnia quae potuistī patriae et rēgī / prō patriā et
　　　　　　　　　　prō rēge
　　Therefore, *explicātiō* = *Fēcistī omnia quae potuistī prō patriā et prō rēge.*
　　lectiō: *"sī Pergama dextrā / dēfendī possent, etiam hāc dēfēnsa fuissent."*
　　　　ēnōdātiō: (not needed)
　　　　　　explicātiō: *Pergama = Trōia*
　　　　　　　　　　dextrā = manū dexterā in quā gladius tenētur.
　　　　　　　　　　hāc dextrā = dextrā meā (Hectoris)
　　Therefore, *explicātiō* = *Sī Trōia ūllā manū dexterā dēfendī possent, meā*
　　dextrā dēfēnsa fuissent.

lectiō: "sacra suōsque tibi commendat Trōia Penātēs."
      ēnōdātiō: Trōia commendat tibi sacra et suōs Penātēs.
            explicātiō: Trōia tibi dat deōs suōs.
lectiō: "hōs cape fātōrum comitēs."
      ēnōdātiō: cape hōs comitēs fātōrum.
            explicātiō: hōs = deōs Trōiae
                        comitēs = sociī
                        sociōs fortūnae tuae
                        (iter longum et difficile!)
Therefore, ***explicātiō*** = *Cape deōs Trōiae ut sociōs fortūnae tuae.*
lectiō: "hīs moenia quaere / magna pererrātō statuēs quae dēnique pontō."
      ēnōdātiō: quaere moenia magna hīs quae dēnique statuēs pererrātō
                  pontō.
            explicātiō: pete locum novum aut domum novam / aedificā
                        novum
                        statuēs = pōnēs / faciēs /aedificābis
                        dēnique = tandem / post multōs annōs
                        pererrātō pontō = et nāvigāveris et nāvigāveris,
                        multa per aequora vectus
Therefore, ***explicātiō*** = *pete locum novum hīs deīs; illīs domum novam post
multōs annōs et multa per aequora vectus tandem aedificābis.*

APPENDIX 4. KITCHEN TERMINOLOGY.

Although not part of the actual instruction, this terminology was posted in the kitchen as a point of reference for when the cooking began.

Verbs

accendō, accendere, accendī, accēnsum	to kindle anything above so that it may burn downwards, to light; to light up
succendō, succendere, succendī, succēnsum	to kindle underneath, so that it may burn upwards
exstinguō, exstinguere, exstinxī, exstinctum	to put out (what is burning), to extinguish
coquō, coquere, coxī, coctum	to cook; to bake, boil, roast, heat
assō, assāre, assāvī, assum	to roast, broil
frīgō, frīgere, frīxī, frīctum	to fry
torreō, torrēre, torruī, tostum	to dry up, roast, bake, toast
secō, secāre, secuī, sectum	to cut, cut off, cut up, carve
scindō, scindere, scidī, scissum	to cut, tear, split, cleave, divide
terō, terere, trīvī, trītum	to rub, grind; to tread out, thresh
dēglūbō, dēglūbere, deglupsi, dēglūptum	to peel off; to shell, to husk
agitō, agitāre, agitāvī, agitātum	to put a thing in motion, shake; to beat
misceō, miscēre, miscuī, mixtum	to mix, blend (with ablative)
sternō, sternere, strāvī, strātum	to spread out, to smooth, to level, stretch out, extend, strew, scatter; to cover, cover over (by spreading something out)
spargō, spargere, sparsī, sparsum	to scatter, sprinkle; to spatter, wet, moisten
depsō, depsere, depsuī, depstum	to knead
addō, addere, addidī, additum	to put to, place upon, lay on, join, attach, add (a thing to another)
afferō, afferre, attulī, allātum	to bring, take, carry, or convey a thing to a place; to bring near (with *ad* or dative)
īnferō, īnferre, intulī, illātum (with *in* or *ad* + acc, or dative)	to carry, bring, put, or throw into or upon a place; to serve up

impōnō, impōnere, imposuī, impositum	to place, put, set, or lay into or upon (with *in* + acc or dative)
auferō, auferre, abstulī, ablātum	to take away, withdraw, remove (with *ā/ab*, *dē*, or *ex*)
dēprōmō, dēprōmere, dēprompsī/dēpromsī, dēpromptum/dēpromtum	to draw out, draw forth; to bring out, fetch from anywhere (with *ex* or *dē* of things, with *ā/ab* of persons)
removeō, removēre, remōvī, remōtum	to move back; to take away, set aside, remove
recondō, recondere, recondidī, reconditum	to put up again; to stow away
repōnō, repōnere, reposuī, repositum	to lay, place, put, or set back
aperiō, aperīre, aperuī, apertum	to open; to uncover
operiō, operīre, operuī, opertum	to cover, cover over
tegō, tegere, texī, tectum	to cover, cover over
dētegō, dētegere, dētexī, dētectum	to uncover, expose; to take off, remove
fundō, fundere, fūdī, fūsum	to pour, pour out
impleō, implēre, implēvī, implētum	to fill, fill up, make full; to fill with food, satisfy
*lavō, lavāre, lāvī, lātum/lavātum/lōtum (*supine is always *lavātum)*	to wash, bathe; to wash away
purgō, purgāre, purgāvī, purgātum	to clean, make clean, purify
dētergeō, dētergēre, detersī, dētersum	to wipe away, wipe off; to cleanse by wiping, to clean out; to take away, remove
abluō, abluere, abluī, ablūtum	to wash off or away; to wash, cleanse, purify
comedō, comedere/comēsse, comēdī, comēsum	to eat up, consume
consūmō, consūmere, consumpsī, consumptum	to eat, to consume
bibō, bibere, bibī	to drink
pōtō, pōtāre, pōtāvī, pōtātum	to drink
gustō, gustāre, gustāvī, gustātum	to taste, to take a little of
sapiō, sapere, sapīvī/sapuī	to taste, savor; to have a sense of taste
caleō, calēre, caluī	to be warm or hot
frīgeō, frīgēre	to be cold, feel cold

Adjectives

culīnārius, -a, -um	pertaining to the kitchen, culinary
escārius, -a, -um	pertaining to food, eating
ligneus, -a, -um	of wood, wooden
metallicus, -a, -um	of metal, metallic
plasticus, -a, -um	plastic
perforātus, -a, -um	perforated, pierced through
vitreus, -a, -um	glass
fictilis, -is, -e	made of clay, earthen
dūrus, -a, -um	hard
mātūrus, -a, -um	ripe, mature
lentus, -a, um	pliant, flexible, sticky, viscous
recēns, -tis	fresh
calidus, -a, -um	hot
frīgidus, -a, -um	cold
tepidus, -a, -um	warm
siccus, -a, -um	dry
madidus, -a, -um	wet
dulcis, -is, -e	sweet
blandus, -a, -um	bland
salsus, -a, -um	salty; salted; salted with humor, witty
amārus, -a, -um	bitter in taste, pungent; (of wine) dry, tart
acerbus, -a, -um	having a sour flavor, acid, bitter; (of fruit) unripe
condītus, -a, -um	seasoned, flavored; (neuter plural) seasoned food
suavis, -is, -e	delicious, agreeable (in taste); free from saltiness, bitterness, acidity; agreeable to the nose, fragrant
dēlectābilis, -is, -e	enjoyable, delightful; delicious (in taste)